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● 民主陣線和獨裁陣線兩個壁壘的對立，現已日益深刻化。在一九三八年中，奧地利是第一個從民主政體轉變為獨裁政體的國家。我們從這篇『獨裁者與幸福之追求』可以見到奧國國民在這種轉變下的實際生活情形，再坦白一些講：我們從這裏可以見到德意兩個獨裁政體國家國民的實際生活情形。

● 一九三八年是否第二次世界大戰的前夕？我們到現在還不能加以武斷的肯定。關於一九三八年國際情形，特別是世界的火藥庫——歐洲——的情形，我們更有加以詳密檢討的必要。這篇『一九三八年歐洲』的作者雖然是英國人，然而他的確秉持着公正坦白的態度來寫這篇文章的。

● 中國人對於醫藥方面的常識是很貧乏，關於醫藥方面的雜誌刊物更屬稀少。本期所刊的『向生命呼籲』和『送命的瀉藥』，是兩篇關於醫藥常

識的文章。我們相信：讀者們讀了這兩篇文章之後，對於健康和攝生方面一定有益的。

● 『新聞片攝影技師之冒險生活』是一篇關於電影新聞事業的文章。這種事業在中國雖然還沒有萌芽，但在美國是已經逐漸發達而引起朝野的注意了。

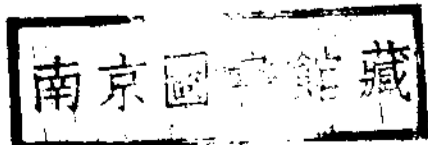
● 關於『傳記』一類的兩篇文章：第一篇是關於二十世紀權威的物理學家恩斯坦氏，第二篇是關於美國芝加哥大學的青年校長赫金斯氏，都是非常有趣的。

● 本期所刊『電影』類的文章。是『文化的氣壓計』。這篇文章對於近年來蘇聯、德、英、法、美等國出產

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的影片，作一有系統的檢討。作者在這裏極力抨擊崇拜明星的好萊塢作風。他揭出『演劇的藝術不是演員』一點，這是值得我們重視的。

● 本期所刊『小說』類的文章，是『失去了的情話』。這是一篇短篇小說，以『我愛你』三個字為中心。究竟『我愛你』三個字在戀愛生活中具有什麼樣的魔力呢？祇有請看本篇。這篇文章的筆法，是非常生動和美感的。



## 發刊詞

近三四十年以來，中國學術界和出版界對於介紹西洋文化和學術思想的工作，可以說已有相當的貢獻了。西洋文化和學術思想，近年來仍在突飛猛進，一日千里，足以供我們借鏡的地方，委實不少。所以我們認為對於西洋的名著，特別是近期的西洋名著，實在有大量譯的必要。

我們發行『名著選譯』月刊，注重之點有二：

第一，關於「譯稿的技巧」方面：我們的譯稿，多係特約經驗有素的翻譯名家執筆，特別注重「信」「達」「雅」的標準，同時並採用中英文對照的編制方法，把原文譯文並列在一起，隨時可以參照，譯筆準確，絲毫不苟。

第二，關於「譯稿的取材」方面：我們的譯稿多係取材自歐美的著名雜誌。凡係無價值和已失時間性的原稿，一概擱去不譯，選稿嚴格，寧缺毋濫。

本刊原稿，現在姑暫以英文稿件為中心。事實上講：英文是世界上通用最廣的語言文字；任何一種的世界名著，差不多都有英文的譯本。在另一方面講：世界名著的英文譯本，是攻讀英文的人們最適宜的補充讀本。這是一般學者所公認的。但是，事實上這些英文譯本，往往陳義高深或者字句艱澀，不易了解。現在本刊採取中英文對照的編制方法，使讀者在閱讀方面增加了許多的便利，所以本刊的出版，對於攻讀英文的人們將給予極大的助力。

然而，本刊的最大目的仍然在於「介紹西洋文化和學術思想」這一點。所以本刊的讀者，自然並不專以學生或攻讀英文的人們為對象；即使對於英文毫無興趣的人們，也可閱讀本刊，藉以吸收西洋名著的精華。

最後，我們謹以十二分的誠意，請求讀者們隨時給予我們以指導和贊助。

## 第一次懸賞徵譯

本刊爲引起讀者對於翻譯之興趣起見，特舉行「懸賞徵譯」，每年舉行四次，每次錄取五名，分別奉酬現金或本刊，以資獎勵：第一名，二十元；第二名，十元；第三名，五元；第四名，酬本刊全年一份；第五名，酬本刊半年一份。凡屬本刊之讀者，均有應徵之權利。

第一次「懸賞徵譯」之題目，爲將左頁之「發刊詞」譯成英文。因命題較易，應徵者暫以學生（不拘大學或中學）爲限。譯稿當請專家評閱，准予本刊第三期（六月號）揭曉。應徵者請注意下列各點：

- （一）應徵之稿，須繕寫清楚；字跡潦草者不閱。
- （二）須附學校之證明函，證明其爲何校何年級學生。
- （三）須附本刊之「懸賞印花」。
- （四）掛號寄交上海甘世東路一八五號「名著選譯月刊社」收。





# Dictators—and the Pursuit of Happiness

## 獨裁者與幸福之追求

By Vincent Sheean

On March 12th of this year, when millions of Austrians were suddenly informed that they had been "restored" to the German Reich, the sudden change from democratic government to dictatorship had a startling effect. You could actually see it in the streets of Vienna. The ordinary people have been depressed, flattened out by the new regime. They used to speak as they liked. Vienna was the home of political jokes, and the Viennese were the most delightful and expansive people in the world. Now constraint has come over them, chilled them, frightened them.

If you were a typical Viennese you were not "German" at all, but probably of mixed ancestry—Polish or Hungarian, Rumanian or Croatian. But now your children are the children of the German State, Hitler's children, and they are given the psychological training which is dictatorship's insurance against the future. In the schools, public or private, children are taught the same highly colored versions of history, wherein the German virtues are forever extolled, and human development is seen as a steady progression toward the ultimate magnificence of Adolf Hitler. Military drill and parading, mass singing and excursions, patriotic devotions of all sorts rapidly capture the children's imaginations, as has been shown with complete success in both Italy and Germany. These young people do not ask if a thing is true or beautiful; they ask if it is patriotic, if it conduces to the honor and glory and power of Germany.

朱基俊譯

今年三月十二日那天，幾百萬奧地利人民突然得到報告，說是他們已經『復歸』於德國統治之下了。由民主政體轉為獨裁政體的突變，產生了一個驚人的影響。這種影響，你可以在維也納的街道上真切地看到。普通的人民都被這新政體弄得非常抑鬱頹喪。因為他們是慣於自由自在地談論的。維也納原是政治家們諧謔說笑的地方，而維也納人呢，更是世界上最愉快最富於感情的人們。現在，重重的脅迫和束縛已壓倒了他們，使他們寒心而驚惶失措了。

假如你是一個典型的維也納人，則你完全不是一個『日耳曼人』而僅是一個混血兒——波蘭人、匈牙利人、羅馬尼亞人或是哥羅西亞人。但現在你的孩子們卻已是德國的孩子們、希特勒的孩子們了，他們都受着一種心理的訓練，這種訓練是獨裁政體持續的保障。學校裏，不論公立的或私立的，都用同樣色彩濃厚的欽定的歷史教本教給兒童，他們對於日耳曼道德無時不頌揚鋪至，而人類的進化則被視為嚮往希特勒的最高的莊嚴性的沉着的進展。軍事訓練和軍事檢閱，羣衆歌頌和羣衆遊行以及各式各樣的愛國熱忱很快地抓住了兒童的想像力，正如獲得十足的成功的意大利和德國那樣。這些小孩子們對於事物都不問牠是否真或美，而祇問牠是否愛國，牠對德國的體面榮譽和權力是否有利。



So, when you get home from the office at night, your children talk to you in a language you can hardly understand. Fascism has fundamentally estranged them. If they tell you Germany won the war and was cheated only by the peace (which the youth of Germany believes) you cannot argue. The children would not understand; moreover, they might report you at school the next day. They yield so unreservedly to the persuasions of Nazi emotional patriotism that they think their duty to the State is greater than to their parents.

But even if your children, goosestepping and heil-Hitlering all over the place, do not make you feel strange in the new regime, your newspapers will. The Vienna papers used to be a lively lot, with a great deal of foreign news, reports of the daily happenings of a great city and extensive critical articles on all subjects. They have been cut down with iron discipline to the level of all other German papers, printing the same things day after day: the speeches of Nazi leaders; the Nazi point of view on everything, including the theater and music; news of appointments and changes in the Nazi party itself. Much of the "news" contradicts the evidence of your own eyes and ears. You read, for instance, that there have been only 150 arrests made in the past month, yet you knew personally that 200 workmen were rounded up in a single factory the day before yesterday.

If you seek refuge in your favorite cafe you will run into a whole new set of difficulties. First, a cup of coffee with whipped cream in it, the usual Viennese dissipation in the evening, costs more than it

因此你晚上從辦事處回到家裏時，你孩子們對你講的話你幾乎要聽不懂。法西斯主義已從本質上使他們和你疏隔了。假如他們告訴你說，德國在上次大戰是戰勝的，不過被和平欺騙了；（德國青年們都相信這種鬼話）那你就無法說服他們。因為小孩子們是不懂的，而且說不定他們第二天會在學校裏把你的話報告出來哩。他們竟已完全被納粹的愛國情緒所屈服，以致他們認為對國家所負的責任較他們的父母為大。

但即使你的孩子們到處踏足向希特勒歡呼祝福，在新政體之下，你是不會覺得怪異的。然而報紙却使你覺得了。維也納的報紙，原來都是生氣勃勃的，載着許多國外新聞，大城市中逐日發生的事件和各種問題的深刻的評論。但現在牠們都已被鐵的紀律降低到和一切黨國報紙同樣低的水準，日復一日地刊載着一些同樣的東西：納粹領袖的言論，對各種事物的納粹的觀點，包括着戲劇和音樂；任命狀以及國社黨本身的變化。大部份的『新聞』都和你所耳聞目睹的相反。例如，你從報上知道上月份被捕者祇有一百五十人，但你自己知道前一天某一家工廠被捕的就有二百個工人。

假如你想避匿在你所喜愛的咖啡館裏，那你就得遇到一套新的困難，第一，維也納人通常在晚上藉以消遣的一杯加上起泡的乳酪的咖啡，你得付出較平常

used to. Then, if your cronies gather around, you will be obliged to talk to them upon only the most harmless subjects. Even the waiter can denounce you as an "enemy of the State," and you are liable to arrest without trial at any time. Anybody can be a spy; perhaps one of your cronies is.

It is here—in the realm of ordinary pleasure and casual interests—that dictatorship becomes downright intolerable to many men. You cannot speak as you choose, read what you like, or argue a point of view; you know that your information is censored; that your entertainments are carefully chosen for you, filtered through the Fascist sieve. You must be content with what the authorities think is good for you. I know men in Italy who have not been near a film theater or play for years, for just this reason, and who pay little or no attention to the daily newspaper. They have simply crumpled under the regime and grown dull and old without the ordinary diversions of a full modern life.

The salvation for all citizens under a dictatorship, of course, is to join the dominant party. Party members are given the illusion, by frequent meetings, speeches, parades and other festivals, that they really control the operation of the State; and party organizations set special rates on railroad and steamboat fares, excursions, theater tickets and concerts. Moreover, a party member is a preferred citizen. In certain important professions which have an influence on the public mind (journalism, for example) only party

高的代價。第三，假使你的親密的朋友們團聚起來時，你就只得和他們談些最無妨礙的題目。因為甚至侍者也能宣布你為『國家的仇敵』的，並且你隨時都有不經審問而被拘禁的可能。任何人都能是一個密探。說不定你最親密之一就是一個密探。

此間——在日常的樂悅和無然的趣味領域中——獨裁政體對於許多人已完全成為一件難堪的東西。你不能講你要講的話，讀你要讀的書報或是議論一種觀點；你知道你所看的新聞紙都是被檢閱過的，你的座價是經法西斯黨謹慎篩選過後纔提供到你的眼前來的。對於當局者認為對你有益的東西，你必得完全慚意。我知道意大利有許多人就爲了這個原因兩年不踏進電影院或劇場，還有許多人對空天的新聞紙非常漠漠或者竟全然不注意。他們簡直已被這種政體所壓毀，同時更因沒有現代生活的日常的道遣而變得愚蠢和衰老了。

在獨裁政體之下，全體人民的救星當然是只有參加握政權的政黨。由於頻繁的集會、演說、整隊遊行以及其他的儀式，該黨的黨員們都已發生了一種幻覺，好像他們真的在統御着國家機構的運轉；且事實上黨的組織已在火車輪船票遊覽票戲院票和音樂會上獲得了特價的優待。猶有進者，一個黨員是一個可以擔任官職的公民。在某些對公眾思想發生巨大影響的職業中，（例如新聞事業），黨員是惟一合法的工作者

members are legally permitted to work. It is an advantage in getting and keeping a job to belong to the Fascist party. Even in ordering coffee in a cafe, or standing in line at the post office, a party button on the lapel of your coat is a positive guaranty of preferment.

Outside the party you may hold your job and stay out of jail if you are cautious and industrious; but that is about the most you can hope for. At any rate, you begin to believe pretty soon that the dictators are right; you can't help it. Press, pulpit, school, political address, social organization all hammer out a thousand times a day the same opinion—that Hitler has arisen to regenerate Germany and, through Germany's fulfillment, the human race. If you don't fully believe it, you give up arguing against it, even in your own mind. And slowly, insensibly, you drift into that state of benevolent acquiescence which is characteristic of the larger part of the populations of both Germany and Italy; they do not belong to the Fascist parties, but they do not oppose them.

In Italy during the early part of the Eihopian campaign, I heard no argument of any sort about the morality or justice of decisions then taken by the Duce. The only thing people speculated about was whether he could get away with it—whether England would move, and when.

'Strange as it may seem, very few ordinary people in either Italy or Germany think their own nations are aggressive. Even the Italo-German adventure in Spain is represented to be a defense—a defense against "Bolshevism." In the German press

。這是一種為法西斯黨獲得或保持職業的好方法。甚至在咖啡館裏叫一杯咖啡時，或是在郵局裏站在行列中時，你衣襟上的黨徽就是高官厚爵的明證。

不是黨裏的人們，假如謹慎勤勉，你尚能保住飯碗不進牢獄；但這已是你最大的希望了。無論如何，你一定很快的就會開始相信獨裁者是對的，這是你不能自禁的。報紙、演說台、學校、政治演說、社會組織每天總要苦心想出論千次的這相同的意見，就是說希特勒已着手革新德國，而在德國的革新完全實現了之後，更圖革新整個人類。假如你並不完全相信這種話，你不會和他爭辯，甚至在你自己的腦子裏也不會想去爭辯。那末慢慢地不知不覺地你會趨向於善意的默從的狀態，這是德國和意大利大部份人民的特性。他們不屬於法西斯黨，但他們並不反對這黨。

在意大利，於東非戰爭的初期，我沒有聽到過任何種對當時墨沙里尼所具決心的道德上或正義上的爭辯。人們唯一推究的事情是他究竟會不會成功，英國會不會動員以及何時動員等。

非常奇怪的，在意大利或德國很少有人認為他們自己的國家是侵略國的。甚至意德兩國在西班牙的投機也被視為一種自衛——一種對「波爾雪維克主義」的自衛的。德國的報紙，（現在的奧地利報紙亦然）

(and now the Austrian press as well) the Spanish republic is called *sowjetspanien* (Soviet Spain); and there seems to be little doubt among the people that the Spanish republic is governed from Moscow.

These extraordinary falsifications of fact are ordered from Berlin. Similarly, the Czechs were put in the wrong in every dispute, and if a war had arisen it would have been perfectly easy for Hitler to persuade the whole German people that it was a war of defense.

Adult citizens, however, do not want war at all, not even a war of defense. The dread of a general conflict oppresses their minds. They wonder if the wicked machinations of the "Bolshevized" democracies (which include England, France and the United States) cannot be circumvented somehow; they trust their dictators to do so. The young people, on the other hand, will undoubtedly welcome war. The success of both Fascist states has consisted in the systematic exploitation of this emotional inclination among their young people, so that whole generations of war-minded Fascists are scientifically produced to do the bidding of the dictators in the face of the whole world if necessary. Italy already has about two complete Fascist generations, and Germany in five years has very nearly one—that is, trained young people whose minds have never been touched by anything outside Fascist doctrine, Fascist philosophy, and whose highest ideal is sacrifice or death for the party.

In all these respects—constraint, fear, absence of freedom and constitutional guarantees, restrictions on entertainment and

都稱西班牙共和國為蘇維埃西班牙，同時德國一般人民也都覺得西班牙共和國之受莫斯科的統御，似已毫無疑義。

這些光怪陸離的事實的捏造，都是由柏林命令的。相像地，捷克人在每次爭端發生時，也都被他橫加誣陷的。要是戰事一旦爆發，那特希勒一定會非常容易地使全德國的人民確信這是一個自衛的戰爭。

然而，成年的人民根本不需要戰爭，甚至自衛的戰爭也不要。全面的戰爭的恐怖壓迫着他們的心胸。他們願意曉得，『波爾雪維克化』的民主國家（包括英國）的邪惡的陰謀是否能絲毫不會中他們國家的錦囊妙計；他們深信他們的獨裁者是會將計就計的。另一方面，年輕的人們毫無疑問地歡迎戰爭。德意兩法西斯國家的成功，就在於系統地利用他們年輕人民的這一個情感的趨向，因此就科學化地製造出了整代的類武的法西主義者，執行獨裁者的命令，必要時更準備和全世界人們作戰。意大利差不多已有兩代十足法西斯主義者，德國在近五年中也差不多有了一代——就是受過訓練的青年人，他們的頭腦除了法西斯的教義、法西斯的哲學之外，就沒有接觸過任何東西，他們的最高理想是為黨犧牲，或是為黨捐軀。

從所有這幾點——脅迫、恐怖、自由和法律保障的被剝奪、娛樂和知識的束縛、及孩子們的永被隔離

information, as well as the permanent estrangement of the children—the lot of an ordinary citizen under the dictatorships is not a desirable one. True, he probably will never starve to death, as the systems of social insurance in both Italy and Germany guarantee him security if his record is blameless. And as time passes and he yields his mind to the ceaseless currents of inspiring nationalistic propaganda (half lies and half distortions) he may derive some pleasure from the sense of patriotic accomplishment—from the successive “victories” in the diplomatic, military, political and industrial fields which are announced to him every day in his newspapers. He may swell his chest slightly when he thinks of his dictator who has bamboozled the wicked democracies, and is soon to dominate the world. These pleasures are, however, illusory; the proof is that thousands upon thousands of Germans and Italians would emigrate if their own authorities and those abroad would permit it.

The dangerous state of tension in which nerves are constantly kept in the dictatorships, with their “battles” for this and their “battles” for that, their hysterical oratory and journalism, their unending claims and assertions, makes life under Fascism possibly exciting, but certainly exhausting. The blessing of a genuinely peaceful atmosphere, into which no expectation of war thrusts itself, is totally unknown.

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——看來，一個在獨裁政權之下的普通人民的命運並不是值得希求的。當然他大約不致餓死，因為意德兩國的社會保險制度允許保障他的安全；祇要他的履歷沒有可以指責的地方。並且隨着時間的進展，他已把他的思想沉溺在有刺激性的國社主義宣傳的狂流（半是謊話半是歪曲之論）裏，所以他還能從愛國主義定能實現的信心上，——從每天報紙所告訴的外交、軍事、政治和工業諸方面的不斷的『勝利』上，獲得若干慰藉。同時當他想到他的獨裁者已經愚弄了那些邪惡的民主國而即將主宰全世界時，他還可以稍微地挺起他的胸脯來。然而這些慰藉是虛妄的。事實上的證據是成千成萬的德國人和意大利人極願向外移殖，要是他們的當局和國外的當局都允許的話。

這種危險的緊張常狀態，人處其中，神經永久的要注意着獨裁者，再加上他們的對這件事的『鬭爭』和對那件事的『鬭爭』，以及他們的歌私的里亞的演詞刊物，他們的無限制的要求和主張等，固可使法西斯國的人民的生活一直興奮着，但實際上的，人們的精力也就耗損得很厲害。享受毫無戰爭的真正的和平的雲團裏，戰神簡直沒有立足之地，這種幸福是他們所完全不曾體會的。

## International

### 九三八年的歐洲

By News Review Editorial Offices  
CRISIS UNFOLDS.

Where would Adolf Hitler strike in 1938? With good reason Europe's statesmen asked themselves that question as the year opened.

In 1933 the Fuehrer had risen to power and begun to reorganise the nation on a military scale unparalleled even by pre-war Imperial Germany.

In 1934 he had reinforced the Nazi hierarchy by purging from it disruptive radical elements.

In 1935 he had won back for Germany by plebiscite the rich Saar coal-mining area.

In 1936 he had triumphantly marched into the Rhineland, thereby scaring the French.

In 1937 he had welded, with Europe's Senior Dictator Benito Mussolini, the Rome-Berlin Axis.

