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英国文学

DEFY
THE FOUL
FIEND

JOHN COLLIER

FICTION

FICTION



COMPLETE

UNABRIDGED

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DEFY THE FOUL FIEND

to hand. Willoughby dropped it on a patch of yet more velvet-coloured moss. It glimmered there in the half light, finished.

'There is something in me,' he thought, 'that loves a thing most - loves it quietest and best, then - when first I see it broken and dead. It wasn't always so. The place is, and the life is: that's why everything else must be.'

These were very vague thoughts: soon he found himself glancing back and forth, along those vistas of autumns we have alluded to.

'Ah, sweetheart!' he said, swinging his gun again. He was thinking of Frances, with no sort of aversion. All the same, he saw the bird fall with a feeling of considerable content. 'Ah, sweetheart!' They were homing now, and coming faster. That was an occasion when he had made a fool of himself in some silly talk in his enthusiastic days. 'Perhaps,' he said, 'I shall never wake up again, blushing for that.'

Another bird beat its wings black and ragged in the sinking sun. Willoughby uttered his little phrase again, and again without any aversion. The vistas, however, stretched both ways, and it must be confessed he had passed a bold-eyed animal in the avenue that afternoon, a handsome stupid creature, an enterprising vendress of cakes. Down she came!

He looked at his little valley. It was held for a moment in the last rays, a moment of golden pause, time enough to feel centuries in.

'I will hold it,' he said. 'I will know it, and hold it. I will hold it in my mind. And that will be the last. However, I must not be interrupted.'

With that, and with the utmost cheerfulness, he picked up his birds, and went back through the gathering dusk.

Young Bucknell was standing at the gate of the yard.

'I got them apples all gathered, sir,' said he. 'Only the roof of the loft's in a bad way again. I thought mebbe they might get frosted, like last year. Where else might I put 'em?'

'Spread out some newspapers,' said Willoughby, 'and put 'em on the library floor.'

THE END



THE HORSE'S MOUTH

Joyce Cary

648

A portrait of an artistic temperament. Its principal character is an impoverished painter who bothers little about the customary obligations and decencies, and is so wholly allergic to conventional values as to find a sardonic delight in flouting them, the only morality he practises being the devotion he gives to painting. This clash between the values of art and society is demonstrated without a scrap of sentimentality or special pleading.

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'*The Horse's Mouth* shows the coming to perfect ripeness of a rare and blessed talent; and I commend it out of a profound personal appreciation and joy ...' - Pamela Hansford Johnson.

THE CHRONICLES OF CLOVIS

'Saki' (J. J. Munro)

547

'THE CHRONICLES OF CLOVIS is that rare bird among British books – a collection of short stories in which the elusive art of the "conte" is thoroughly understood and mastered.' – *Daily Telegraph*.

'Mr Munro has an extraordinary freakish fancy, a witty pen, and great skill in depicting certain