The two countries where the Reichsfuehrer might be expected to strike were Austria and Czechoslovakia. From his boyhood he had nursed the ambition of an Austro-German *anschluss* and had later written about it in *Mein Kampf*. Czechoslovakia was also an obvious field for exploitation; three and a half million Sudeten Germans, already pictured as groaning under the tyranny of Prague's rule, provided a readymade excuse.

朱基俊譯  
危機的顯露

一九三八年希特勒將向何處進襲？在新歲到來時，歐洲的政治家們極有理由地向他們自己提出這個問題。

希特勒元首在一九三三年已握得大權，並開始重建德國，甚至置之於超過戰前帝制時代的軍備比例上。

一九三四年，他肅清了納粹黨內部的可以促使黨的分裂的急進分子，從而加強了納粹的政權。

一九三五年，他以公民投票的方法為德國爭回了富饒的薩爾煤區。

一九三六年，他凱旋地進軍萊茵區，因而威嚇了法國。

一九三七年，他和歐洲的老牌獨裁者墨沙里尼相勾結而組成了羅馬柏林軸心。

德國元首預定了要進攻的兩個國家是奧地利和捷克。從他的童年時代起，他就懷着一個兼併奧地利的野心，後來在他的『我的奮鬥』中，也曾說到這一點。捷克顯然也是他的拓殖的對象；納粹黨人早已捏造了蘇台德區域的三百五十萬日耳曼人在布拉格的虐政之下所受的痛苦的情況，作為他們侵略的現成的藉口。

Austria did not seem ripe for the plucking as 1938 opened. Still in existence were the "Rome Protocol States" organised by Mussolini three years before, when he succeeded in attaching Austria and Hungary as satellites to Italy.

Despite Fascist Italy's interest in Austria, it became obvious in February that Berlin was the heavier end of the Axis. Nazi outrages in Vienna and elsewhere grew apace. Austrian Chancellor Kurt von Schuschnigg was imperiously summoned to Hitler's mountain snuggery at Berchtesgaden to be bullied and third-degreed into appointing Nazi henchmen to his Cabinet.

#### WORLD KEPT WAITING

In the second week of March Germany struck. Until the last, mystic Chancellor Hitler kept the world teetering on the edge of a precipice.

Seen from London, events moved swiftly towards the climax:

At Buckingham Palace Queen Elizabeth chatted amiably with buxom Frau von Ribbentrop, daughter of Germany's great Henkell champagne family. King George VI received Joachim von Ribbentrop, German Foreign Minister and former Henkell salesman who had once greeted his Majesty with the Nazi salute.

Herr and Frau Ribbentrop, who everywhere in London had been greeted with Leftist yells of "Release Niemoeller!" and "Get out Ribbentrop!" then went from the Palace to No. 10, Downing Street. Present at a State luncheon given by Premier Neville and Mrs. Annie Chamberlain were: Mr. and Mrs. Winston Churchill, pro-German Lord and Lady Londonderry and all the Cabinet's biggest wigs and wives.

一九三八年開始的時候，奧地利的捲入漩渦還沒有成熟。所謂『羅馬訂約國』仍然存在，這是墨沙里尼在三年前所組織的，卒使奧地利和匈牙利成為意大利的藩屬。

蔑視了法西斯意大利在奧地利的利益之後，到了二月間，柏林顯然已成為德意軸心的有力的一端了。納粹在維也納和其他地方的暴行愈演愈烈。奧總理許士尼格被橫暴地召赴貝許德斯加登的希特勒的避暑精舍裏，被威逼允諾納粹走狗的加入他的內閣。

#### 全世界在期待着

在三月的第二個星期中，德國開始進攻了。直到該月的最後一個星期，神秘的德元首希特勒使整個世界一直在絕壁的邊緣上搖擺不定。

我們可從倫敦方面看到，各種事件都在向極端急劇進展：

依麗莎白皇后在白金漢宮和德國亨克爾尚巴納大族的女兒里賓特洛甫夫人親愛地會談。英王喬治六世則款待着德國外長和曾經一度向他致國社黨敬禮的昔日的亨克爾的商人里賓特洛甫。

在倫敦各處被響以『釋放尼摩勒！』和『里賓特洛甫滾出去！』等左派的吶喊的里賓特洛甫夫婦於是離開白金漢宮而到了唐寧街十號。出席於首相張伯倫夫婦所招待的午宴的是：邱吉爾夫婦，親德的倫敦德里爵士夫婦和內閣中所有的要人及其夫人。



Suddenly flashed across the news tickers while the lunch proceeded was word that all Munich's motor vehicles including beer lorries, had been commandeered and were roaring out along Adolf Hitler's concrete *Autobahnen* towards Austria.

After luncheon at No. 10 the Premier, Foreign Secretary Lord Halifax and von Ribbentrop retired to a separate room where the Nazi was asked to give guarantees that Germany would not violate Austrian independence or territory.

Ribbentrop replied that this was impossible (by that time German troops were already en route for Vienna) and added that it would be best for Britain and Germany not to attempt negotiations until the latter had secured "advantages" she expected shortly to obtain elsewhere.

The British and French Ambassadors to Berlin delivered identical, sharply-worded protests against any invasion of Austria. Several hours later incredulous officials in London realised that the German occupation of Austria was taking place. On becoming convinced, Lord Halifax is said to have clutched his forehead, moaned "Horrible! Horrible! I never thought they would do it."

Shortly afterwards Adolf Hitler followed his army into the land of his birth, which speedily lost separate identity, became part of Greater Germany.

Answering critics, Neville Chamberlain remarked: "The hard fact is that nothing could have arrested this action by Germany unless we and others with us had been prepared to use force to prevent it.

正在進餐的時候，突然的無線電收報機都收到了一個消息，說是所有慕尼黑的車子，包括運送啤酒的汽車，都已被徵發，同時這些收報機在希特勒的自備汽車駛往奧地利去的途中一直大聲呼喊著。

在唐寧街十號午餐之後，首相張伯倫外相哈里法克斯爵士和里賓特洛甫都退到了一間隔離的房間裏，在那裏他們要求里賓特洛甫担保德國決不破壞奧地利的獨立和領土的完整。

里賓特洛甫答道：這是不可能的（此時德國的軍隊早已在開赴維也納的途中），同時還補充道：在德國獲得她最近所希求的某處的『利益』之前，英德兩國最好還是不要嘗試什麼磋商。』

對於任何對奧地利的侵犯，英法駐德大使提出了同樣的言辭嚴峻的抗議。幾小時之後，對任何事情都不肯輕信的倫敦的官場就覺察到德國的併吞奧地利已在進行了。據說哈里法克斯爵士在發覺此事的一霎那間，曾經捧住了前額悲嘆道：『可怕！可怕！我從不相信他們會這樣幹的。』

不久，希特勒就隨着他的軍隊進入了他的誕生地，接着這塊地方也很快地失去了她分離的本性而變成了大日耳曼的一部份。

張伯倫答覆一般評論者道：『沒有一種力量能夠制止德國的這一個行動，除非我們以及和我們站在一起的人們已準備着用武力去阻止牠，這是鐵一般的事

Accordingly we have decided to make fresh reviews and in due course we shall announce what further steps we may think it necessary to take."

The Premier hinted that Britain's £1,500,000,000 arms programme would be extended, and Home Secretary Sir Samuel Hoare later broadcast an appeal for "at least a million men and women" volunteers for ARP.

By no means was the international air cleared by the German conquest. In April Foreign Secretary Halifax regaled the House of Lords with the following:

"I was brought to the telephone one morning by a private and patriotic person who told me that Germany, Italy and Japan were on the point of making a joint declaration of war against this country, that several parts of the Dominions were to be distributed according to plan and that this was not a question of weeks but of immediate days. It required some resolution on my part to assure my caller that this war would not start before the next morning, and he might, therefore, retire to bed."

Steadily during the month Neville Chamberlain pushed on with his plan for an Anglo-Italian Agreement, apparently retaining some small hope that he would thus be able to crack the Rome-Berlin Axis. Negotiated in Rome by British Ambassador Lord Perth and Count Galeazzo Ciano, Italy's Foreign Minister, the Pact provided for (a) the securing against Italian aggression of British trade routes and spheres of influence on the Mediterranean and Red Seas; (b) securing against British aggression of Italian trade routes and territories in that area, including Abyssinia.

實。因此我們決定將我們的軍力重行檢閱一過。並及時宣布我們認為必須採取的未來的步驟。』

首相暗示十五萬萬鎊的英國軍備程序經費必須加以擴充，後來內相賀爾在一次廣播演說中更力主『至少須有一百萬個男女志願航空人員。』

德國的勝利絲毫沒有澄清國際間的惡濁空氣。四月間外相哈里法克斯向參議院報告道：

『一天早晨，我接到一個愛國平民的電話，他告訴我說，德意日三國即將聯合向我國宣戰，而我國的若干部份領土將依彼等之計劃而被瓜分，且此事決非數星期間的問題而僅是數天之內的問題。我覺得我這方面有以果斷的態度向打電話給我的人作一確切保證的必要，於是我告訴他說，在明天之前這次大戰決不會爆發，所以他可以安心到床上去睡覺。』

在這個月中間，張伯倫專心致志地推行着他的訂立英意協定的計劃，在此計劃中，顯然的存留着一些微小的希望，以冀藉此擊破羅馬柏林軸心。經英國駐意大利大使潘爾士和意外相齊亞諾在羅馬磋商後，簽訂的協定中規定着（一）意大利保證不侵害英國在地中海和紅海中的商業交通線和勢力範圍；（二）英國保證不侵害意國在上述區域以及阿比西尼亞的商業交通線和領土。

In April Premier Chamberlain and French Prime Minister Edouard Daladier did their best at a London conference to spoil the visit which Adolf Hitler was that week due to pay to Italy.

Their plan was to oppose the triumphant Rome-Berlin Axis with a London-Paris model. The French dream of establishing a complete Anglo-French alliance was said to have been urged by Daladier. Afterwards, diplomats declared no such agreement had been signed.

But, having arranged matters to his satisfaction in Rome, Hitler gave Sudeten Nazi Leader Konrad Henlein full permission to make himself a nuisance to President Eduard Benes' regime in Czechoslovakia.

As friction increased between the Prague Government and Germany, Neville Chamberlain's new "realistic" formula for measuring the peace of Europe suffered severe setbacks.

A second Sarajevo was almost precipitated by a couple of too-alert Czech soldiers. Only a fortnight after Hitler had warned "There will be no more shooting of German racial comrades along the German borders," two Nazis astride a motorcycle roaring along the road to the Third Reich near the Czech town of Cheb ignored an order to halt. The Czech patrol opened fire, killing both.

German troops were promptly moved into position near the Czech frontier. Britain's Berlin Ambassador Sir Neville Henderson delivered a strong remonstrance from HM Government against the use

四月間，首相張伯倫和法總理達拉第在倫敦會議中，竭力破壞希特勒預定在該星期中對意大利作的聘問。

他們的計劃是預備以倫敦巴黎軸心來對抗勢利的羅馬柏林軸心。法國的建立一個健全的英法同盟的夢想，據說是由達拉第主催的。但後來外交界人士宣稱未曾簽訂此種協定。

但他在羅馬把一切事情都處理得稱心滿意之後，希特勒終於無條件允許蘇台德區納粹領袖漢倫成為貝奈斯總統在捷克的政權的妨害者。

由於巴拉格政府和德國間的摩擦日益增劇，張伯倫綏靖歐洲的新「現實主義」政策遭到了嚴重的挫折。

第二個薩拉耶夫差不多已被兩個過於神速的捷克兵士所攻陷。僅在希特勒吩咐「不准德國急進同志再在德國邊境射擊」之後二星期，就有兩個納粹黨徒駕了一輛機器腳踏車在鄰近捷克的契勃茲的通往德國的道路上，不顧停車的命令高聲呼喊著疾馳。捷克的哨兵開槍，把二人都擊斃了。

德國的軍隊立即開入鄰近捷克邊境的陣地。英國駐德大使漢德生爵士致送給德國政府一份由他本國政府交來的抗議用兵的強硬的警誡譯文。德國政府答覆

of force. He was informed that the troop movements were merely "normal transfers from winter to summer headquarters."

Taking a more serious view Ambassador Henderson adopted the almost unprecedented peacetime step of ordering a special train to be held ready to move British citizens from Berlin.

#### ANGLO-FRENCH ACCORD

France had a pact of mutual assistance with Czechoslovakia, and was wondering whether, if it came to war, Britain would fight with France for the Czechs. To ease the tension King George and Queen Elizabeth paid an official visit to Paris while Foreign Secretary Halifax who accompanied them did the diplomatic work behind the scenes.

Before leaving, Halifax had been waited on by Hitler's envoy, Captain Fritz Wiedemann, who delivered the secret terms on which the Fuehrer would settle.

Study of the terms in Paris by Lord Halifax, Premier Daladier and Foreign Minister Georges Bonnet culminated in a formal communique in which France and Britain announced themselves as "in complete harmony," with "a common will to pursue their action of appeasement and conciliation."

The Royal trip was followed by a visit to France from war Minister Leslie Hore-Belisha. At Amiens and Paris British and French generals held the most thorough staff talks in many years.

Cried theatrical Mr. Belisha emerging from the parley: "It looks as though the two general staffs are as one. The French Tricolour and the British Union Jack seem as one flag!"

道，這次軍事行動僅是『一種由冬季大本營調到夏季大本營的普通的調遣。』

漢德生大使認爲此事相當嚴重，於是採取了一種差不多可以說是無先例的和平時代的步驟，包定了一系列專車準備必要時把英國的僑民從柏林撤退回國。

#### 英法協定

法國是已和捷克簽訂了一個互助公約的，但她很懷疑，一旦戰事發生，英國是否會和法國一同去爲捷克作戰。爲鬆弛此種緊張狀態起見，英王喬治與英后伊麗莎白聯袂赴巴黎聘問，一方面隨英王同行的哈里法克斯外相則在幕後進行外交活動。

哈里法克斯在離開巴黎之前，已有希特勒的特使惠特曼大佐在等着他了。大佐把希特勒元首解決此事的祕密條件交給他。

哈里法克斯爵士和法總理達第法外長龐萊在巴黎把這個祕密條件加以研究之後，發表了一個正式的公告，在此公告中，英法兩國聲明他們見解的『完全一致』並具有『一個共同的決心，以進行他們的繼續和調解工作。』

在英王聘問巴黎之後，又有英國陸軍大臣佩里夏前來巴黎訪問。英法兩國的將軍們在亞眠和巴黎舉行了幾次多年來最周密的參謀會議。

佩里夏先生把他對於這幾次会议的印象戲劇般地呼喊出來道：『兩國參謀本部看來好似一個參謀本部，法國的三色旗和英國的聯合旗似乎是一面旗。』

Nervous prophets foretold of a German putsch for Saturday, August 13, but Envoy Runciman's presence in Prague kept things quiet. No one denied, however, that matters were fast moving towards a climax.

From holiday, Neville Chamberlain returned officially for treatment of sinus trouble, and conferred with Lord Halifax. In Paris Edouard Daladier interrupted his holiday to discuss "matters of domestic politics."

As the month drew to a close, sharpening antagonism between aggressive Nazis and defiant Czechs produced the fiercest crisis since May.

Konrad Henlein's organ *Rundschau* urged Sudeten Nazis to "abandon their reserve" and defend themselves against attacks. Germany made it clear that she intended to assist the Sudeten Germans and demanded that this should not be considered by other Powers as "aggression."

The Sudetens were not prepared to accept anything now but complete secession from Czechoslovakia.

To a "prominent man in Washington," presumably President Roosevelt, James Gerard, U.S. Ambassador in Berlin at the World War's outbreak, cabled early in September:

"The 1914 situation is exactly paralleled today. The only thing that will prevent war is a firm declaration by Britain that if France goes to war Britain will go too."

At Geneva where the League of Nations Assembly pathetically gathered for its 19th meeting Soviet Foreign Commissar Maxim

許多神經過敏的預言認定德國將於八月十三日星期六那天發動戰爭。但倫西曼特使一到布拉格之後，一切事情就都立即平靜了下來。然而，沒有人否認那時的情勢幾乎已經發展到了破裂點。

自休假期起，張伯倫正式歸國處理這件波折萬千的困難事件，並和哈里法克斯商議。在巴黎，達拉第也放棄了休假而從事於『國內政治問題』的研究。

將屆月底的時候，侵略主義的納粹黨和大胆反抗的捷克之間的尖銳的敵對狀態，產生了五月以來最凶猛的危機。

漢倫的機關報 *Rundschau* 竭力主張蘇台德區的納粹黨應該放棄他們的保留條件，並起而抵抗敵人的進攻。德國亦明白宣示她的企圖扶助蘇台德區的日耳曼人，並宣稱其他列強不得視之為『侵略』。

現在蘇台德黨除了脫離捷克而獨立之外，不願意接受任何條件。

在這世界大戰一觸即發的重要關頭，美國駐德大使甘拉爾德在九月初拍電給一個『華盛頓的要人』大概是指羅斯福總統，說道：

『一九一四年的情勢已復臨於今日。阻止戰爭的唯一的好方法是由英國聲明，一旦法國捲入戰端則英國亦將繼之而參戰。』

在國聯各委員國代表悲感地集合起來，準備開第十九次大會的日內瓦，蘇聯外交委員會主席李維諾夫

Litvinoff conferred privately with Nicholas Petrescu-Comnen, Rumania's Foreign Minister, about the transport of Red arms to Czechoslovakia through Rumanian territory.

French troops fully manned the reputedly impregnable Maginot Line of fortresses along the Rhine. General Albert Lelong, French military attache in London, reported in Paris.

German soldiers took up their positions behind the Siegfried Line facing the French frontier. From Berlin came an announcement closing the frontier from Aix-la-Chapelle to the Swiss border to all air traffic save specified lines as from September 20.

At this stage *The Times*, which for decades has spoken for the Government in times of crisis when Prime Ministers prefer not to speak for themselves, created a dramatic diversion.

An editorial blandly suggested that perhaps the Sudeten territory had best simply be permitted to secede and merge with Germany.

Uproar ensued, but *The Times'* Editor Geoffrey Dawson was still in good enough grace after striking his blow to lunch with Foreign Secretary Halifax.

At this point, Mediator Runciman began cabling heavily in code from Prague, and was said to be about to resign.

That evening the Premier issued a communique for No. 10 Downing Street stating: "The suggestion to the effect that the

和羅馬尼亞外長彼特羅斯克考能商議着蘇聯紅軍通過羅國領土運往捷克的問題。

法國的軍隊也沿着萊茵河佈置了世界聞名的難以攻陷的馬其諾陣線。法國駐英大使館武官萊龍將軍也回到巴黎報告。

德國軍隊已在齊格弗里陣線之後對準了法國邊境紮起營來。同時德國已宣布封鎖自愛斯拉沙伯至瑞士邊界的國境，除了九月二十日以來特准的若干航線之外，一切航空飛機都不准通過。

此時，數十年來當嚴重關頭首相們不願為自己申說時，常為政府說話的泰晤士報，卻發生了一個意外的驚人轉變。

一篇社論圓滑地建議說，蘇台德區或許還是乾脆地脫離捷克而歸併給德國的好。

社會的輿論隨即騷動起來，但泰晤士報的主筆道生先生在受人攻擊之後，卻仍然厚顏地和外相哈利法克斯一同進餐。

至此，捷克問題調解者倫西曼勳爵就嚴厲地從巴拉格拍了個密電給英國政府，據說此電的內容是要求辭職。

當天晚上首相就在唐寧街十號發表了一個公報說：『認為捷克政府可將割讓他的領土中的德民區作為

Czechoslovak Government might consider as an alternative to their present proposals the secession of a fringe of alien population in their territory in no way represents the views of His Majesty's Government."

Adolf Hitler meanwhile addressed 1,500,000 Germans at the Nazi Party Congress in Nuremberg.

Keynote of his speech: Only in Italy and Germany were the people 99 per cent behind their governments. Czechoslovakia was a pseudo-democracy forcibly created out of the Treaty of Versailles. Former French Air Minister Pierre Cot had once remarked (according to Hitler): "The task of Czechoslovakia in a future war will be to bomb the key industries of Germany."

In private the Fuehrer was bafflingly re-assuring on the subject of peace or war. At a tea party he observed to French Ambassador Francois-Poncet "I trust no mother will ever have cause to weep in consequence of any action of mine...."

Secret Service reports, however, told Neville Chamberlain that Hitler was determined to march into Sudetenland as he had marched into Austria—at any price. A Cabinet meeting decided to dispatch a note of warning to Germany.

When Sir Nevile Henderson received the note for passing on to Hitler he asked Foreign Office permission not to present it until the Cabinet had considered a report of his own.

Its contents were that Germany was well aware of Britain's attitude and was prepared to risk world war if necessary.

他們現在決擇條件之一的那種建議，決不能代表英政府的觀點。』

同時希特勒也在紐倫堡國社黨大會中對一百五十萬德國人民發表演說。

他的演說的要旨是：祇有意大利和德國的人民是百分之九十九為政府作後盾的。捷克是一個凡爾賽和約硬綑綑地製造出來的偽民治國家。法國前空軍部長考特曾經說過（希特勒是這樣說的）：『捷克在未來的戰爭中的任務，是轟炸德國的主要工業。』

德國元首私下卻在將計就計地重行担保和戰的問題。在一次茶會席上，他曾告法大使龐賽道：『對於我的一切行動的後果，我相信沒有一個母親會流淚的……』

然而特務機關卻向張伯倫報告道：希特勒已決定進軍蘇台德區，一如進軍奧地利那樣——不惜以任何代價。閣議決定致送一個警告給德國。

駐德大使漢德生接到了這一個要他轉送給希特勒的諜文後，他立即要求外交部允許他在內閣考慮他自己的報告之前，暫時不將這個諜文呈遞給希特勒。

漢德生報告的內容是，德國正密切注意着英國的態度，且準備於必要時冒世界大戰之險。報告中最驚



Biggest shock in the report was the Ambassador's statement that Foreign Minister Ribbentrop had told him, "The Fuehrer does not want to see you because he has nothing to say to you."

#### CHAMBERLAIN'S VISIT

Neville Chamberlain decided not to present the Note and sat down to think of another way of warning Germany. To Adolf Hitler he cabled: "In view of the increasingly difficult situation I propose to come over at once to see you with a view to trying to find a peaceful solution. I propose to come across by air and am ready to start tomorrow. Please indicate earliest time at which you can see me and suggest place of meeting.—Neville Chamberlain."

To this business-like note from former Birmingham businessman Chamberlain, Hitler replied by naming his mountain eyrie at Berchtesgaden as the meeting place. With neatly rolled umbrella in his hand, Britain's Premier next day stepped aboard a British Airways Lockheed Electra at Heston.

What the Nazi leader and Neville Chamberlain said to each other through the medium of Interpreter Schmidt may never be known, but Premier Edouard Daladier of France summed up the parley: "It was not a proposition but an ultimatum."

Neville Chamberlain returned to put the "ultimatum" before his Cabinet and announced "In a few days I am going to have another talk with Herr Hitler."

人的一點是，大使說德外長里賓特洛甫曾告訴他道，『元首不欲見你，因為他沒有話需要對你說。』

#### 張伯倫的聘問

張伯倫決定不把這份諜文送出去，並決定想別的方法來警告德國。他拍電給希特勒道：『鑒於日趨困難的情勢，我預備立刻就來看你，以冀覓取和平的方案。我預備乘飛機前來，並已定明日啓程。請你指定一個你能接見我的最早的時間和會晤的地點。張伯倫。』

對於這個由昔日的伯明罕的商人張伯倫所發的商務式的通知，希特勒給予了答覆，並指定他在貝許德斯加登的避暑精舍作為會晤的地點。第二天英首相便拿一柄捲攏的洋傘在赫斯頓登上了愛勒克屈拉號飛機。

總樞領袖和張伯倫兩人經傳譯官希未脫傳譯而交談了一些什么話！我們或許永遠不會知悉，但法總理達拉第總結這次談判道：『這並不是一個提案而簡直是一個最後通牒。』

張伯倫回來把這個『最後通牒』放在他的各閣員之前，並宣稱『數日之內。我將再和希特勒先生談判。』

In London, Edouard Daladier and Neville Chamberlain then got down to the task at No. 10 Downing Street of capitulating and co-operating in efforts to re-draw the map of Europe.

The only point on which the two Premiers did not agree—and Daladier hammered with all his might for hours until Chamberlain said “yes”—was that final settlement in Eastern Europe must be guaranteed by a signed British pledge to fight at the side of France.

Terms of the Czech carve-up were then flashed to the Czechoslovak Government with urgent warnings that they must be accepted. While President Benes and Premier Milan Hodza wrestled under the cracking strain of accepting these terms it was announced that Mr. Chamberlain would meet Hitler again this time at Godesberg, a tiny spa on the Rhine.

At their meeting the Fuehrer was reliably reported to have gone through his usual performance of sawing, screaming and near-weeping. He is said to have yelled: “I don’t want a present of Sudetenland through the goodwill of Western powers. The Sudeten Germans belong to the Third Reich. I will win freedom for them.”

He produced a map and announced he had settled the whole question: there could be no argument. He required withdrawal of Czech armed forces from Sudetenland, its unconditional surrender to the German Army with fortifications, stock and buildings undamaged, liberation of all political prisoners, release of Sudeten citizens serving in the Czech Army.

於是法總理達拉第和張伯倫在倫敦唐寧街十號着手訂立條件，並通力合作以重繪歐洲的地圖。

兩首揆所不能同意而達拉第以全力慘淡經營了數小時之後纔得張伯倫一聲滿意的「對的」的一點是，東歐問題的最後解決，須以英國簽字保證協助法國作戰為担保。

於是他的把分割捷克的條件迅速地遞送給捷克政府並附以迫切的警告說捷政府必須接受此項條件。正當貝奈斯總統和霍柴總理在接受這些條件的極度緊張中奮力掙扎的時候，張伯倫宣布將與希特勒在一個位於萊茵河上的小溫泉場戈登斯堡地方再度會晤。

據可靠的報告說，德元首在他們的會晤中又完全發揮了一次他的橫技，大表演其拉鋸聲，尖叫聲和幾乎哭出來的聲音。據說他狂喊道：『我並不要由西歐列強的善意而獲得蘇台德區這份禮物。蘇台德日耳曼人是屬於德國的。我矢必為他們爭取自由。』

他繪製了一張地圖，並宣稱他已解決了整個問題；同時他的解決方案是無可爭辯的。他要求捷克軍隊退出蘇台德區，把一切砲壘貯藏和未損壞的防禦工事全都無條件交給德軍，釋放一切政治犯，免除在捷克軍隊中的蘇台德人的兵役。

This time the British Premier became master of the situation. He refused to see Hitler on the second day of his visit. Announcing, "The position is not hopeless. I am sending the German memorandum to the Czech Government. It's up to them," he returned home.

In London Premier Chamberlain summoned Edouard Daladier and Georges Bonnet to a conference as a result of which the French Prime Minister announced that France had decided to fight Germany directly the invasion of Czechoslovakia began. Russia would strike also. From the British Government came the declaration, "We shall stand by France."

As a last gesture Neville Chamberlain sent a personal message to the Fuehrer via Adviser Sir Horace Wilson. In friendly but plain terms it rejected the German scheme, but suggested modifications to the original Anglo-French plan.

The King summoned a Privy Council meeting. Parliament was convened and Britons who fought the last "war to end war" prepared for another, almost exactly 20 years after.

By radio the Premier delivered an emotional oration on the horrors of war. In private, with Inner Cabinet members Halifax, Sir John Simon and Sir Samuel Hoare he pored over the script of Hitler's "Benés Must Go" tirade delivered after the Godesberg conference. Suddenly Neville Chamberlain pointed to a sentence which, freely translated, read "Mussolini is the only man who understands me."

此時英首相已成為大局的主宰。他拒絕在他聘問的第二天會晤希特勒。宣布了『局勢並未絕望。我預備把德國的備忘錄遞送給捷克政府，由他們負責。』之後，他就回去了。

在倫敦，首相張伯倫召請法總理達第法外長龐萊赴英協議，結果法總理發表了一個宣言，聲明德國侵捷戰爭一開始，法國即直接與德國開戰。蘇聯亦將繼起赴戰。同時英國也發表宣言道：『我們將支助法國。』

作為最後表示，張伯倫經威爾遜參贊之手致送給希特勒一封私人的信件。在這封信中，他以友善而平淡的辭句拒絕了德國的要求，但允將原有的英法方案稍加修改。

英王召集了一個樞密會議。國會亦被召集了，而主張『作最後的戰爭以結束一切戰爭』的英國人則差不多要在二十年後再來預備戰爭了。

首相用無線電廣播了一次動人的關於戰爭的恐怖的演說。同時他和重要閣員哈里法克斯、西門和賀爾密與研究希特勒的『必須攆走貝奈斯』的手書，這對冗長的手書是在哥登斯堡會議後送來的。突然間張伯倫指出了一句辭句，這句話意譯起來是：『墨沙里尼是唯一瞭解我的人。』

Like a desperate gambler the Premier staked everything on one last throw. He pleaded with Mussolini to intercede. The Duce jumped into action, proposed a Four Power conference to Hitler.

In Parliament, members were cheering "the man who had done his best" to save the peace. The Premier began reading his speech which would herald Britain's entry into world war. Suddenly a message arrived from Hitler. It accepted the proposal for a four-power conference at Munich.

#### PEACE PACT

The cheering folk of Munich saw Neville Chamberlain go to the Munich *Fuehrerhaus* alone for a private audience with Hitler. They talked of colonies, Spain, the Mediterranean, the Far East. From his pocket the Premier produced a typewritten declaration beneath a British Foreign Office crest. It read, "we regard the agreement signed last night and the Anglo-German Naval Agreement as symbolic of the desire of our two peoples never to go to war with one another again. . . ." Hitler signed it, and the Premier returned to London in triumph.

Only one member of the Cabinet had the courage to confess his disagreement. From Admiralty House, First Lord Alfred Duff Cooper sent Mr. Chamberlain his resignation.

Meantime Poland and Hungary, chunks from each of whose territory had been taken by the postwar Treaty makers to create Czechoslovakia, seized the opportunity to demand the return of "oppressed minorities" now under Czech rule.

首相好像一個絕望了的賭徒，把所有一切作孤注之一擲。他懇請墨沙里尼來居間調停。於是墨沙里尼就活躍起來，向希特勒建議召開四強會議。

議員們在國會中羣向「已為和平鞠躬盡瘁的人」歡呼喝采。首相已開始發表他的宣告英國之投入世界大戰的演說。但突然的接到了一件希特勒送來的文書，表示意願接受在慕尼黑舉行四強會議的建議。

#### 和平協定

慕尼黑的歡呼慶賀的人民看見張伯倫獨自走進了元首官邸和希特勒單獨密談。他們談着殖民地、西班牙、地中海和遠東的問題。英首相從袋裏摸出一份用印有英國外交部飾章的紙簽打就的宣言。上面載着「吾等視昨晚簽訂之協定及英德海軍協定為吾等兩國人民深願不復以干戈相見之徵象……」希特勒在此宣言上簽了字，英首相也奏凱而回到了倫敦。

祇有一個閣員胆敢表示異議。海相柯貝向張伯倫提出了辭呈。

此時，被戰後凡爾賽和約簽訂者從她們領土中割取了若干肥沃土地以創建了捷克的波蘭和匈牙利，抓住了機會要求歸還在捷克統治下的「被壓迫的少數民族所居住的土地」。

Field Marshal Wilhelm Goering was accordingly sent to Vienna to have a private chat with Count Ciano. The upshot: Fuehrer and Duce compromised by giving back to Hungary a large portion of its former territory, but the German door to south-east Europe through Ruthenia was left open.

In Vienna's historic Belvedere Palace the agreement was signed.

Finally, in December Nazi Foreign Minister von Ribbentrop went to Paris surrounded by a heavy guard, to sign a Franco-German agreement on lines mapped out at Munich. While one half of the Axis thus displayed apparent goodwill towards France, the Italian half created a diversion by demanding the return of Corsica, Tunisia, Nice and Djibouti from France.

With repeated warnings from French Foreign Minister Bonnet that France was not prepared to yield an inch of soil to Italy, the year closed uneasily.

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於是戈林元帥被派往維也納以與齊亞諾伯爵秘密接洽。結局德意兩元首商妥，歸還匈牙利以她昔日的領土的大部份，但開放了德國經過羅色尼亞而往東南歐去的門戶。

協定簽訂於維也納的歷史上著名的遠望宮。

最後在十二月間，納粹的外長里賓特洛甫在嚴密警備之下馳往巴黎，根據慕尼黑會議所繪定的內容簽訂了法德協定。正當半個軸心這樣對法國表明了友善的態度時，另外的半個軸心意大利卻相反地向法國提出了歸還科西嘉、突尼斯、尼斯和直波蒂的要求。

法外長德蒙反覆警告，決不對意大利退讓尺寸的土毫。一九三八年就在這警告聲中徬徨不安地結束了。



# A Call to Life

## 向生命呼籲

By William R. P. Emerson

南登山譯

Death from old age is so infrequent as to be almost a medical phenomenon. Usually, the life processes collapse prematurely under the weight of preventable disease. True, human life on the average has been prolonged 20 years during the past century, but that record is due almost entirely to the reduction of infant and child mortality. After 35, life has not been extended a single year in the last two generations. Between 50 and 70, life expectancy is not so great as it was a century ago, despite the brilliant achievements of medicine and surgery. What sinister forces, then, are threatening our lives with premature extinction? More important, what can we do to check them?

The nine principal causes of death in the United States are, in order: heart disease, cancer, apoplexy, pneumonia, accidents, nephritis (kidney trouble), tuberculosis, diabetes and appendicitis. The striking fact is that death from all these diseases can be delayed five to twenty years, and in some cases prevented entirely!

The first positive step in circumventing death is extremely simple. Everyone knows that presenting oneself to a doctor for an annual overhauling is the best insurance against physical disaster. But how few act upon this knowledge! In a large group of well-to-do men, I recently found that 20 percent had never had a complete physical examination, and 42 percent had had

因爲年老而死亡是當然的，一般人多不常認爲是醫藥方面的現象。生命未曾到衰老時期而過早地趨於滅亡，普通多是受了無法避免的疾病的打擊。這也是真確的事實，在過去的一百年內，人類平均的年歲，已經延長二十歲；可是那種記錄，大部份全是因爲嬰兒幼童死亡數的減少。人類平均年齡，達到三十五歲以後，最近兩代人的平均年齡，就未能再延長一歲。雖說近代的醫藥和外科手術，有驚人的成就，然而五十歲到七十歲的人生存的希望，仍舊沒有前一世紀人的希望大。那末是什麼兇惡的力量，在威脅我們的生命，使我們夭亡呢？更重要的，是我們將怎樣去阻擋這種兇惡的力量呢？

在美國，有九種主要的死亡原因，依着次序說：心病、毒瘤、中風、肺炎、意外遇險、腎臟炎、（腎裏面的毛病）肺結核、糖尿病、盲腸炎。值得注意的事實，是患上述各病的人，其死亡的時間，可以延遲五年至二十年，有些病還有法可以完全避免死亡。

克服死亡的第一種積極的辦法，是極其簡單的。大家知道，各人每年到醫生面前去檢查一次身體，是防止疾病的最好的保險方法；可是很少有人這樣辦。我最近發覺到大量家境小康的人們，有百分之二十，就從來沒有好好地檢查過體格，有百分之四十二，在

none for five years. Failure to have frequent physical check-ups, beginning with childhood, is reckless neglect.

By detecting the first signs of deterioration in our organs these periodic examinations can forestall death. If, for example, a urinalysis shows too much sugar, the doctor may suspect that the patient is suffering from diabetes. Diet often controls this condition; in advanced cases, insulin enables the patient to live out his full span of active useful years. If the urine reveals an excess of albumen and red blood cells, the kidneys are not functioning effectively. The physician may also uncover focal infection of tonsils, sinuses and teeth—potent causes of heart trouble and arthritis. Early tissue change in tuberculosis and cancer can be positively detected by X ray, thus paving the way for treatment which can defeat premature death.

Deaths from heart failure are nearly triple those from any other cause. And if we include apoplexy—shock resulting from the explosion of terminal arteries in the brain—the number of deaths from circulatory diseases equals that of all the others! Yet this slaughter can be stopped if two great evils prevalent in modern life can be obliterated—*habitual overfatigue* and *chronic overeating*. As we increase both the pace and the freight of our lives, toxic substances are formed in the body. To eliminate these poisons, an extra load of blood must be picked up by the heart and arteries. Blood pressure shoots up, the whole machine is wracked unceasingly, until at last heart failure or apoplexy claims another victim.

五年內也不作一次檢查。自幼就不常注意身體的健康，是一種不留心的疏忽。

按時檢查身體，如果發覺身體上各器官機構，有不健全的現象，就可以預料到死亡。譬如說，假如分析小便，發現糖質太多，醫生就會懷疑病人是患的糖尿病。注意飲食，常常會控制這種病況。如果病勢較重，英蘇靈也可以使病人享受康健的生活。假使小便內發現過量蛋白質和赤血球，就知道腎部的作用不健全了。醫生又可以檢查扁桃腺，骨穴和牙齒是否健全，——這都是心病和骨節炎的主要成因。肺結核和毒瘤的肉體改變，可以用X光查出，這樣就可以設法診治，免得早期死亡。

因為心臟衰弱而死亡的人數，三倍於爲了其他任何一種疾病而死的人數。若把中風——腦筋血管，突然爆炸。——包括在內，那是說循環器官病的死亡人數，也等於其他疾病而死的總人數。然而這種無形的屠殺，是可以停止的，祇要能夠把近代生活中兩個最大的流弊改去，——慣常的過於疲勞，和長期的過份吃飽。因為我們生命的滋長，一面是軀幹的長大，一面是體重的增加，所以身體內常含有毒質。心和血管，一定要選擇另外一部份血去排泄這些毒質。血壓增高，全部的機構，就會不斷地毀壞，最後成爲心臟衰弱，或者中風。



Overfatigue and the resulting high blood pressure are remedied by a program of skillfully managed rest. Even a short period of complete nervous and physical relaxation before meals produces a marked decrease in this symptom. In 78 cases among policyholders and employes of the Aetna Live Insurance Company, blood pressures were reduced from 15 to 25 percent by a program of rest before meals, plus a judicious diet.

Too much food not only lessens our efficiency, but poisons us with the toxins of incomplete digestion. We store fat in great slabs over the hips and abdomen; the fatter we get, the heavier the load that is placed upon heart, arteries and kidneys. Death moves a pace nearer; after the age of 35, mortality increases one percent for every pound of overweight! If you are overweight now, reduce your food intake sufficiently to lose one pound a week until you are standard for your height, build, and age. Sensible reducing is the best possible life assurance.

Within the past few years, serums have been developed that are so efficient for certain types of pneumonia that mortality from this cause has markedly decreased. But it is of the utmost importance that diagnosis of the type of pneumonia be made within the first two or three days. Fortunately the diagnosis is comparatively simple. Pneumonia is usually ushered in by a chill and a rapid climb in temperature. There is a cough and blood-streaked sputum, and the face is flushed. From a laboratory analysis of this sputum, the type of pneumonia can be determined and the proper serum administered.

遺份疲勞所致的血壓增高，必須有很好的環境去靜養。在吃飯之前，作短時間精神和肉體的休息，也可以減少這種病象。向愛特拉人壽保險公司保險的人，以及該公司職員，有七十個人的血壓是高的。因為飯前休息和優良的飲食，血壓已經減少了百分之十五至二十五。

吃得太多，不但減少做事的效率，並且消化不了的毒素，也要毒害我們的。我們身上的脂肪，是藏在臀部和腹部，所以我們越是發胖，壓在心頭，血管上，以及腎部的重量，越是加大。人到三十五歲以後，死亡又向你走近一步了。每過重一磅，就增加百分之一的死亡可能性。所以假使你是太重，你要減少食量，每個禮拜減輕一磅，一直到你的重量，和你的高度，體幹，年齡相稱。知覺上的體重減輕，才是最好的人壽保險。

在過去幾年之內，血清的改良，對於某種肺炎，有很大的效驗。因之肺炎病人的死亡數，也有顯著的減少。可是肺炎種類的診斷，一定要在起始的三兩天之內診察明白，這是很重要的。所好的，肺炎的診斷，是比較的簡便。肺炎的成因，多由於奇寒和溫度的突變。患肺炎的人，常咳嗽，痰裏帶血絲，臉上發紅發熱。把這種痰沫拿去化驗，就以判定是某種肺炎，然後再對症注射某種血清。

Thirty years ago tuberculosis, then called the "great white plague," ranked first in the causes of death. Now it ranks seventh, and promises to drop still lower. Its cure, according to Dr. Edward L. Trudeau, founder of the modern treatment for tuberculosis, is to "open the window, go to bed, and keep your nerve." Though the fight against this plague has resulted in an outstanding medical triumph, tuberculosis is still a killer, especially of youth. Every boy and girl should be taught to be open-air-minded, and should be protected from overstrain in work or play. If an adolescent is underweight, there is always a serious cause. By the tuberculin test, the X ray, and sputum examinations, physicians can spot tuberculosis early and effect a cure.

Appendicitis, ninth on the list of killers, is usually preceded by mild attacks of indigestion, with sharp abdominal pain. If these symptoms are present, cathartics should be avoided; dosing oneself with a physic may lead to a ruptured appendix and peritonitis, often fatal. If you have recurring attacks of low abdominal pain without apparent cause, you should suspect that your appendix is affected; prompt surgical intervention is the only certain remedy.

There is no cure for cancer in its late stages. Our safeguard is in its early diagnosis and removal—one more reason for a complete physical examination yearly. Do not procrastinate until you show a marked loss of weight, or a prominent growth. Regard with suspicion all surface lesions and nodular growths, or any protracted constipation or gastric disturbance.

三十年前的肺結核，當時人皆稱為『可怕的白色瘟疫』，因之而死亡的人數，佔第一位。現在已退居第七位了，還有降低的希望。根據肺結核最近治療法創始人陶都博士的主張，醫治肺結核的辦法，就是『打開窗戶，睡覺，保藏精力。』對於這種災害的撲滅，雖說成為近代醫藥方面重要的勝利，然而肺結核仍舊是一個屠殺者；尤其是對於青年。每一個青年男女，都應當知道留心新鮮空氣，以及工作運動的不能過份地緊張。假使一個青年的體重太輕，大概總是很有危險性的，用肺結核測驗的方法——就是照X光，檢驗痰沫，——醫生可以及早認出是肺結核，設法醫治。

盲腸炎列於人類屠殺者之第九位。前期的病象，是有些消化不良，腹部奇痛。假使有這種病象，切不可服瀉藥，如果服瀉藥，會引起腸膜破裂和腹膜炎，常常會送命的。假使你常常覺得腹部無故微痛，你應當懷疑你的盲腸有病了，立刻去請教外科醫生，是唯一的醫治辦法。

最近對於晚期的毒瘤，還沒有醫治的辦法。安全的防衛，祇有早早地診斷醫治。——這又是每年需要檢查體格的一個理由。不要一直耽擱到你的體重有顯著的減少或者增加的時候。皮膚上的疾病，瘤狀物的生長，或者長久大便不通暢，胃間不適，總要加以注意，把這些情形報告醫生，也許醫生可以根據這種線

Reporting these to your doctor may be the clue he needs for prompt detection of early cancer. Surgery, X-ray and radium are the only recognized agents in the control of cancer; do not be fooled by quacks who tell you otherwise.

That leaves only accidents, fifth greatest killer of all. And it has been demonstrated repeatedly that accidents—in the home, in the factory, and on the highway—can be prevented by simple care, courtesy and foresight.

And there you have the nine big reasons why we may expect to die younger than if we had lived a century ago. The tragedy is not that these causes of death are unavoidable; it is our indifference to them. We all want to enjoy good health and live out our natural span. But what, in the name of folly, are we actually doing?

We are spending \$500,000,000 yearly for patent medicines that do more harm than good—more than is paid for the services of all doctors put together. We consult our physician only when sick—sometimes too late for any hope of cure. And we have become victims of an artificial mode of life that disregards the very fundamentals of health.

To prolong our lives and to maintain buoyant health while doing so, we must undertake a double program. For the young, we must extend a technique of infant care that has already prolonged life by ten years. We must weigh and measure growing boys and girls every month, and investigate causes which send them below standard. For adult life, we must continue these physical examinations

素，立刻發現是早期的毒瘤。動手術，X光和銻，是醫治毒瘤大家所公認的有效方法，千萬不可被那些江湖庸醫的胡言亂語所欺騙。

現在祇有意外的危險了，這是人類第五個屠殺者。事實上屢次證明，意外危險——在家裏，在工廠裏，在公路上。——祇要小心謹慎，不要慌忙，視覺敏銳，是可以避免的。

我們有這九種辦法，為何我們要比前一世紀的人死得年青些呢？悲劇的產生，並不是這些致死的原因不可避免，實在是我們不加注意，漠不關心。我們都想身體健康，享受天年，然而我們愚昧無知，幹的什麼呢？

每年花費了五萬萬元的藥費，有害而無益。一切醫生的費用，還要多。我們祇有生病的時候，才去請教醫生，求其醫治，有時候却太遲了。我們已成為自作自受的犧牲者，毫不注意健康的原則。

要延長我們的生命，保持活潑的健康，一定要實行一種雙重的辦法。對於幼輩，先用科學的方法，看護嬰兒，至少可以延長生命十年。已經長大的男女孩子，每月要秤他們，量他們，假使他們在標準以下，就查察個中的原因。成年人要年年檢查身體，免生疾病。平日生活，要有規律，保證健康。——呼吸新鮮

every year to prevent disease, and maintain a daily program of regular living that assures the essentials of health—open air, proper foods in amounts sufficient to maintain correct weight, regular exercise and the prevention of overfatigue.

Death's challenge is perennial, sharp. Our program to defeat it is simple and effective. And the reward? Life itself!  
(From *Reader's Digest* Vol. 33, No. 200.)

空氣，吃適宜的食品，食量以能維持正確的體重為度，作有規律的運動，工作不可過份的疲勞。

死亡之向人挑戰，是經年不爽的，不聲不響的。我們打敗它的辦法，是簡單而有效。有什麼報酬呢？就是生命自己！



# The Deadly Laxative

## 送命的瀉藥

By David H. Keller

南登山譯

John T. had a "bellyache." That's nothing new of course, for out of our population of 130,000,000 a great many have pain in the abdomen during any particular week.

John T. took a laxative. That, too, is nothing new. Laxatives are doing a clean up business; advertising for these "purifiers" scream from billboards, newspapers, magazines, and over the radio. No wonder John T. took a laxative; he thought it was the thing to do.

John T. died. *He had committed suicide.* Not that he meant to take his own life, but he was the one responsible for his death all the same. The laxative was the thing that did it.

If only he had known that a person should never take a laxative if there is abdominal pain; if he had only known that simple fact, he might be alive today.

Appendicitis ranks among the most important causes of death, is the most frequent of the acute intestinal conditions, and ranks high among the conditions usually treated by surgery. It is fully agreed by all authorities that the taking of laxatives definitely increases the probability of death. Dr. J. O. Bower, who led a successful campaign to reduce the appendicitis death rate in Philadelphia, points out that the World War claimed 50,000 American lives, but "Since 1918, 248,000 . . . have

約翰T.有『腹痛』病，當然不是新奇的事；因為在我們一萬三千萬人口當中，有很多很多人，在任何特殊的時候，肚子裏都有病痛的。

約翰T.服瀉藥，也不新奇。瀉藥有洗刷腸胃的效能，這類『澄清藥劑』的宣傳廣告，充滿在招貼牌上，報章雜誌裏，和無線電播音裏。約翰T.服瀉藥並不稀奇，他認為應該這樣的。

約翰T.一命嗚呼了。他自殺。並不是說是他的原意是想毀滅了他自己的生命，但是使他死亡的唯一負責人就是他自己。瀉藥是他的劊子手。

假使他知道肚痛的時候絕對不能服瀉藥；祇要他知道這個簡單的事實，也許他今天還活着。

盲腸炎是致人於死亡最重要因素之一；也是最常見的急性腸病，迫不可待地須要動外科手術。醫藥界的權威，都一致以為，服瀉藥祇有增加死亡的可能性。鮑宛博士，在費特爾非亞，領導減少盲腸炎死亡率的運動，已得到相當的成就。他說，歐洲大戰死了五萬個美國人，可是『自從一九一八年以後，有二十四萬八千人，事實上已經受了瀉藥的屠殺』。他們都是盲腸發炎以至於爆裂。

been literally slaughtered with laxatives, while having an inflamed appendix which burst open.

Dr. Reginald Fitz, addressing the American College of Physicians on the "Challenge of Appendicitis," presented figure which clearly demonstrated the influences of laxatives on the fatality of appendicitis, of 65 patients who died at the Peter Bent Brigham Hospital, Boston, 74% had taken some sort of cathartic before entering the hospital; whereas of 100 cases who recovered, only 51 had taken a laxative.

Laxatives accomplish their result because they irritate the intestines. Food ordinarily travels along the intestines at a definite rate, from the orderly *peristalsis* of the intestinal walls. If a laxative is taken, the walls are irritated and prompted to more active *peristalsis*, which rushes the food along, and starts a "bowel movement."

This intestinal action is the worst possible thing in appendicitis; for inflammation requires rest. Irritation, such as caused by laxatives, serves to aggravate the condition. For this reason, many an attack of appendicitis which might possibly have relieved itself was rather made worse, and ended in death. Laxatives may relieve abdominal pain, but also may bring on fatal complications if the condition is serious.

Another reason why taking laxatives is often medical suicide, is the fact that the temporary relief creates a false feeling of security. There is nothing like pain to prompt a person to action. When the pain is gone, then immediately thoughts of consequences likewise are gone. Dr. Winfield

費芝博士在美國醫學院演說，『撲滅盲腸炎，』他所提出的數字，明白地表示出，盲腸炎之送人命，是受了瀉藥的影響。波士頓彼得醫院裏，死去了六十五個患盲腸炎的病人，其中百分之七十四，是在未進醫院以前服過瀉藥。一百個痊癒的病人中，祇有五十個曾經服過瀉藥。

瀉藥之遺害於病人，是因為它激動腸子。食物平常在腸子裏面經過，多依照着腸管有規律的蠕動，而有一定的速度。假使服了瀉藥，腸管被激動了，加速了比較激烈的蠕動，食物也被推動，加速進行，成爲『腸的動作』。

這種腸的震動，是盲腸炎最壞而最可能的一件事。因為盲腸發炎，需要休息。服了瀉藥而激動腸子，祇有加重病勢。爲了這個原因，許多盲腸炎病症，本來可以治好的，服了瀉藥，反而更壞，以至於死。瀉藥原可以治腹痛，但是假使病勢嚴重，也可以使病勢複雜，以至於死。

服瀉藥等於自殺，還有一個理由；就是暫時病況的痊減，反而對於真實的病況，發生不正確的感覺。再沒有一樣事件，像疼痛那樣能夠催促人們立刻動作的。疼痛過去了，馬上就想不到疼痛的後果了。波博士常常討論『D., L. 和 W.』三件事。病人在他沒有請

Scott Pugh has often written of the "D., L., & W." course very often pursued by a patient before he consults the physician; "D. L. & W." stands for "Delay, Linger & Wait." This policy has caused horrible results for ages, and probably will continue to do so; for human nature could hardly be expected to change overnight. However, the fact remains that in dealing with appendicitis, delay is bad. The difference between life and death is often measured in ticks of the clock.

Doctor Fitz indicated the importance of the time element in appendicitis by taking his 165 cases and analyzing them in a different way. He showed, as pointed out above, that those who died had a larger percentage of the use of laxatives than did those who recovered. He also showed that, of those who died none were operated on within 12 hours, and only 11% within 24 hours of the first onset of acute abdominal pain.

As a contrast, of the patients who recovered 8% were operated on within 12 hours, and 25% within 48 hours of the onset.

Appendicitis has a vicious way of apparently getting better, but the patient should not be deceived. As the appendix gets more and more inflamed, as the pus increases, the pain grows correspondingly worse, and the patient is of course aware of the great pain. A laxative will only make the condition worse. The inflammation may, however, go away of itself, with alleviation of the symptoms, or very often ice-bags are used for that purpose. Medical opinion believes, however, that

教醫生以前，都是犯着這三個毛病。『D., L., 和 W.』代表遲延，躊躇和等待。這種過失，已經有若干年代，釀成可怕的結果，也許將來還要繼續這樣。因為人類的天性，不能希望他們馬上就能夠更改。然而事實總是真的，對於盲腸炎，遲延是不幸的。生死的區別，往往就在分秒之間。

費芝博士，以他的一六五個病人為根據，用不同的方法去分析，指示出時間的因素，對於盲腸炎重要性。就和上面所說彼得醫院的情形一樣，他說明在死亡的人數中，曾經服過瀉藥的有較大的百分比。服過瀉藥而仍舊痊癒的則很少。同時他還指出死去的病人中，沒有一個是在十二小時以內動手術的；並且祇有百分之十一的病人，在肚子開始奇痛二十四小時之內動手術。

相反的對證，就是痊癒的病人，有百分之八是十二小時以內，百分之二十五是在是在四十八小時之內動手術的。

盲腸炎有一種虛假的現象，表面上好像病勢轉好，病人切不可被它欺騙。因為盲腸漸漸地發炎，膿也日見其多，疼痛也就相等地加重，病人當然會知道的。瀉藥祇有把病勢弄得更壞。發炎也許可以停止，病勢也許可以減輕，很多人用冰袋，也有同樣的效果。可是根據醫學方面的說法，這種肚痛的病象，祇要發過一次，會常常再發的。因此醫生都認為盲腸炎的疼痛，縱然過去，而疼痛的器官，在疼痛當兒，有時候



the condition, once present, always threatens to return. Doctors advise, therefore, that even though an appendicitis attack is over the offending organ should be removed at some time between attacks. If the appendicitis gets worse and worse, the pain correspondingly increases. Finally the appendix may burst, discharging its foul contents into the body cavity. With this discharge, the tension is released and the pain goes down; the patient may think that things are better. But conditions are really at their worst, for the almost inevitable result is a general infection, especially of the lining of the body cavity (the *peritoneum*), and this is the dread *peritonitis* that one reads about so often.

"The case fatality of acute appendicitis" declares *Twenty-Five Years of Health Progress*, "is usually very low in cases treated before complications set in; if treatment is delayed, the risk of death rises rapidly. In cases which have progressed to acute diffuse *peritonitis*, the chances of recovery are greatly diminished.

"Appendicitis is of sufficient importance to warrant a national program for a reduction of the number of cases reaching the surgeons at the stage of diffuse peritonitis. In certain cities, notably Philadelphia, well-considered plans for the reduction of mortality in acute appendicitis already have been instituted. The public is being informed of the dangers of delay in seeking medical advice and of the danger of using laxative in the presence of abdominal pain. For the greater success of this program, it is important that the campaign of education be continuous and adopted by health authorities throughout the United States.

一定會移動的。假使盲腸炎日漸沉重，痛苦也相等地日漸加深，最後盲腸破裂，把所有不潔的污物，流到身體上空凹的地方去；流出之後，病勢輕鬆，疼痛也減低，病人滿以為病勢好點了；可是實際上是最壞不過的。不可避免的後果，就是會傳染到其他的器官，尤其是會傳染到空凹部份的夾縫裏（腹膜），這就是夫家帶聽說過的腹膜炎。

『二十五年來健康之進步』那本書裏說：『急性盲腸炎，祇要能在病勢未曾複雜以前診治，病勢是很簡單而微弱的。假使遲延一下，死亡的危險就加速。假使病勢的發展，成為急性的蔓延的腹膜炎，那末痊癒的機會，就大大地減少了。』

假使這種由盲腸炎變成腹膜炎，然後再到外科醫生處求治的病人，人數減少，那末充份地可以證明一個國家政策的完善了。有些城市裏，其中最著名的，當然是費城，減少盲腸而炎死亡數的詳細計劃，業已制定實行。一般人民知道在腹痛的時候，遲延不治和服用瀉藥的危險。為了這個計劃的成功，整個的美國衛生當局，已經繼續地採取一種教育運動，這是很要緊的。

Appendicitis is caused by a variety of conditions, and not much can be done to prevent it, beyond general hygiene and the maintenance of health. Death from appendicitis, however, is preventable in a good many instances. Despite a downward trend in the appendicitis mortality, in upstate New York alone no less than 765 persons died from this cause last year.

"A disease easily diagnosed, of no great danger, and when recognized early and submitted to proper treatment, readily amenable to cure," is the description which ought to apply to appendicitis, according to Dr. Fitz. Yet how many patients visit their doctors in time to recognize the condition early and to submit it to proper treatment? Delay, Linger & Wait still is the policy.—People still read the laxative ads, and take laxatives and physics to "cure" any and all ailments of the abdomen. This procedure is definitely medical suicide. That is why *Health News* recently bore on its cover a huge box:

**"WARNING**

"An abdominal pain (bellyache) that lasts over four hours is usually serious. In such cases—

"Don't take laxatives or physics

"Don't eat or drink

"Do call your Doctor."

盲腸炎的成因很多，除了講究衛生，保持健康而外，沒有什麼好方法，可以阻止它的。然而盲腸炎之使人死亡。有很多的事實證明，是可以阻止的。雖說盲腸炎的死亡數有下降趨勢，不過在去年，僅就進化的紐約州而論，足足有七百六十五個病人爲了盲腸炎而死去的。

『易於診治的疾病，並沒有大危險，早早發覺以後，施以適當的治療，是很容易醫救的。』依據費芝博士的意見，這些話是應該應用得來對付盲腸炎。然而有幾個病人能夠這樣呢？仍舊是遲延，躊躇而等待；人們仍舊相信瀉藥，服用瀉藥瀉劑去『醫治』任何的，一切的肚痛。這種辦法，實在是醫藥自殺。因此『健康消息』最近在封面上登載着很大的字樣：

**『警告：**

『腹痛延長到四小時以上，是很嚴重的。在這種情形之下——

『不可服用瀉藥瀉劑；

『不可進飲食；

『去請教醫生。』

# An Adventurous Life for the Newsreel Man

## 新聞片攝影技師之冒險生活

By Thomas M. Pryor

章克摻譯

The newsreel has itself become news. Recently it provoked a full-dress debate in the House of Commons because the British Government brought pressure to accomplish the deletion of parts of an American newsreel which it regarded as critical of Prime Minister Chamberlain's policy during the Czecho-Slovak crisis. The issue gained international importance when it was charged that Joseph P. Kennedy, the American Ambassador, had communicated to the American producers and distributors the British request for deletion in the reel.

The incident, aside from its political implications, is noteworthy because it indicates the importance with which governments regard the newsreel both as a news medium and as an instrument of propaganda. Abroad, in fascist countries and to a lesser degree in the democracies, the newsreel has been classed with the press and subjected to the same regimentation. But here, where freedom of the press is guaranteed by the Constitution, there is no dictation by the government, though newsreel censorship laws of a sort exist in six States and in thirty-one cities and towns.

Censorship laws are not directed specifically at the newsreel; it comes under the jurisdiction of regular motion picture censor boards in Pennsylvania, Kansas, Maryland, Virginia and Ohio. In New

新聞電影片本身已經成爲新聞了。最近它引起衆議院中一個衣冠楚楚的論辯，因爲英國政府嚴重要求關於某一張美國新聞片中刪除某部分的執行，以爲這張影片顯係非難首相張伯倫氏應付捷克危局之際的政策。美大使凱奈迪，如其所請，逕將英政府對刪改該片之要求，通知美國製片公司和電影探訪員，因是，這個爭端獲得國際的重要性。

這個事件，除去政治牽累不講，是值得注目；因爲牠表示出各國政府都看出電影新聞可作消息傳遞和政治宣傳工具之重要性。在國外，法西斯蒂諸國和一部分的民主政治諸國家裏邊，電影新聞歸在報章事業一類中，和報章隸屬於同一管理之下。然而此間（美國）出版事業有憲法爲之保障，並無政府的統制，雖然六個小邦和卅一個城鎮裏確有新聞電影檢查法之存在。

檢查法並非專對新聞電影而設的；在潘西而凡涅亞，凱沙斯，瑪麗倫，微琴涅亞，和我哈衣鄂各邦中，新聞影片受普通電影檢查會轄權之統制。紐約——

York—the other State having censorship laws—censors no longer review the newsreel. Every State has its own variations but, broadly speaking, the law empowers the board of censors to reject pictures on the ground that they are inhuman, obscene indecent, sacrilegious, or immoral, tending to incite to crime. The same standards govern police and other local powers in cities where censorship is sometimes invoked.

To minimize the possibility of censorship the newsreel editors, like the Hollywood producers, have adopted what might be termed a code of self-regulation. Although not bound under any set of rules, the editors try to eliminate gruesome subjects or those which might offend people of any race, creed or doctrine. They are particularly careful not to offend political factions; during Presidential campaigns they do everything possible to give equal screen-time to both major parties. Sometimes, though, they are stymied by partisan theatre operators who show only those subjects sympathetic to their individual political beliefs.

The newsreel holds a unique position in the film world. Not many years ago it was forced on skeptical showmen. Today it play to an audience of 80,000,000 persons a week in this country alone—an audience that has come to expect even the seemingly impossible. Newsreels of major disasters, sports contests and other occurrences which lend themselves to pictorial reporting are looked for in theatres within twenty-four hours at most after the events have taken place. And it makes no differ-

一個有檢查法存在的一邦——檢查員不再檢查新聞影片了，其他諸邦都有檢查法。每邦有每邦的各自辦法；但是，約略言之，法律授檢查會以申斥影片的權宜，其理由為影片是殘酷，穢褻，淫蕩，渾聖，和不道德，具有挑逗為非作惡之傾向。有時籲請當局施行檢查權的城市中，全樣的標準，治理着警察和其他的地方管理權的當局。

為減少受到檢查可能起見，電影新聞各部主任，例如好萊塢製片公司，採取一種可名為自行調整法。雖然並無任何規程之束縛，各部主任，竭力刪去惹人厭惡的題材，或者那些足以激怒任何種族，教律，或主義的人民的題材。他們特意留心避免干犯政治上諸黨派；當幾次總統競選運動之際，他們儘可能予兩大政黨以同等的演映時間，固然有時他們為黨派色彩戲院主持人所阻滯，這些主持人祇演映那些同情於他們個人政治見解的題材。

電影新聞在電影界中保持一種獨特的地位。沒多幾年以前，它不過勉強供傲慢的展覽人員觀看。現在，單是本地（美國）每星期在八千萬觀眾前獻演——甚至期待簡直不可能事蹟的一羣觀眾。電影新聞之關於不測巨災，競技比賽，和其他可採為電影報告的意外事件，頂多在事件發生以後二十四小時以內，可以在電影院裏映出。在觀眾心目之中，不論事件之發生

ence to the audience whether the story breaks in the newsreels' own backyard, which is New York, or in California.

Twenty-four hours after the German airship Hindenburg exploded over Lakehurst Airport newsreels were shown in theatres from here to the Pacific Coast. Eighteen days after the United States gunboat Panay went to the bottom of the Yangtze River, 10,000 miles away, millions of Americans had a close-up of the entire incident from the time the first Japanese bomb was dropped.

Behind such accomplishments is the story of a highly geared industry which in recent years has spread rapidly over the world. The patron of the corner cinema accepts the newsreel as casually as he does the daily paper, not realizing apparently that films still have to be carried bodily, while news stories can be flashed around the world by cable, telephone and radio.

Time is the all-important factor in the industry. There are five companies making newsreels today, and the one reaching New York first with its pictures releases them. The others do not. No reel can afford to admit it was beaten because its competitor discovered a faster way to deliver its film. It's a game in which the winner takes all. Therefore, camera men spare no expense and employ every known means of conveyance to get their film through to the New York headquarters.

在電影場院落（就是說紐約），抑是在加利福尼亞理生，原沒有什麼兩樣地方。

德國飛船興登堡號在萊克霍斯忒機場爆炸後的二十四小時，新聞片就在本埠（紐約）和太平洋沿海一帶電影院中開演了。合衆國砲艦巴南號沉沒在萬哩以外的揚子江中間之後十八日，幾百萬的美國人民，見到了從日本第一次投彈轟炸以後全部事件的前後起訖了。

在這樣造就的背後，有着一個密切聯絡的實業的故事，這種實業，近年來很快的散佈全球。愛看異域風光影片的觀者看電影新聞，像他看日報消息的隨隨便便，殊不知影片依然要由肉體執行，而報上故事，可由海底電報，電話，無線電，頃刻間傳佈全球。

時間是這種事業中極重要的因素。目下新聞電影製片公司，計有五家，那最先把稿片遞到紐約的一家，就把它最先製版。其他的幾家就不能的了。一張新聞片，不能不直認自己的失敗，爲了它的敵手發現一種傳遞稿片更爲迅速的方法。這是一種比賽，在裏邊誰得勝誰便佔有一切。因此，照相師不惜工本，應用每種已知的運送工具，將稿片遞往紐約總機關去。

Making newsreels is an adventuresome occupation. The camera man has to be daring by nature to hold his job, for he never knows what the next hour may bring. At 1 P. M. he may be playing pinochle in the local office, an hour later he may be flying out over the Atlantic to photograph a floundering vessel or be winging his way South to meet on oncoming hurricane. Personal hazard lurks behind many assignments—Norman Alley got his shots of the Panay by remaining on deck while Japanese planes roared down, dropping bombs and spraying the ship with machine-gun fire—but the camera man is wont to minimize this aspect of the job.

In many respects the camera man is of a breed apart from other men, though he is not nearly so quixotic as we see him in the legends of which he is the hero. He is in a sense a modern vagabond; a globetrotter who makes his temporary home wherever the big news of the day is. He has traveled extensively and experienced more than a normal share of adventure in these last ten years, covering revolutions in Cuba, Mexico, Nicaragua and Spain; wars in China and Ethiopia, and political and labor riots in France, Germany, England and at home. Always he is in the thick of the battle. He has to be to get lively pictures.

The average camera man is around 40 and has been in the business for fifteen or twenty years. He is reticent about his personal exploits and seldom talks for re-

攝取電影新聞是一種很冒險的職業。攝影人員由於職業性質所決定，必須勇敢膽大，才能履行其任務，因為他永不曉得下一個鐘點的遭遇。午後一點鐘，也許在本埠公事房裏玩紙牌，一小時以後，也許飄忽在大西洋之上，攝取一隻破浪前進的商船的景象，或者，飛向南行，在突起的狂飆中挺進。個人生命危殆，隱藏在許多派定工作的當中，——當日機狂吼而下，向巴拿馬號砲艦投彈並掃射機槍之時，諾門亞力佇立在甲板上邊，中了槍彈，——然而，攝影技師，對他本行這一方面，毫不介意，原已習慣了的。

攝影技師的種族，常何別人有些各樣，雖然他並不怎樣了「吉訶德」式（尚求新奇危險的經歷，不務實利空名的騎士精神），像以他為主人翁的傳奇中所推測那樣。他也可以說是一個近代「萬家明」（漂洋遠處、歷經艱難、不拘世俗禮法的流浪漢），一個環球巡遊者，凡當天緊要消息所在之地，便是他臨時棲息的家。他足跡遍天涯，他親自經歷的，比近十年來普通冒險生活更多——包括古巴、墨西哥、尼加拉瓜、西班牙的革命，中國和俄國（阿比西尼亞）的戰爭，法德英和本國（美國）的政治及工人暴動。他常出入於槍林彈雨之中。他必須去攝取這裏的影片。

通常攝影技師的年齡約在四十左右，曾已服役十五年或二十年。對他個人險蹟，緘口不談，除非奉經

porters except when ordered by the boss to do so. He has a wife and children and a home in the suburbs; belongs to the International Alliance of Theatrical Stage Employes Union and works the forty-hour week.

His off-time can hardly be called his own, for he is subject to call from the office at any hour; he can be worked twenty-four hours a day, if necessary, just so long as he does not work more than 320 hours in an eightweek period. He is paid the basic union wage—\$100 a week. The average wage is \$125 and, contrary to popular belief, few camera men can boast of more than \$150 a week. With the exception of the small number who specialize in aerial photography, they have no difficulty in obtaining the regular life insurance policy. The man who flies regularly is insured by his company for \$20,000. The ground man is insured by the company for \$10,000 whenever duty takes him aloft.

All of the dramatic work on the newsreel is not done by the camera men. The unsung heroes are the men and women who actually prepare the film for exhibition in the theatres. The home-office staff, including the editors, sound engineers, announcers, film cutters, laboratory men and film clerks, continually work against a deadline. Twice a week all five newsreel companies make up two editions—on Mondays and Wednesdays—in order to meet the change of programs in approximately 16,000 theatres throughout the country.

理之論示，他難得為訪員敘述。他的妻子兒女和家是在郊外他是戲劇界服務人員總會國際協會之一員，工作每星期四十小時。

他的安息時間，不能算作他的所有，因為他聽候公事房裏無論何時的召喚。祇要八星期限度內，工作時間不超過三百二十小時，遇有必需的時候，他每天竟可派定二十四小時的工作。他賺到的總會基本薪金——每星期一百美金。平均的薪金，每星期二百五十美金，而且，大異於一般人所相信的，少數攝影技師能夠誇說他每星期薪金在一百五十美金以上。除了少數航空攝影的人員以外，他們要得到普通人壽保險單是不難的。定期飛航的人，公司為他保二萬美金的壽險；陸上人員，每奉派到上空去時，才給他保一萬美金。

新聞片裏面的劇務部分，並不是由攝影技師來執行。尚有許多男女辦事員在幕後工作着，準備為各戲院實地開演之用。這些辦事幹部人員，包括各部主任、發音技師、報告員、切片員、製片員、接片員，繼續不斷的拚命工作。每星期兩次——星期一和星期五，所有五家電影新聞製片公司編製兩組片子，用以供給全國約莫一萬六千電影院節目的更動。

The set-up and functions of the newsreel office are similar in many respects to those of the large metropolitan daily newspaper. Every newsreel has a local news editor, a wire editor in charge of out-of-town affairs, a foreign editor and an assignment editor whose job is to select camera men best suited for a certain type of work. For instance, some men are adept at covering wars, political conventions, afternoon teas, fashion shows and bathing beauty contests, while others are expert on football, prize fights and automobile races.

On make-up days the editor and his staff work from eighteen to twenty hours to produce a reel which runs about ten minutes on the screen. Every make-up day the editor looks at an average of 25,000 feet of film, from which he selects between 750 and 1,000 feet for each edition. Generally an edition is composed of nine different subjects. The editor looks at the negative in order to save time.

After a subject has been approved by the "sneering jury," as the editors are called, and cut to the desired running time—the length of a subject depends upon its importance and the quality of the picture—the negative is rushed to the laboratory. Meanwhile, writers start preparing the continuity, the sound-effects man goes to his library and digs out the desired noises, if the originals are poorly recorded; the music department selects an appropriate score, if one is required, and the titles are written and photographed on separate strips of film.

電影新聞公事房的創立和職務，許多地方，頗和大城市報館中情景相彷彿。每家電影新聞，有一位本埠新聞主任，一位掌管外埠消息的電報主任，一位國外新聞主任，另有一位指派職務的主任，其任務在派定頂適於充當某種工作的攝影技師。譬如說，有的人，對戰地動靜、政治會議、午後茶敘、時裝表演、浴美比賽的攝片最為熟手，而別的人則精於攝取足球對抗、跳標競技、汽車比速的情景。

編製影片的日子，總主任和他的同事，工作十入至二十小時，以產生出一張銀幕上演映十分鐘的片子。每逢編製日，總主任查看平均有二萬五千英尺長的稿片。從稿片裏邊，他選出七百五十至一千英尺的長度。大概一張新聞片由九種不同題材組成。總主任但看底片，用以節省時間。

當一種題材，得了『冷諸的審查官集團』（那是大家稱呼各部主任的名兒）認可之後，裁成適當的時間長度——一種題材之長度依其畫面的重要性和其性質而定——底片即時趕發到製片室裏。同時配字員開始起稿銜接處的文字；如遇到原片上聲息記錄得不清晰之處，配音技師到他書室裏製造出適當的聲音；音樂部如逢必須，選定特殊的樂曲，然後把片子的名稱寫好，拍到片子的各條上邊。



By this time the film has come back from the laboratory and is ready to be run off for the commentator, who must make his description synchronize down to the last syllable with the action. The commentary is subsequently piped through a mixing machine where it is merged with other sound effects which are subdued while the announcer is speaking.

Most companies make between 400 and 500 prints of each edition. Incidentally, special reels are made for the foreign market. Like the undeveloped film, the completed reel is distributed with all possible haste by airplane, train, steamship, automobile and motorcycle. Speed is necessary because the life of a newsreel here and in the capitals of Europe is only six weeks. After that the old prints start coming back to the companies and are salvaged for the silver nitrate, which brings good price.

It costs each company approximately \$15,000 a week to cover the news, exclusive of the cost of prints. Experts say that only two companies consistently show a profit—the others just make expenses. As an industry the newsreels do a \$10,000,000 yearly business. Twenty-eight years ago, when the first commercial newsreels *Fathe Weekly*, was born, they were being given away free to uninterested theatre operators.

(From the *New York Times Magazine* Jan. 1st, 1939)

這時候片子從製片室取出來，預備即時送在解釋員處，解釋員必須使他的講解的終了和影片中動作完結時相互密合。解釋字句的聲音，就接着灌進一種調合機，使其和其他聲息融和，報告員的講解，蓋住這些聲息。

大多數公司的每一組新聞片，印成四百至五百份。偶而亦為國外市場製特種片子。像未顯形的積片一樣，完成了的新聞片，以儘可能速度，用飛機，火車，輪船，汽車，機器自行車，分發出去。速度是必須顧及的，因為一張新聞片的壽命從本埠（紐約）到歐洲諸都市，不過六個星期。過了這個期限，舊片再送回公司。把表面的硝酸銀層取下，因為這是很值錢的。

每家公司在攝取新聞上每星期要耗去一萬五千美金之譜，關於製片的費用並不在內。據在行的人說，祇有兩家公司始終有贏餘，別的幾家不過靡費財力而已。新聞電影事業，每年做到一千萬美金的生意。廿八年前，第一家商辦電影新聞『巴雪每週時事片』創辦的時候，這些新聞片，並不收費用，是分發給那些對牠們不感到興味的影戲院主持人去開映的。

# Einstein — A Study in Simplicity

## 恩斯坦——一個簡單樸素心理的研究

By Edwin Muller

Princeton people no longer stare at Einstein. Einstein may be the "greatest thinker of the age" but he has none of the grand manner.

They found that out upon the Herr Doktor's arrival five years ago. At the time public curiosity boiled. Even the senior faculty members turned to gaze, as he took his first walk. Others shamelessly followed the great man, wondering what profound thoughts seethed behind that vast forehead. 'Where was he going and what would he do?

If Einstein was aware of all this he gave no sign of it. Finally he turned meditatively into a drugstore. Some of the bolder spirits pressed right up to the window where they could see the great man—eating an ice cream cone.

Einstein lives in a frame house in a quiet back street. The room in which he works is a small chamber, one end of which is almost filled by a big window that looks out upon a garden. He greets you wearing a loose coat, a zipper shirt open at the neck. The mane of fine white hair trembles a little in the breeze. The great eyes under the bushy brows are deeper and softer than any of his pictures can indicate. With a gentle smile of apology he asks for a moment at his table, as he pens a few final sentences of tiny, neat script and mathematical symbols.

周宗烈譯

潑林斯頓人民不再注視恩斯坦了。恩斯坦或者可以成爲『當代最大的思想家』，可是他沒有偉大的樣子呀。

在五年前，恩斯坦來到潑林斯頓的時候，大家曾發現着。這時民衆激起了一片的好奇心；當他第一次光臨的時候，就是大學裏的年長的教職員們也反身來加以注目。其餘的人呢毫不羞慚地附從在後面，心裏存懷疑着，究竟在這大人物的前額後面蘊藏些什麼深奧的思想。他到什麼地方去，和要做什麼事情？

假使恩斯坦知道這一切，他不會睬理的。最後，他沈思默慮地轉到一個藥舖裏去。有幾個膽子比較大些的人們却擠站到窗口的那邊，看這個大人物在吃冰棒。

恩斯坦住在一條幽靜的後街上的一所木屋裏，他工作的所在是一個小小的房間，這個房間差不多給一扇大窗遮住，從這窗裏可以看到一個花園的全景。他穿上一件不結鈕扣的外衣和翻領的內衣來歡迎你。美麗的白髮在和風中微顫着。映在濃眉下偌大的眼兒比他的任何一個肖像中所顯示的還要深陷和柔順些。當他要想寫幾句嬌小字體的結句和數學記號的時候，他用了一副溫存的笑容向同席的人表示歉意。

His life has been spent in covering thousands of these blank sheets, most of which have gone into the wastebasket. He gropes intuitively, his pen driving on hour after hour. Coming to a blank wall, he plays the piano or violin or goes for a walk. But, consciously or unconsciously, his mind is still on the problem. Essential parts of his theory of relativity occurred to him while wheeling his son in a baby carriage, and during a solitary ramble in Prague.

As you study Einstein's face, you are struck with the look of a man at peace with himself, who has found the way to supreme happiness—a discovery at least comparable to that of relativity.

Is he happy because he has won a renown that seems secure for the ages? His theory of relativity has completely changed the conception of the universe. It has been called the greatest single stride that science has ever made. The 12-page leaflet in which it was presented is, perhaps, the most important document of the century. Within 15 years of its publication 3775 books and pamphlets have been written about it.

More surprising is his reputation with the general public. His face is as widely known as any movie star's. Something about him commands instant response and deference. On a battlefield tour after the war he was lunching at Rheims. A few tables away sat two French officers of high rank and a distinguished lady. They had quickly recognized Einstein. When he got up to leave, all three rose without a word and bowed low and respectfully to the great physicist.

他的生活消磨於繕寫成千成萬的白紙上，這些大半已入字紙籠中，成為廢紙了。他用直覺來觀察一切，他的一枝禿筆時復一時地推進着。到了一堵空白的牆壁邊，他玩了一回披亞娜或梵啞鈴，或者出去散步。可是他的思想仍然有意識地或無意識地縈繞在這問題上。他的相對學說的重要部份，是在挽他兒子的車子和獨自遨遊在巴拉格的時候發現着。

當你研究恩斯坦面孔的時候，你可看到在他內心有一種和平的氣概，他已尋獲到無上快樂之路了——這一種發現，至少可以和相對學說並稱。

他的快樂是不是因為他已獲得了一種似乎數代不可磨滅的聲譽呢？他的相對學說確已完全地改變過宇宙的觀念了。這種學說早已被認為科學上空前而最大的唯一進步了。說到記載這種學說的小小十二頁的冊子，或者成為這世紀最重要的公文了。在出版後的十五年時期中，已有三七七五本的書籍和小冊寫到關於這種學說的文字。

更令人驚駭的，要算他對於普通羣衆有着相當的孚望了。他的面孔和任何電影明星一般地遐邇共知。關於他的某種事情，足以使人聞風景從和發生急速的感應。記得戰後在某一次戰地考察的時候，他正在雷姆斯地方進午餐。離開幾隻桌子的地方，有二個高級法國的軍官和一個名媛同坐着。他們早已認得恩斯坦的面貌了。當他起來離去的時候，他們三個人不聲不響地站起來，向這大物理家鞠躬致敬。

Fame, however, has not made him happy. On the contrary, he literally runs from reporters, photographers and all the hangers-on of glory. When he travels, every day is a struggle between his violent desire to keep curiosity seekers at arm's length and his inability to hurt anybody's feelings.

Part of Einstein's serenity, no doubt, comes from his having had immense potentialities for work. But, equally or more, it is because he has remained a simple, human being with a love for his fellow man.

In all his habits his bent is for simplification. He uses the same soap to wash and to shave with because he doesn't see the need of complicating life by keeping two kinds. In warm weather socks seem superfluous, so at home he doesn't wear them. He throws away letters that don't interest him, no matter how important the people from whom they come. He is sublimely indifferent to money. Once for several weeks he used for a bookmark a \$1500 check from the Rockefeller Foundation. Then he lost the book.

His pleasures too are of the simpler sort: walking, sailing a boat. When he sails he sometimes wears a towel draped around his head, making him look like a benevolent pirate. He doesn't believe in wasting mental energy on such games as bridge and chess. He likes to write doggerel, to play parlor games—though only the easier kinds. No alcohol. Smoking is a permitted luxury—three pipes a day. He's not much of a reader. "Reading," he says, "after a certain age diverts

雖然這樣，聲譽並不使他愉快。事實上恰恰相反，他常常設法躲避新聞訪員，攝影者，以及一般趨附炎的人們。在他旅行的時候，他既想遠避那些好奇心的訪客，同時又不能損傷任何人的感情，這兩種心理總是在他胸中交戰着。

恩斯坦內心的平靜，無疑地一部份是從他工作的潛大能力而來的。可是同樣地這是因為他是一個簡單的人，有着愛人的心。

在他的各種習慣方面，他歡喜簡單化。他洗臉和修面用同一塊的肥皂，因為他認為沒有需用兩種肥皂使生活複雜的必要。在熱天，襪子好像是無需的，所以他在家裏並不穿牠。他棄掉那些不感興趣的信件，不管是從什麼要人方面寄來的。他用錢却漫不經心。有一次，他化了從洛克斐勒基金方面得來的一張的一五零零美元的支票買一本有插圖的書，不過用了幾個星期罷了，後來這本書就失落了。

講到他的娛樂呢，也比較地是屬於簡單的一種：像散步，行船。當他航行的時候，他有時把一條毛巾覆在他的頭額的四周，看去好像一個仁慈的海盜。他不信玩紙牌和棋子等類遊戲是消耗腦力的。他歡喜寫歪詩和玩家庭遊戲——但僅歡喜比較容易的那些。他不喝酒。吸烟是一種准許的奢侈品——每天三烟斗。他不怎樣歡喜讀書。他說：『讀書在某一時期後，對於思想的創造力太分心了。大凡閱讀太多而用腦太少

the mind too much from its creative pursuits. Any man who reads too much and uses his own brain too little falls into lazy habits of thinking."

He has never had an intellectual's disdain for service to others. When he won the Nobel prize, he gave the entire \$25,000 to charity, though he could ill afford to do it. He is an active champion of causes he believes in.

Once a liner on which he was a passenger stopped over in New York for five days. Greatly in need of rest, he laid down the law: no interviews, no photographs, no public appearances.

But therein he reckoned without himself. The first reporter found the vulnerable spot. "You ought to give us the interview, Dr. Einstein, because it would help the cause of Zionism." Before the ship left Quarantine he had promised to address a public luncheon, a dinner, to broadcast. The whole five days became a turmoil of activity—for Zionism.

That Einstein has a wholesome disregard for the tyranny of custom was shown when, as the guest of honor at a dinner given by the president of Swarthmore, he was called on for a speech. "Ladies and gentlemen," he said, "I am sorry but I have nothing to say—" and sat down. Then he arose and added, "In case I do have something to say, I'll come back." Six months later he wired the president, "Now I have something to say." Another dinner was held, and Einstein made his speech.

的人，思想容易陷入於情境。』

他永不具有聰明人們鄙視服役他人的心理。當他獲有貝諾爾獎金的時候，他把全部的二五零零零美元捐做慈善事業，雖然他無力做這種事。對於他自己的主張，他是個積極實行家。

有一次，他乘的郵船在紐約地方停駐了五天，因為他大大地需要休息，所以他便訂下幾條的規則：不接見賓客，不允拍照，不在公眾地方出席。

但是在這裏他並沒有想到他自己已講的話。第一個的新聞記者就發現可以駁他的地方。『恩斯坦博士，你該接見我們，因為這或者可以有助於猶太人的殖民運動呢。』這船離開停船檢疫所以前，他早已允許在一個公宴席上作公開的廣播演講。整個的五天功夫就為了這運動而騷擾地活動着。

恩斯坦有一種漠視俗尚的心理，這種心理在華斯摩爾總統宴席上做了座上賓被邀請講演的時候顯示出來。他說：「先生仕女們，我很抱歉，可是我沒有話好說……」說罷他就坐下。然後他再站起來補充說：「倘然我真是有話可說，我願回來再說罷。」過了六個月之後，他打電報給總統說：「現在我有話可說了。」總統因此另外舉行一個晚宴，恩斯坦就講他的演辭。

Einstein's earliest years were spent in Munich, where his father conducted an unsuccessful electrical business. It never occurred to young Einstein that he was a Jew until one day his teacher showed the class a nail from the True Cross, one that the Jews had driven into the feet of Christ. Pupils turned to stare at Einstein. After that he knew what it was to be a Jew.

In those days too he got his bias toward pacifism. In the 1880's the streets of Munich were full of steel helmets. The little boy conceived a horror of drum and marching soldiers that has lasted all his life.

The course of his early life impelled him to internationalism. While he was still in his teens his family moved to Italy, where he spent some of his happiest days. Then he went to Switzerland to school. He was not a brilliant pupil. He failed completely on his first entrance examination to the school at Zurich. His mind was not responsive to the organized teaching and discipline of schools. The greater part of what he has learned he taught himself. At 14, Kant was his favorite philosopher.

In later years he was a professor in Austria-Hungary, then in Germany. He has been a citizen of many lands and an ardent patriot of none. He yearns for the good of the human race, not to push forward any section of it at the expense of others.

"Nationalism," he says, "is an infantile disease. It is the measles of mankind."

恩斯坦早年在慕尼黑過生活，那裏他的父親幹了一種電器事業，失敗了。年青的恩斯坦從來不知道自己是個猶太人，一直到有一天，他的老師在班上公  
示着從真的十字架上取下來的一隻釘兒的時候，這隻釘正是猶太人以前釘在基督的脚裏的。學生們都轉身來注視着恩斯坦。他才知道猶太人是怎樣的一種人。

在那些日子，他已傾向於和平主義。在一八八零年，慕尼黑街上充滿這鋼製的甲冑，這個小孩就想到鼓聲和行軍的可怕，這種心理一直持續到他的一生。

他的早年生活迫使他很廣國際主義。當他在十幾歲時，他的家庭移往意大利去過那最快樂的日子。然後他到瑞士去念書。他並不是一個高材生。到敘利克那邊的學校裏去應第一次的入學試驗，他就完全落第了。他的思想對於學校裏的有組織的教學和訓導，是不能予以接受的。他把大部份所學到的來教自己。到了十四歲，康德是他心愛的哲學家。

後來幾年，他先後在匈牙利奧地利和德國當教授。他是個許多地方的國民，而並不是一個某一地方的熱心愛國者。他渴望人類的幸福，但並不犧牲他人來推進這個主張的任何一部。

他說：「國家主義是一種小兒的病症，也是人類的癩症。」

When he was 26 he published his first work on relativity. Then for 10 years he built it patiently, stone by stone. At last, in 1915, the structure was complete.

When Hitler came into power, Einstein shook the dust of Germany from his feet. The Nazis made characteristic gestures of farewell to their greatest scientist—turned him out of the Academy of Sciences, seized his sailboat and other personal property, confiscated his bank account. As a crowning irony they solemnly searched his house for arms.

A woman once asked Einstein if he was convinced that his theory was true.

"I believe it to be true," he answered. "But it will only be proved for certain in the year 1981, when I am dead."

"What will happen then?"

"Well, if I am right the Germans will say I was a German and the French will say I was a Jew; if I am wrong the Germans will say I was a Jew and the French will say I was a German."

In Princeton Einstein has made himself at home again. He works harder than ever. But he remains a simple, emotional, very human being. Before you meet Einstein, you look forward to the experience of talking with a great man. But afterward you realize that you have had a more moving experience—you have seen and talked with a good man. (From *Reader's Digest* Vol. 33, No. 198).

當他二十六歲的時候，他印行關於相對學的第一本書。後來十年中，他耐心地吧這個學說一點一點的構造起來。最後到一九一五年全部構造才告完成。

當希特勒獲得權勢的時候，恩斯坦就拂袖離開德國去了。納粹人民送給這偉大的科學家以特殊的臨去秋波——驅逐他出了科學院，奪走了他的帆船和別種個人財產，沒收他的銀行存款。他們更如狼似虎地嚴密搜查他的住宅恐怕藏有軍火。

有一次，一個婦人問恩斯坦是否相信他自己的學說是真實的。

「我相信這或許是真實的，」他回答着。「但是須等到一九八一年我死的當兒，才可完全證實呢。」

「那末以後將要怎樣呢？」

「好，倘然我是對的話，日耳曼人要說我是一個日耳曼人，而法蘭西人要說我是一個猶太人；倘然我是錯的話，日耳曼人要說我是猶太人，而法蘭西人要說我是日耳曼人了。」

在澤林斯頓地方，恩斯坦重新居住着。他比以前更努力工作。但是他仍是一個簡樸而真正富有情感的人呀。在你沒有遇到恩斯坦以前，你希望有和一個偉大人物講話的經驗。但是後來遇到了，你就感覺你又得到一種比較更活的經驗——就是你已經和一個正人君子見過面和談過話了。

## Young Man in a Hurry Backwards

### 開倒車的青年

By F. P. McEvoy

Bob Hutchins, the "Boy President" of the University of Chicago, will be 40 next year. He is, he will confess with a wry smile, pretty tired after ten years of that "Boy President" stuff. "And publicity too," he adds, "even though I am assured it helps raise funds for the University and spreads abroad my peculiar convictions about education." The night he was awaiting the birth of his second daughter, he purred to the pursuing reporters, "Gentlemen, believe it or not, this is not a publicity stunt."

But Robert Maynard Hutchins is too dynamic in action and too ornamental in repose to escape the photographers, while the reporters who come to sip at the spring of his wisdom remain to dunk in the sauce of his wit. As the youthful Dean of Yale Law School he looked more like the strapping stroke of the Yale crew, but his pronouncement on athletics then was: "I think vigorous physical exercise is an excellent thing—for other people." Today—tall, trim and handsome, he holds with that hero who confessed: "The secret of my abundant health is that whenever the impulse to exercise comes over me, I lie down until it passes away."

Hutchins was born in Brooklyn, and started in the public schools there. Later he moved to Oberlin, Ohio, with his father, a Presbyterian minister, who was a

嚴安序譯

芝加哥大學的『青年校長』鮑勃赫金斯，明年將要四十歲了。他會歪着嘴微笑地自認，他幹了十年『青年校長』那種事情以後，已有些厭倦了。『還有對於宣傳一事，我也感覺到厭倦了』，他繼續說，『雖然我確信宣傳能幫助這所大學募得基金，並發揚我個人對於教育獨具的見解』。在他正等着他第二個女兒出世的晚上，他輕輕地對着一班跟在後面的訪事員說道：『諸君，信不信由你們，這個並不是一種宣傳的技能啊！』

但是赫金斯到底是一位引人注意的人物，所以他的動靜，終難避攝影記者的光顧，同時到他智慧的泉源裏來吸飲的訪事員，總是還要在他的幽默的調味裏咀嚼一下。他因為是雅爾法學院的年輕的教授長，所以看上去更似雅爾船員中強壯的槳手，可是那時候他對於運動一事却稱：『我以為陸地的運動，是一件極好的事情——對於他人』。今日的赫金斯——身材碩長，衣服整齊，面目清秀——却變成那個自認『我的富於健康的發訣，在於每遇運動的高興到來時，我就躺下來，直等到這一團高興消失了。』的英雄了。

赫金斯生長於白羅克林，就在那裏的公立學校裏開始受教育。後來他陪同他的父親——一位當傳教學教授的長老會牧師——搬到嘎海頓的奧勃林地方居住



Professor of Hermiletics—"and if you know what that is, you know more than the professors know," drawls Hutchins, as he wraps his long legs into an interesting design and continues: "Oberlin Prep, Oberlin College, into the Army—they loaned me to the Italians who returned me two years later with a war cross which I've lost—then Yale, where I supported myself by organizing a cooperative tutoring bureau. At 22 I persuaded Yale to give me a degree and Miss Maude Phelps McVeigh, a gifted young sculptress, to marry me."

A year of teaching and Hutchins went back to Yale to study law, started teaching it the day after he graduated—in two years was made Dean of the Law School, and two years later, at the incredible age of 30, was formally inaugurated the fifth President of the University of Chicago.

It wasn't long before he drove through the "Chicago Educational Plan." He shook up the whole University, eliminated required class attendance and course credits, stopped treating college students as children to be coaxed or coerced. "The purpose of education is not to settle your minds or fill you with unnecessary information or righteous dogma, or reform you, amuse you, teach you a trade, or give you social prestige. You come to college to learn to think—think straight if possible, but to think, always for yourselves—to learn to read, discuss, and understand—and to do this the old disciplines are needed—Grammar, Rhetoric, Logic and Mathematics—but don't let that scare you—for these are only the arts of Reading, Writing and Reckoning."

——『如果你知道那個裏頭的東西，那末你所知道的比大學教授更多了』，赫金斯慢吞吞地說着，一面裹緊着他的二條長腿，做了一個有趣味的姿勢，然後繼續說道：『從奧勃林預備學校，到奧勃林學院，再轉到軍隊裏——他們把我借給義大利人，二年後義大利人把我送回來，還給了我一個現在已被我遺失了的十字章——後來進雅爾學院，在那邊我組織了一所合作教讀館來維持自己的生活。到了二十二歲，我就在雅爾學院裏獲得了一個學位，並和一位天賦多才的青年女彫刻家毛特費爾浦斯麥克梵小姐結了婚』。

教了一年書後，赫金斯再回到雅爾學院去讀法科——在畢業的第二天，就開始教法律了——二年後被任為那個法學院的教務長，再過二年，年齡還不過三十歲，便正式就任芝加哥大學的第五任校長。

不久，他完成了『芝加哥教育計劃』。他把芝加哥大學全部改組，取消按時上課和學分的制度，不把哄騙或強迫小孩子的教法對付大學生。『教育的目的，並不是安定你們的思想，也不是把不必要的智識或道義的信條來裝入你們的頭腦，也不是使你們改革，消遣，學一種行業，或得到社會的權勢。你們到這裏來是學習思想的——一直的想，假使可能的話，但是常為你們自己想——來學習讀書，討論，和了解——要做到這種地步，必須要用到那老的訓練法——文法，修辭學，論理學，和數學——但是不要讓這些東西來使你們驚駭——因為它們不過是讀寫算的法術而已。』

On his first day teaching law at Yale, Hutchins walked into class and asked the students if they had seen the assignment for the day. "Yes," they answered. "Any questions?" No questions. Hutchins rose and dismissed the class. On the following day the same procedure. "Any questions?" "No." "Class dismissed." By the third day the students realized that Hutchins was working on the novel assumption that if the students read the material assigned to them and had no questions to ask they had understood the material and had no need of further instruction. After that there were plenty of questions, but they had to be good ones.

The students, except for those who attend his classes, rarely see President Hutchins, although his house is on the campus. His manner with them collectively is sardonic. Individually he hails them with friendly disdain.

Hutchins is as direct as a child—and twice as frank. About one well known and highly hostile member of his official family he is reported to have said: "He's crazy, absolutely crazy! I'd fire him in a minute but I'm afraid if he goes somewhere else they'll find he is a genius."

His opponents call him "a dangerous young man in a hurry backwards," because of his emphasis on the importance of Aristotle and Aquinas in the modern curriculum. Last year Westbrook Pegler visited the honors class in the history of ideas, conducted jointly by President Hutchins and Mortimer J. Adler. Hutchins finished off two hours of cerebral Pyrotechnics with this: "Metaphysics then,

在雅爾學院裏教法律的第一天，赫金斯走進課室問學生們有沒有把指定預備的功課看過。他們回答說，『看過了』。『有什麼疑問沒有？』沒有人發問。於是赫金斯就站起來退課了。第二天，又是同樣的方法。『有什麼疑問沒有？』『沒有』。『退課』。到了第三天，那班學生才明白赫金斯的教法是新奇的，以為他們對於被指定預備的功課，既已讀過而沒有疑問，那末他們當然已經明白，就無需再加教導了。從此以後，就有許多人提出疑問，但是他們都問得很適當。

學生們，除了他所教的幾班以外，難得看見赫金斯校長，雖然他的住宅，就在校場內。他的態度，在許多學生的集團裏，顯得有些不自然。但是他對於他們個別的接觸，招呼得很親熱。

赫金斯的直爽，如同一個孩子一般，而他的坦白，比孩子還要超過一倍。據說他對於一位著名而敵對的同事，曾說過這樣的話：『他是獸的，完全獸的！我本欲馬上辭職他，但是又恐他如果到了別處去，人家會發現他是一個有天才的人。』

反對他的人，稱他是『一個危險的落伍青年』，因為他在近代的課程裏，反注重亞理斯多德和亞貴乃斯等古學。去年惠斯勃羅克柏格勒去參觀赫金斯校長和莫熾墨愛特勒兩人聯合領導的思想歷史研究班。赫金斯講了二小時關於歷的烟火學，末後結語說：『所以玄學是最高的科學，其領導希臘世界的思想，類似

as the highest science, ordered the thought of the Greek world as theology ordered that of the Middle Ages. One or the other must be called upon to order the thought of modern times." Then he turned to Pegler.

"Do you go along with what we've been discussing this evening, Mr. Pegler?"

"I don't know," muttered Pegler. "I fell off the sled at the first turn."

Hutchins complains that the popular ideal of education in America "has been a seat for every child. But what," he asks, "happened to the child's head while his spine was being supported?" And he answers that the schools try to protect children from mental effort, that they no longer make them think, that they've substituted merely dull work for hard work and are inculcating assorted fragments of information and dead ideas embalmed in textbooks. "They have piled up unrelated courses designed not to develop minds but to prepare for making money in anything from beauty culture to bond selling. The shifting of responsibility for everything else to the schools can end only with the elimination of education itself from the curriculum."

Hutchins would combine the last two years of high school and the first two years of college, devote these four years to general education and the training of the intellect, by-pass all technical and vocational students into special institutions, and send to the University only the cream of the rest.

神學領導中古時代的思想。近代的思想，必須要有這三種之一來領導』。於是他轉過身來對着柏格勒。

『柏格勒先生，你可明白我們今晚所討論的東西嗎？』

柏格勒喃喃地說道，『我不知道。一開頭我就跟不上。』

赫金斯很不滿意於美國教育的一般的標準，他說美國一般的教育是『每個孩子的座位』。他發問道，『他呆呆的坐在那裏，叫他的頭腦裏會發生些什麼呢？』他自己接着回答說，一般的學校，想阻止孩子們的心理努力，不再使他們去思想，祇把呆鈍的工作來代替煩重的工作，並把零星不整的知識和書本裏的死學問來塞進他們的頭腦裏。『他們堆聚了彼此不連繫的課目，目的不是開發思想，而是作賺錢的準備，從美容術到推銷公債。這種舍本逐末的方法，把一切旁的事情的責任，轉到學校的肩上，結果必是使教育本身從課程裏消失去。』

赫金斯時常把中校的后二年和大學的前二年混合在一起，使這四年致力於一般的教育和智力的訓練，把工藝和職業教育的學生，分開到特種的學校裏去，而把其餘的優秀份子，送到大學裏去。

Hutchins' absorption with classical education hasn't prevented his being an efficient administrator of a \$125,000,000 institution. During the depression he refused to cut faculty salaries, but cut the administrative staff instead, including himself. He has reduced 80 separate budgets to 12, has expanded the building program, revitalized the teaching staff and the student body, and has made a number of distinguished appointments to the faculty—the most recent, ex-President Benes of Czechoslovakia.

Hutchins' own statement of accomplishment was reprinted in Yale's *Daily News* from Chicago's *Maroon*: "Compared with the University of Chicago, Yale is a boys' finishing school."

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赫金斯雖專心一志於希臘拉丁的古學教育，但他仍不失為一所一萬二千五百萬元價值的學校裏的管理者。在不景氣的時期裏，他不肯減低教職員的薪俸，但他却裁減了一班管理員，連他自己也在內。他把八十種預算表減縮到十二種，一面擴充建設計劃，加強教員和學生的陣容，並聘了幾位著名的學者加入教授——最近的一位，就是捷克的前總統貝奈斯。

赫金斯成功的自述，載在雅爾的日報裏，是從芝加哥的孤島報上轉來的：『和芝加哥大學比起來，雅爾是一所完成孩童生活的學校。』



## Cultural Barometer

### 文化的氣壓計

By V. F. Calverton

For many years it was believed that the French lacked the cinematic genius of the Russians, the Germans, the Americans and the English. Every now and then French studios would turn out interesting productions but, on the whole, French cinemas were relatively unoriginal and unimpressive. Today everyone knows that all that has changed. In fact, during the past two years, the best pictures produced have been those which have come from France.

In the late Twenties, Russian films directed by such geniuses as Eisenstein and Pudovkin captured the interest and admiration of the entire film world. To this day *Potemkin*, *The Fall of St. Petersburg*, *Ten Days That Shook the World*, and *Storm Over Asia*, stand out as film classics. Utilizing the *montage* technique first exploited by Griffith, the American director, these Russians produced mass films which were colossal without being cumbersome, brilliant without being brittle. After them appeared films scarcely less significant, such as *Road to Life*, and *Chapayev*, both of which were additions to the earlier tradition. Stalin, however, with the annihilating zeal of an Oriental despot, put an end to the fruitful career of the Russian film by destroying the cultural and artistic freedom which it had possessed. From that time on, the Russian cinema has been unarresting and uninspiring.

朱基俊譯

許多年來，大家認為法國缺乏蘇聯、德國、美國和英國那樣的銀幕上的天才。雖然法國的影片公司也常常攝製出一些有趣味的作品，但大體而論，差不多都沒有獨創的作風而不能動人的。現今每個人都知道，上述的情形全都已經變過了。事實上，過去二年中間所產生最好的影片是從法國來的。

在過去二十年中，由愛森斯坦和普特夫金那樣的天才導演的蘇聯影片，贏得了整個電影界的興趣和讚賞。時至今日，『波特金』『聖彼得堡的陷落』『震驚世界的十日』和『亞洲風雲』等片已屹然成為影片中的傑作了。利用了最初被美國導演克利夫利用過的『蒙泰球』技術之後，這些蘇聯導演攝製出許多巨大而不繁重討厭，燦爛而不脆弱的羣衆影片。此後就出現了許多有同等意義的影片，例如『生路』和『夏伯陽』——二者都是屬於前期的作風的。然而具有東方獨裁者的消滅一切的熱情的斯大林，卻毀壞了影片中所具有的文化和藝術的自由而中止了蘇聯影片的極有效果的前途。從那時起，蘇聯的影片就都不能捉住人的靈魂而使人感奮了。

The German film, which had been second only to the Russian in the Twenties, suffered the same fate as the latter after Hitler's acquisition of power. *Variety* became but a memory, and the numerous films which Emil Jannings and Conrad Veidt made famous were forgotten when worse pictures followed them. In a few years after all the acclaim which the German cinematic world deservedly earned with the production of that unforgettably brilliant and startling film, *The Cabinet of Doctor Caligari*, there was little to say for it. Hitler destroyed what remained, and since Hitler nothing of significance has occurred—in any art or science, in what was once known as Germany.

The English studio industry, never comparable to the Russian, German or American continued in its own quiet way to produce reasonably decent, competent, unremarkable films, which had little vogue outside its own territory. Today the English have definitely improved. They have been particularly accomplished in the Scotland Yard genre. Such films as *The Thirty-nine Steps*, and *The Woman Alone*, have never been surpassed as crime-detective-spy cinemas. Such American pictures as *The Thin Man*, *Libeled lady* and *Scarface*, fade into insignificance when compared with them. Only two American films, neither sufficiently appreciated, deserve to stand beside them: *Star of Midnight* and *The whole Town's Talking*, both of which fall into the same "underworld" category.

在二十年中僅次於蘇聯的德國影片，在希特勒秉政以後也遭逢了同樣的命運。『影難多變』已成為過去的記憶，而愛密爾傑賓斯和康拉德聞名天下的無數影片亦已被人們忘却，代之而起的則都是一些壞片子。在數年中，除了永遠刻印在人們的腦海中的燦爛而驚人的影片『卡里迦列博士的私竇』受之無愧地獲得了盛名之外，其餘竟都不足稱道。希特勒把留下的一切都毀壞了，而自希特勒秉政以來，竟沒有產生過任何有意義的東西——在任何藝術或科學方面，在任何曾經著名過的德國學術方面。

本不能和蘇聯、德國或美國相比擬的英國電影工業繼續默默地攝製一些合於中庸之道的充實而並不驚人的影片，此等片子在她本國之外是不受歡迎的。現在，英國製片事業已有長足的進步。牠們都是以蘇格蘭場的作風製成的。如『三十一步』和『孤獨的婦人』等片都是偵探片中的絕作。美國的『瘦子』『按誹謗的女人』和『有傷痕的臉』等片子和上述的片子一比，就大為減色而變得毫無趣味了。祇有兩張不怎樣受大眾歡迎的美國片還可以和牠們並駕齊驅：『午夜之星』和『滿城風雨』。這兩張片子都是屬於『罪惡社會』的一類。

### The French Triumph

After having been whipped by Hitler in every diplomatic conflict of the last few years, France at least can claim that it is supreme in film production today. Its recent pictures, none more than a few years old, including *The Carnival of Flanders*, *Un Carnet du Bal*, *Mayerling*, *Generals Without Buttons* and *Grand Illusion*, are certainly the best pictures that have come out of any country in this decade. No pictures could be more typically national, and yet more compellingly international in their appeal. They are not mass pictures in the Eisenstein and Pudovkin tradition; they are not crime or spy pictures like *The Thirty-nine Steps* or *The Woman Alone*; they are not comedies or farces or biographical extravaganzas in the Hollywood style. They are simple pictures, historical, psychological, sociological, synthesizing life within a new perspective. No American picture, no English picture, no Russian picture, can compare in simplicity, subtlety, or significant in sights and characterizations, with *Carnival in Flanders*. What the French did with that picture was a marvel, a miracle, of production. Every person in it, from the protagonist to the humblest subordinates and menials, was chosen with esthetic concern for the whole. What made *Carnival in Flanders* such a great cinema was the fact that it was a unity, a whole in itself, in which all the parts fitted, blended, commingled. There was an incandescent fusion of narrative, character, action, and gesture. No actor or actress tried to out-act himself, tried to "star," because every actor and actress, no matter how signifi-

### 法國的奏凱

法國過去數年中每件外交爭端都被希特勒所擊敗，而在現今的影片出品上，却至少可以獲取最高的聲譽。她在最近幾年中出的片子，如『弗朗但爾的嘉年華會』『舞場實錄』『採花遊戲』『沒有扈從的將軍們』和『南柯一夢』等，無論如何是十年來全世界所產出的最好的片子。沒有片子能有比牠們更多的典型的民族性，但也沒有片子有比牠們更大的國際的號召力。牠們並不是因襲愛森斯坦和普特夫金的那種羣衆影片；牠們並不是『三十一』或『孤獨的婦人』那樣的罪惡或偵探片；牠們也不是好萊塢風的喜劇、滑稽劇和傳記體的漫畫。牠們僅僅是一些用新的觀點綜合人生的歷史的、心理的、社會的片子。在樸素上、精巧上、或是識見和獨特性上，沒有一張美國影片英國影片或是蘇聯影片能夠和『弗朗但爾的嘉年華會』相比擬的。法國產生這樣一張片子真是一件奇蹟。片中的每個角色，從主角直至最不重要的配角和奴僕，選擇的時候處處都顧到全劇的美學上的健全性的。『弗朗但爾的嘉年華會』成爲名劇是因爲：牠是一個一貫的統一體，一件本身各部都配合很好，嚴密地和諧地混合起來的盡善盡美的東西。全片的說白、個性、動作和神態之間都保持着白熱的融和。沒有一個男演員或女演員想作越出範圍的表演，想成爲『明星』；因爲每個男女演員，不論他所扮演的角色是否重要，祇在依從全片的整個題旨而努力的限度內尋求現實性。結果，無論你怎樣贊許劇中的一個角色或是若干角色，但你在看完全片後留存在你腦海中的，卻祇有此

cant or insignificant his role, was real only to the extent to which he conformed and contributed to the whole concept of the picture. The result was that, however much you admired an individual character or characters, what you remembered, after the film was over, was the picture itself, in its impressive totality.

Of all the remarkable French films which have appeared in this country in recent years, the most striking and important is *Grand Illusion*. It is a war picture; and of all the war pictures which I have seen this is indubitably the best. I recall seeing in Berlin, in 1927, a picture called *Der Krieg*, which impressed me at the time as the best war picture I had ever witnessed. It was a stirring picture, emphasizing the German aspect of the war, featuring the German generals as the heroes of the struggle, but without exaggerating their roles or sentimentalizing the War. What it showed of the War, the plans, the firing of the guns, the going-over-the-top, the attacks, the killings, was revealed with a merciless realism not at all dissimilar from the bomb-shelling, earth-tearing, body-ripping scenes that were so conspicuous in the American production of *All Quiet on the Western Front*, which was one of the best films produced by Hollywood in a dozen years. The horrors of the War, the cruelties of it, the fiercenesses of it, constituted its motivation.

*Grand Illusion* is different, and it is exactly that difference which makes it the best war film which has been produced since the War. Unlike all previous war films, there is not a single reel of fighting

片的本身，牠的予人以深刻印象的全體。

在法國近幾年來產生的所有極堪注目的影片中，最驚人而重要的是『南柯一夢』。這是一張戰爭片；在我所看見過的一切戰爭片中，這一張無疑的是最好了。我記得一九二七年曾在柏林看過一張叫做“Der Krieg”的片子，當時我覺得這是一張我所見過的最好的戰爭片了。這是一張動人的影片，十足表演出德國人對於戰爭所抱的觀念，把德國的將軍們都表演為戰鬥的英雄，但並沒有誇張了他們所扮演的角色或是使戰爭成為傷感的東西。表演戰爭的場面，如作戰計劃，開火，越過高崗，襲擊，廝殺等，都是以無情的現實主義的手法展示出來的，和美國片『西線無戰事』所大放異彩的那些投擲炸彈，山崩地裂，肢體橫飛的場面大同小異。至於『西線無戰事』一片，確是好萊塢十二年來所產生的最好的影片之一。戰爭的恐怖、牠的殘忍、牠的兇狠，都是此片所以轟動的因素。

『南柯一夢』與此片完全異趣，這不同之點正使牠成為戰後最好的一張戰爭片。和以前的一切戰爭片不同，在此片中全無廝殺的場面，也沒有任何使人覺



in it, nor anything suggesting violence. Like the novel of Ernst Glaeser, *Class of 1902*, this is something which is more concerned with what happened behind the lines than with what happened 'in or on' them. It is a picture of personalities and not of masses, even though the personalities are symbolic representatives of groups rather than individuals in their behavior. No one of the main characters, with the exception of a heroic aristocrat, is killed in it. There are no busy Berthas belching in it, no annihilating far-ranged guns, no bayonet-attacks, no rescues, nor hortatory orations. There are simply men, and the very simplicity of that fact is what makes the film such a masterpiece.

What the picture is about can be told in a few words. There are two Frenchmen, one a captain, the other a lieutenant, who are captured in an air fight, and who are forced to spend an indefinite period of imprisonment behind the German lines. The French captain is an aristocrat; the French lieutenant is a proletarian—and therein resides a difference about which a considerable section of the film gravitates. This difference, it is obvious, is a class difference, and in no place is it sugared-over or concealed. The lieutenant, Jean Gabin, the leading French actor of today, is proletarian by instinct as well as by decision. He admires the captain, Pierre Fresnay, who is the aristocrat, but can never establish anything resembling friendship with him, simply because he belongs to a different class. Fresnay tries to be as friendly to Gabin as he can, but it is not in his nature to be truly friendly to

得殘暴的場面。一如克萊曼的小說『一九零二年級』，牠對於戰線後面所發生的一切事情較在戰線之內或戰線上所發生的事情表演得更多而更着重。這是一張表演個人的人性的影片而不是描寫羣衆的影片，然而牠所表演的個性，在他們的行動上卻代表着若干集團而不是代表着他們個人。除了一個有英雄氣概的貴族之外，片中對沒有一個主角被殺。全片中沒有一個匆忙的貝爾薩斯在裏面打噎，沒有可以殲滅敵人的遠射程的大砲，沒有白刃戰，沒有救援，也沒有勸人趨赴戰場的演說。其中祇有許多，事實的簡單就是使這張片子成爲這樣一個傑作的東西。

此片的梗概可以拿幾句話來說明。有二個法國人，一個是大尉，一個是副官，他們在一次空戰中被俘而被迫在德軍的後方度着無定期的錮禁生活。大尉是一個貴族，副官則是一個無產者——其中存在着一個不同之點，差不多全片的大部份都以這一不同之點爲重心。顯然的，這一個不同就是階級的不同，並且在任何地方，這不同之點都沒有被遮蔽或是飾掩起來。這副官，現在法國的主要演員約翰迦彭所飾，是一個天生的無產者，恰合劇中人身份。他贊美大尉，（貴族比埃爾弗勒奈所飾），但他永不能和他建樹起類似友誼的關係來，因為他是屬於一個不同的階級的。弗勒奈想竭力對他友善，但他的本性不會對任何人真誠地友善的。當迦彭請求對他不要過於拘泥禮節而較爲親密些，減去些官場的神氣而隨便些的時候，他對迦彭自認道：『我對我母親和妻子也是很拘禮的。』甚

anyone. "I am formal with my mother and my wife," he confesses to Gabin when the latter begs him to become less formal and more intimate in his relations to him and the lesser officers and privates. Even in the end, when Fresnay sacrifices his life in order that Gabin and a comrade can escape, he does not unbend. His final gesture, in the face of death, is to dust off his clothes, and to wash his white gloves until they are immaculately clean. He has lived as an aristocrat, and must die as one. In the very act of dying he tells the German captain, who was a friend of his in pre-War times, that it is better that he die during the War than survive it, when all aristocrats will die, or be killed, ignominiously. The German captain understands and bows his head. He knows that Fresnay is speaking the truth, which foreshadows his own end as well as that of the dying man beside him. Symbolically speaking, the film depicts the end of all aristocracies, plutocracies, oligarchies, castes, and classes of every variety, and predicts the return of power to the people. You feel in the words, actions and gestures of Gabin, who is a living epitome of the people, the strength of the future, the power of a new faith. The director of the picture, Jean Rencir, son of the great French painter, has made Gabin into more than the leading character in the film; he has made him into a symbol, a legend.

What one derives from this picture, which is not gotten from other war pictures, is the essential fraternity between the soldiers of all nations, the respect which soldiers as soldiers had for each other,

至到最後，當他爲使迦彭和一個同僚得以脫逃而犧牲了生命的時候，他也不稍丟棄禮節。當他臨死時，最後的表演是拂去他衣襟上的灰塵，把他的白手套洗滌得他不留一些污點。因爲他生時是一個貴族，所以死時也必須是一個貴族。臨死時，他告訴德國大尉（他是弗勒奈在戰前的朋友）說，當所有貴族均將死掉或被羞辱地殺死時，他寧願在戰爭中死掉而不願殘存着。德國大尉瞭解他而對他點頭。他知道弗勒奈說的真理是，這預告着他自己的像這裝在他身旁的人一樣的結局。象徵地說來，這張影片描繪一切貴族政治、財閥政治、寡頭政治、社會等級和各種階級的結局，同時更描繪着一切權力的復歸於人民。你可以在迦彭的辭語行動和表情中看出，他是人民的未來力量的一種新信的力量活的代表。此片的導演者，法國大畫家的兒子約瑟萊諾，已使迦彭在此片中居於尤主角較爲重要的地位上；他已把他作爲一個象徵，一個傳奇中人。

我們能從此片中獲得而不能從其他戰爭片中獲得的，是存在於一切國家的兵士之間的真正的博愛。兵士和兵士之間的相互的尊敬，忽視一切國家種族和膚色的界限。此片中沒有一個無賴漢。所有的人都是同

regardless of nationality, race or color. There are no villains in this piece. All men are the same, the film strives to say, though it has no specific articulation of its own aside from the situational expressions of its characters—which is to say that the French are no better than the Germans, the Germans than the French. Human beings are not angels; soldiers are not angels; no one expects anyone to be an angel. But soldiers are no less angels than anyone else in their situation. In fact, what one gathers from the picture is that the soldiers fighting in the lines were far friendlier, far less prejudiced, than the citizens who never saw a line beyond that of their Aunt Wilhelmina's, Aunt Hortense's, or Aunt Dinah's nose. At all events, the Frenchman and the Germans depicted in *Grand Illusion* have no hatred for each other. The war is a game to them, a most tragic and bitter game that they don't like, but which they have no choice but to play. When they are caught, as the prisoners are in this play, they are no different from anyone else. The continuance of conflict may have given them a little more bravery, a little more audacity, a little more forthrightness, if not ruthlessness, but that is all. And that is all. No soldier has more. No human being has more. And it is just that which the picture says.

The final touch of the film is achieved in the most effective of ways when the two fugitive Frenchmen meet a German widow, with whom Gabin falls in love. The

樣的，這張影片努力指出（雖然影片的本身沒有從牠的人物劇詞中明白表示出來），法國人並不比德國人好，德國人也並不比法國人好。人類都不是天使；兵士們都不是天使；沒有人希望任何人成為天使。但兵士在他們的職業上，並不較任何人少些天使的天性。事實上，我們從此片中獲取的印象是，在戰線上作戰的兵士們，比較那些只看到過他們的祖母們的鼻子輪廓沒有而看到戰線的市民們，遠為友善，遠為少有偏見。無論如何，描繪在『南柯一夢』中的法國人和德國人之間，並沒有什麼仇恨。對於他們，戰爭是一種遊戲，是他們所不喜歡的最悲慘最殘忍的遊戲，祇是他們不得不去玩牠。當他們被俘時，一如此片中的俘虜們那樣，他們和任何人沒有絲毫不同。連續不斷的衝突或許使他們勇敢一些，大膽一些，勇往直前一些，假如不是更殘忍一些的話。但祇此而已。而且最多祇能如此而已。沒有一個兵士再能有什麼發展了。沒有一個人類再能有什麼發展了。這正是此片的主旨。

此片的最後一個場面，憑着最有效的方法獲得了成功，那是兩個亡命的法國人和迦彭所愛的一個德國孀婦會見的一個場面。這孀婦對迦彭並不因為他是一

widow feels no hatred toward Gabin because he is a Frenchman (even though her husband has been killed by the French in the war) and Gabin can feel no hesitancy toward her because she is a member of a group, a race, a nation, which has declared war upon his people.

In short, what the picture declares is that all people are the same, and that the differences between them are insignificant in the long run. We may hate the Germans or English at one time, or any other people, even war upon them, but in the passage of the years we succeed in forgetting those hates because we know that beneath them there is something more deeply friendly than hostile.

That is the message of *Grand Illusion*. What makes the film *grand*, however, is not its title, nor its message, but the fact that it delivers itself, as a cinematic production, *grandly*.

*Grand Illusion* brings out more clearly than ever what is wrong with the American cinema. Hollywood possesses more money, which means the ability to acquire better actors, better directors, better equipment, than all the film studios in Europe. Yet what is the result? Hollywood is so box-office-minded, that all such advantages are as naught. What do good actors, good actresses, good directors mean if, in the end, their pictures do not draw crowds and shift the figures on the ledger from red to black? After all, Hollywood is not a philanthropic venture. Billions are invested in its enterprises and profits must be accrued. If good actors, actresses, and

個法國人而覺得有什麼仇恨（雖然她的丈夫已在戰爭中爲法人所殺），迦彭對她也並不因爲她是對法國人民宣戰的一個集團、一個種族、一個國家的成員而有所躊躇。

總之，此片的主旨是在宣示着，所有的人類都是同樣的，他們之間的不同，最終是微不足道的。我們或會在一時懷恨德國人或英國人再或是任何一個國家的人，甚至和他們開戰，但過了若干年之後，我們就會忘卻這些仇恨，因爲我們知道，在他們的心底裏潛藏着某種較熱誠心更遠爲良善的東西。

這是『南柯一夢』主旨之所在。然而使此片偉大的，絕不是牠的題名，也不是牠的題旨，而是牠偉大地拯救了牠本身，使牠成爲一部真正的影片這一事實。

『南柯一夢』比過去任何影片更明白地指出美國影片的缺點。好萊塢擁有更雄厚的資本，這就是說牠具有獲得較一切歐洲影片公司更好的演員、更好的導演、更好的設備的能力。但結果怎樣呢？好萊塢製片者的頭腦太熱中於賣座上了，以致這些優點都等於零。假如結果他們的影片不能吸引羣衆，不能把賬簿上的紅數字轉變爲黑數字，那末好的男演員好的女演員和好的導演有什麼意思呢？總之，好萊塢的製片商都不是博愛的冒險者。他們既在這企業中投下了數十億的資本，則必須增加利潤。假如好的男演員好的女演員和好的導演而不能生產利潤，則他們必須滾蛋，一

directors cannot produce profits, they must go, just as bankrupt firms must, and insolvent organizations of every variety. The French, heaven knows, are not less philanthropic (after all, who has ever heard or ever seen a philanthropic Frenchman?) but they have the advantage of a more cultured public. The French public has been educated to the point at which it really likes pictures such as *Grand Illusion*, *Mayerling*, *Un Carnet du Bal*, *Generals Without Buttons*, and supports them, which is something which the American public, not yet educated to such subtleties has never done.

#### Acting, Not Actors

Behind all this, to be sure, is something more profound than most people realize. Condensed into a few words, the French directors, like the Russian and German of the old days, have a respect for acting which few American producers do. After all, acting is an art. It has nothing to do with box-office receipts, applause or even critical commendation. Many of the best thespian performances, remembered through the years, have been those forgotten by the critics but recalled by the audience. Audiences may not always be "right" in their judgments but they are always natural, genuine and spontaneous. What audiences like determines, in the end, what the theatre will produce.

French audiences like acting, which means that they like good actors and actresses; American audiences are not interested in acting and, consequently, are unconcerned whether actors or actresses are good or bad; what they are concerned with are app-

如破產的商行和各種破產的團體那樣。法國人，天曉得，並不缺少博愛的精神（總之，誰曾聽到過或是看到過一個具有博愛精神的法國人呢？），但他們有文化程度較高的民衆，這是他們便宜之處。法國的民衆已被教養到真誠地愛好『南柯一夢』『探花遊戲』『舞場寶錄』『沒有扈從的將軍們』等影片，並竭力扶助牠們的那種程度。這是沒有教養到那樣機敏的美國民衆所從未做過的事情。

#### 演劇的藝術不是演員

在這一切之後，一定還有某種大部份人所不能完全理解的深湛的東西。簡言之，法國的導演們，一如昔日的蘇聯和德國的導演們，對於演劇非常重視，這是美國的製片商所不懂得。總之，演劇是一種藝術。牠是和賣座的記錄，喝采或批評家的推薦等全然無關係的。有許多歷久不忘的最佳的戲劇，已為批評家們所忘却，但觀眾們卻仍然牢記着。觀眾們的判斷不一定永遠是『正確的』，但他們常常是自然的，真誠的，天真爛漫的。總之，觀眾的喜惡決定着戲劇發展的趨勢。

法國的觀眾喜歡注意劇藝，這就是說他們喜歡好的男演員和好的女演員。美國的觀眾對於劇藝不感興趣，因此就不考究男女演員的優劣；他們所考究的是外表，男演員的是否漂亮，女演員的是否美麗，此外

earances, whether the actor is handsome, the actress beautiful, and beyond that everything else is secondary. Whether a Garbo, a Soeurer, a Hedy Lamarr, a Gary Cooper, a Clark Gable, a Charles Boyer, can act is not important from a Hollywood point of view; what is important is whether they can make the audience worship them, identify themselves with them, dream of them.

The result is that Hollywood does not produce good actors or actresses; it produces dream-phantoms, beautician-obsessed personalities, fakes and phonies, few of whom ever realize that they have to step beyond the frontiers of their face in order to earn an honest penny as an actor or actress. The French are not interested in seducing their audiences by looks, appearances, charms; they depend upon acting and not actors to hold their audiences. In *Grand Illusion* one is not interested in the actors but in their acting which is superb. Gabin is a remarkable actor; he knows how to act, and that is enough. He lacks the handsomeness of a Clark Gable or a Gary Cooper, but he has something which is far more important than handsomeness, namely, a genius for acting a role, communicating emotion, portraying character subtly, dramatizing a situation.

#### John Barrymore: America's Greatest Actor

It is not altogether the actor's fault either. It is mainly that of the producers who insist that they play the same roles which once made them box-office successes. The more remarkable an actor is in a role, the less remarkable and versatile he will become when he has to play that same role over indefinitely, with slight variations through the years.

一切事情都是次要的。從好萊塢的觀點看來，嘉寶，希拉，拉瑪爾，賈萊古柏，克拉克蓋博，查理鮑萊爾之能否演戲是不重要的；重要的問題是他們能否使觀眾崇拜，使觀眾和他們成爲一體，使觀眾對他們魂夢系之。

結果，好萊塢產生不出好的男女演員；牠產生了一些夢中人，着美容迷的人，僞貨和唱唱鬧鬧的人。他們中沒有一個人曾經想到過他們必須跳出他的臉龐的界限，而去賺一個演員所應得的正當的金錢。法國人不喜歡用面貌，外表，媚態去勾引觀眾；他們靠演戲的藝術而不靠演員去抓住他們的觀眾。在『南柯一夢』中，人們並不對演員們感到興趣，但對他們的無比的劇藝卻感到無限的興趣。迦彭是一個殊堪注目的演員；他知道爲何演戲，這就已經夠了。他缺乏克拉克蓋博或是賈萊古柏那樣的俊俏，但他有較俊俏遠爲重要的某物，這就是扮演一個劇中角色的天才，能夠把情緒微妙地傳達給觀眾，能夠舉例比表演劇中人物的神氣。能夠把每個情境真切地表現出來。

#### 約翰巴里摩亞：美國最偉大的演員

這絲毫不是演員的過失。這大抵是製片者們的過失，他們堅持着叫演員們永遠扮演一度使他們賣座成功的那個同樣的角色。假如一個殊堪注目的演員被迫而年復一年地很少變化地永遠扮演着同一個角色，則他一定會變得平庸而無能的。

The disintegration of such an excellent actor as John Barrymore is very much to the point. Before he went to Hollywood, in the days when he was acting in *Hamlet* and other plays, there was no one on the stage who could surpass him. Today, he is a thespian ghost wandering, like some anthropomorphic recollection, through the vales and valleys of the cinemas in which he has a part. His genius could still be realized, but Hollywood has built up no technique to take advantage of such possibilities. If Barrymore lived in France, he would have been used in a dozen films where his genius would have found an ever richer and more radiant fulfillment. In America his talent is debauched.

#### Spain and the Cultural Front

Loyalist Spain continues to defend its interests in culture. Benavente, the great Spanish dramatist about whom I wrote last month, describing his dedication to the Loyalist cause, has been especially honored by a series of celebrations throughout Loyalist Spain. Barcelona, Madrid and Valencia have staged his plays and in other ways done homage to this veteran playwright, the greatest of all living Spanish authors. Benavente is now seventy-two and at no time in his illustrious career has he ever been guilty of selling out his artistic integrity for popular gain. He remains one of those few artists who have preferred greatness to profits.

In the meantime in Hollywood, but not sponsored by Hollywood, a picture is going to be filmed which will be devoted to the Spanish Revolution. The picture has no name to date, but it has enlisted in its pro-

約翰巴里摩亞那樣的好演員的崩潰，大抵是由於上述的原因。在他往好萊塢之前，在他演『漢姆萊脫』和別的戲劇的時代，沒有一個舞台演員能夠勝過他的。現在，他是一個戲劇界的魯殿靈光，像某種人神同體的故事所說的那樣，在他所參加的許多影片公司裏飄來飄去地漫遊着。他的天才或許仍能爲人所覺察，但好萊塢沒有那種能夠利用這種可能性的技術。假如巴里摩亞生於法國，那他或許會出現於成打的影片些片子中他的天才或許會獲得更豐富更輝煌的成就。裏，在那在美國他的天才卻被糟塌了。

#### 西班牙和文化戰線

西班牙共和政府將繼續保衛牠在文化方面的利益。西班牙偉大戲曲家培那文德，我在上月曾說到他獻身共和政府的經過，現已爲政府軍屬下的西班牙的盛大祝典所崇敬。琶塞隆納、瑪德里和伐倫西亞都在公演他的戲劇，並以其他的方法向這位戲劇宗匠，現在的最偉大的西班牙作家致敬。培那文德現在已經七十二歲了，在他整個聲名赫赫的生涯中，他從未爲了獲得大眾的喝采而出賣他的藝術家的貞潔。他是寥若晨星的幾個寧願成爲偉大而不願謀利的藝術家之一。

此際好萊塢正在攝製一張專述西班牙革命的影片，惟此片卻毫無好萊塢的作風。此片直至今日尚未定名，但參加此片之攝製的卻有若干主要的好萊塢的男

duction some of the leading Hollywood actors and actresses. The film has been written by Ernest Hemingway, one of America's best writers, and will start production early this month. Among the stars who will appear in it are: Robert Montgomery, Luise Rainer, Frederic March, Joan Crawford, Leo Carillo, Paul Muni, Franchot Tone, and Eddie Cantor. Few pictures have ever had such an all-star cast as this one, the proceeds from which will be devoted exclusively to the Loyalist cause.

#### Italy Can't Take It

It has just been announced, with the solemnity accompanying a cardinal's address, that Italians henceforth will not be able to see the Marx brothers, the Ritz brothers, or Charlie Chaplin, all of whom are condemned as being non-Aryans. The Fascist newspaper *Tevere* denounces them all as Jews, and singles out the Four Marx brothers for special attack. The Marx brothers' picture *A Night at the Opera*, has been very popular in Rome, a fact which the editor of *Tevere* regrets exceedingly. He urges all "Aryan" Italians to boycott it because it is "a perfect example of the degenerated geniality of the Jewish race." The editor then adds that "Hollywood for many years has been a mecca for Jews of all nationalities who have invaded all fields as actors, directors, and producers" and pleads with the Italian cinema-going public to refuse to attend films in which Jews are included in the cast.

If the boycott succeeds, it is doubtful whether Hollywood will suffer as much as the Italian populace. Italy has always been notoriously poor in the film industry, and

女演員。此片的編劇者為美國的最好作家之一歐奈斯特漢敏威，且將於本月初開攝。出現於此片中的明星有：蒙高茂萊，魯意斯雷納，馬區，瓊克勞馥，賈里格，保羅茂尼，弗蘭巧通，和埃第康泰納。極少影片的演員表有像此片這樣齊整的，賣座所得將完全貢獻給西班牙政府。

#### 意大利天不能實施這個政策

意大利最近發表了一個鄭重的宣告，同時還陪伴着一個主教的演說，內容是說，今後意大利人將看不到馬克思兄弟，列茲兄弟或卓別麟了，所有這些人已被判決為非阿里安人種。法西斯報紙『丹維爾』宣佈他們都是猶太人，并特別對四個馬克思兄弟加以猛烈的攻擊。馬克斯兄弟的影片『歌劇院之夜』在羅馬非常能夠賣座，這是『丹維爾』的主筆先生非常引以為憾的一件事實。他竭力慫恿一切『阿里安』人種的意大利人去抵制牠，因為牠是『猶太人種退化的天稟的一個明證』。接着這位主筆先生又附加着道：『好多年來，好萊塢一直是各種國籍的猶太人的麥加（聖地），這些猶太人業已侵佔了所有的演員、導演和製片者的地盤。』同時他更為意大利的公開拒絕演映有猶太演員的影片辯護。

假如抵制真的成功了，那末好萊塢是否將受到和意大利民衆同樣的苦痛，還是一個疑問。盡人皆知的，意大利在影片企業上一向是非常貧弱的。假如現在



if now all cinemas in which Jews have had a hand as actors, as directors are to be boycotted, it looks as if the Italians will have to turn in some other direction for amusement and inspiration.

### Art and Science

Fritz Kreisler startled the public not very long ago by his declaration that if he were a youth today he would probably study "wireless telegraphy or chemistry or physics." The twentieth century, he contends has taken "the spotlight" away from art. "Every generation," he stated, "chooses its own ideal and lives up to it. When a child is born today and gives evidence of being alert and sensitive and precocious, or if his parents sense he may have some quality of genius, the chances are that the child will be prepared for and pushed into some field of science." Kreisler then goes on to say that in his time (he was born in 1875) it was different. The arts then were more attractive than the sciences. But the arts have advanced much less rapidly than the sciences and offer far less opportunities for success.

(From *Current History* Dec. 1938)

抵制了所有有猶太演員猶太導演和猶太製片者參加的影片，那看來好像意大利人民的娛樂和精神生活勢將轉換到別個方向去了。

### 藝術和科學

在不久以前，弗里茲克里斯勒曾說過：假如他現在是一個青年，他或許會研究『無線電報、化學或物理』。這話曾震驚社會。他認為，二十世紀已把藝術的『反光燈』除掉。他說道：『每一代人都選擇他自己的理想而努力使自己的生活在於理想。現在當一個小孩子生下時，假如證明他確是活潑、機警而早熟的話，或是他的父母覺得他稍有天才，那末最好準備着把這孩子推進科學的領域中去』。克里斯勒於是連下去的說道，在他的時代（他誕生於一八七五年）情形就完全不同。當時藝術較科學更能吸引人。但藝術較科學的進步得遠為遲緩，而牠給予人的成功的機會也少得多。



## The Lost Words of Love

### 失去了的情話

By Catulle Mendes; translated  
by Thomas Seltzer

南登山譯

Once upon a time a very cruel fairy, pretty as the flowers, but wicked as the serpents who hide in the grass ready to spring upon you, resolved to avenge herself upon all the people of a great country. Where was this country? On the mountain or in the plain, at the shore of the river or by the sea? This the story does not tell. Perhaps it was near the kingdom where the dressmakers were very skilful in adorning princesses' robes with moons and with stars. And what the offence under which the fairy smarted? On this point also the story is silent. Perhaps they had omitted to offer up prayers to her at the baptism of the king's daughter. Be this as it may, it is certain that the fairy was in a great rage.

At first she asked herself whether she should devastate the country by sending out the thousands of spirits that served her to set fire to all the palaces and all the cottages; or whether she should cause all the lilacs and all the roses to fade; or whether she should turn all the young girls into ugly old women. She could have let loose all the four winds in the streets and laid low all the houses and trees. At her command fire-spitting mountains would have buried the entire land under a mass of burning lava, and the sun would have turned from his path so as not to shine upon the accursed city. But she

有一次，有一個很殘酷的女神，花容月貌，好看極了；可是性情之狠毒，就和荒草裏要吃人的巨蟒一樣。她決意要向某個大國的人民報仇。那個國家在那兒呢？在山上呢還是在平原裏？在河邊上呢還是在海邊？關於這一點，故事裏並沒有交代明白。祇曉得離開那個王國不遠，有許多很精巧的成衣匠，能夠拿天空的月亮和星光，來裝飾女公主的華服。爲了什麼事觸犯着這位女神呢？故事裏也沒有提到。也許是因爲女公主受洗的時候，沒有向她做禱告。就假定是這樣罷，總之女神是怒不可言，是一點也不錯的。

在起始的時候，她自己在心裏打算，還是放出千萬個她手下的小鬼，出去放火，把所有的宮殿村莊，付之一炬，使那個國家整個地成爲廢墟；還是設法叫丁香花，玫瑰花全體凋謝；還是叫所有的青年女郎，變成醜陋的老婦。事實上，她可縱容四位風師，在街市上怒吼，吹倒房屋和樹木。祇要她下一道命令，那噴火的山嶽，就可以把全部的陸地，掩埋在一堆火光熊熊的火石下。太陽也可以離開他的軌道，不再向那個可詛咒的城地，發出光亮。可是她最後的決定，比

did still worse. Like a thief leisurely choosing the most precious jewels in a case, she removed from the memory of men and women the three divine words.

"I love you."

And having wrought this affliction, she removed herself with a smile that would have been more hideous than the church of the devil had she not had the most beautiful rosy lips in all creation.

## II

At first the men and women only half perceive the wrong that had been done them. They felt they lacked something, but did not know what. The sweethearts who met in the eglantine lanes, the married couples who talk confidingly to each other behind closed windows and drawn curtains, suddenly interrupted themselves and looked at each other or embraced. They felt, indeed, the desire to utter a certain customary phrase but they had no idea even of what that phrase was. They were astonished, uneasy, but they asked no question, for they knew not what question to ask, so complete was their forgetfulness of the precious word. As yet however, their suffering was not very great. They had so many other words they could whisper to each other so many forms of endearment.

Alas, It was not long before they were seized with a profound melancholy. In vain did they adore each other, in vain did they call each other by the tenderest names and speak the sweetest language. It was not enough to declare that all the bliss lay in their kisses: to swear that

這些辦法還要毒辣，正像一個小偷，慢慢地在盒子裏挑選最珍貴的寶石，她從男人們女人們的腦海裏，搬走了三個神聖的字。

『我愛你。』

她加害於人類以後，微笑着走了。假使她沒有美麗的櫻脣，那種樣子，比鬼還要來得可怕。

起初那些受害的男人女人祇有一半曉得，他們覺得若有所失，但不知究竟是少了什麼。情人在長着薔薇花的小巷裏約會，結婚的伴侶，在窗前簾下竊竊私語，突然地話頭被打斷了，不知所云，彼此發怔地互視着，擁抱着。很想說一些慣常的情話，可是根本不能夠意識到什麼是情話。他們驚慌而不安，不曉得說什麼是好，整個地忘記了那些甜言蜜語。所好的，他們的痛苦並不十分厲害，他們還有很多別的談情的詞句，以及各種表情的姿態。

可憐得很，他們這一羣，不久就深深地被悲哀的氣氛籠罩着。他們互相愛慕，彼此很溫柔地稱呼，很甜蜜地談情，都是枉然徒勞的。一點也不說得過火，他們的祝福，祇有寄託在接吻上，他爲了她，她爲了他，立誓殉情死去。他們彼此稱呼『我的靈魂，我的

they were ready to die, he for her and she for him; to call each other: "My soul! My flame! My dream!" They instinctively felt the need of saying and hearing another word, more exquisite than all other words; and with the bitter memory of the ecstasy contained in this word came the anguish of never again being able to utter or to hear it.

Quarrels followed in the wake of this distress. Judging his happiness incomplete on account of the avowal that was henceforth denied to the most ardent lips, the lover demanded from her and she from him the very thing that neither the one nor the other could give, without either knowing what that thing was, nor being able to name it. They accused each other of coldness, of perty, not believing in the tenderness which was not expressed as they desire it should be.

Thus the sweethearts soon ceased to have their rendezvous in the lanes where the eglantines grew, and even after the windows were closed the conjugal chambers echoed only with dry conversations from easy-chairs that were never drawn close to each other. Can there be joy without love? If the country which had incurred the hatred of the fairy had been ruined by war, or devastated by pestilence, it could not have been as desolate, as mournful, as forlorn as it had become on account of the three forgotten words.

### III

There lived in this country a poet whose plight was even more pitiful than the plight of all the rest. It was not that having a beautiful sweetheart he was in

火發，我的甜夢。』他們意識地感覺到需要說出聽到其他比較更精巧幽美的詞句。可是那些詞句中的熱情，在他們歷經的回憶，祇給與他們不能再說，不能再聽的苦痛。

當他們覺悟到這種痛苦的時候，就彼此常常隔開了。認為快樂的缺陷，是根由於自從那個時候以後，他們的唇舌，再也不會說那些直言無諱的情話了。這是男女情人所最需要的，可是雙方都不會說，簡直不知道什麼叫做情話，連情話這個名詞也說不出。我說你冷淡，你怪我不貞，大家都不會輕語溫存，而彼此又渴望應該有親暱的表示。

因此一對對的情侶，再也不到那些長着薔薇花的巷口去約會，夫妻們在窗戶闔牢以後的臥室裏，各自坐在安樂椅上，祇聽到單調而枯燥的談話，決不會把雙方吸引到一起去的。沒有愛情的快樂會有嗎？假使這個招引女神仇恨的國家，遺忘了『我愛你』三個字的國家，毀於兵災，毀於疫病，也許沒有這樣的荒涼，這樣的悲哀，這樣的淒慘。

在這個國家裏，有位詩人，他的慘狀，比任何其他的人還要可憐。他不是爲了美貌的情人，不會說或者聽不到那些被偷竊了去的情話而失望。他沒有愛人

despair at not being able to say and to hear the stolen word. He had no sweetheart. He was too much in love with the muse. It was because he was unable to finish a poem he had begun the day before the wicked fairy had accomplished her vengeance. And why? Because it just happened that the poem was to wind up with "I love you," and it was impossible to end it in any other way.

The poet struck his brow, took his head between his hands and asked himself: "Have I gone mad?" he was certain he had found the words that were to precede to last point of exclamation before he had commenced to write the stanza. The proof that he had found them was that the rhyme with which it was to go was already written. There it was--it waited for them, nay, called aloud for them; it wanted no others, waiting for them like lips waiting for sister lips to kiss them. And this indispensable, fatal phrase he had forgotten; he could not even recalled that he had ever known it. Surely there was some mystery in this, the poet mused unceasingly and with bitter melancholy--oh, the pang of interrupted poems!-- as he sat at the edge of the forest near the limpid fountains where the fairies are wont to dance of an evening by starlight.

## IV

Now as he sat one morning under the branches of a tree, the wicked, thieving fairy saw him and loved him. One is not a fairy for nothing; a fairy does not stand on ceremony. Swifter than a butterfly kisses a rose she put her lips on his lips and the poet, greatly preoccupied though

。他祇是十分鍾愛文藝女神。在那個毒惡的女神報仇以前一天，他開始寫一首詩，因此就不能完就。什麼道理呢？因為那首詩的末尾一句，是『我愛你』，同時又沒有別的法子來收尾。

詩人愁眉深鎖，兩手撐着頭，自己問着自己：『我已經瘋了嗎？』他記得在他動手寫詩以前，已經由頭至尾地選擇好了詞字，來表示他的感觸。原稿上的音律節奏，已經寫好，在那兒等待着最後的尾聲，不，簡直是大聲的呼叫；別的結尾也不要。就像那顫動着的鸞唇，等待着姊妹們的櫻口來接吻一樣。那個必不可少的，最關重要的句子，他忘記了；甚而至於不能想起他以前是否認識那個句子。當然啦，這中間也有一點神祕，那位詩人帶着深刻的悲傷的情緒——不能完成詩章的痛苦——坐在一座離開清泉不遠的森林旁邊，不斷地沉思默想。那兒有許多的女神，在燦爛的星光下，栩栩翩翩作黃昏舞。

有一天清晨，他又坐在一棵樹的下面，那個毒狠而偷竊的女神，看見他了；並且一見生情。這位女神，並不是不懂情的，並不是無所動於衷的，她是毫無拘束，不拘禮節的。馬上把她的櫻唇湊上詩人的嘴上

he was with his ode, could not help but feel the heavenliness of her caress. Blue and rose diamond grottos opened up in the depths of the earth luminous as the stars. Thither the poet and the fairy were drawn in a chariot of gold by winged steeds who left the earth in their flight. And for a long, long time they loved each other forgetful of all but their kisses and smiles. If they ceased for a moment to have their mouths united and to look into each other's eyes, it was but to take pleasure in more amiable diversions. Gnomes dressed in violet satin, elves attired in a misty haze, performed dances before them that fell in rhythm with the music of unseen orchestras, while flitting hands that had no arms brought them ruby baskets of snow-white fruit, perfumed like a white rose and like a virgin bosom. Or, to please the fairy more, the poet recited, while striking the chords of a THEORBO, The most beautiful verses his fancy could conceive.

Fairy that she was, she had never known joy comparable to this of being sung by a beautiful young man who invented new songs every day. And when he grew silent, and she felt the breath of his mouth near her, felt it passing through her hair, she melted away in tenderness.

Their happiness seemed without end. Days passed by, many, many days, but nothing occurred to disturb their joy. And yet she had moments of gloom, when she would sit musing, with her cheek on her hand and her hair falling in streams down to her hips.

，比蝴蝶採花還要輕快。難說詩人的心田裏，仍舊縈繞着他的詩句，也不能不感覺到這種不同凡俗的撫愛。突然地，在陸地的深處，張開了許多蔚藍色的，蒼薇色的、充滿鑽石的山洞。詩人和女神，都坐在一輛黃金做成的馬車裏，長着兩翅的駿馬，一飛沖天，離開塵土人寰了。他們一往情深，彼此愛戀，經過了長遠的時候，除了接吻和微笑，什麼都忘記了。假使他們倆有一會兒閉攏着嘴巴，彼此互視，以目傳情，那祇是他們享受着一種格外親密的娛樂。地神穿着紫蘿蘭色的綾緞，鬼怪們也披上模糊的霞霧，在他們面前舞蹈。一箭一拍，都合着樂隊音樂的節奏；可是那樂隊又是無影無形的。許多浮動着的玉手，也看不見膀臂，攜着紅寶石的籃子，裏面裝着雪白的冰菓，香氣襲人，像白色的玫瑰，像處女的胸懷。使女神覺得更快樂的，就是詩人有時一面彈着大琴，一面歌詠着他想像中最美麗的詩歌。

她祇是一個女神，現在這位美貌而年青的詩人，每天唱着他新創作的詩歌，女神從前所享受的快樂，是不能和這種相比擬的。當他沉默的時候，她覺得他的呼吸是靠着她，吹過了她頭上的金絲，她沉醉在、融解在溫柔之鄉了。

他們的快樂，似乎是無窮的。一天一天地過去，過去了很多很多的天數，並沒有發生什麼事變，來驚擾他們的快樂。然而她仍舊有不愉快的時候，當她靜坐沉思，手捧紅頰，波浪似的青絲，亂披在她身體的後面。

"O queen," he cried, "what is it that makes you sad; what more can you desire, seeing that we are so happy in the midst of all our pleasures, you who are all powerful, you who are so beautiful?"

At first she made no answer, but when he insisted, she sighed and said: "Alas, one always ends by suffering the evil that one has inflicted on others. Alas! I am sad because you have never told me: 'I love you'."

He did not pronounce the words, but uttered a cry of joy at having found again the end of his poem. In vain the fairy attempted to retain him in the blue and rose-diamond grottos, in the gardens of lilies that were as luminous as the stars. He returned to earth, completed, wrote and published his ode, in which the men and women of the afflicted country found again the divine words they had lost.

Now there were rendezvous again in the lanes, and warm, amorous conversations at the conjugal windows.

It is because of poetry that kisses are sweet, and lovers say nothing that the poets have not sung.

『呵，皇后，』他大聲地喊着，『什麼事使你憂愁？你還要希求什麼？你看，我們有許多娛樂，十分地愉快，你有無上的權威，你是如此的美麗！』

始則她並不回答，等到他再三追問，她才歎着氣說道：『唉！加害於人的人，往往會自食其果，連累到自己的。我所不快的，是因為你從來沒有向我說過一句「我愛你」。』

他並沒有念出這一句，祇是歡樂而狂呼，他的詩完成了。女神極力想法留他住在蔚藍色薔薇色鑽石的洞穴裏、燦爛如星光的百合花花園裏，可是一點用處也沒有。他回到人間來了。完成他的詩，寫出他的詩，並刊出他的詩。在那首詩裏，那個受害國家的男人女人，又找到他們失去的神聖的字句。

現在那些街頭巷尾，又有情人約會了。儂影雙雙的窗前，又聽見熱情而甜蜜的談話了。

有了詩，接吻才甜蜜；詩人所未曾歌詠的，情侶也不會說出什麼。

(From Konrad Bercovici's "Best Short Stories of the World.")



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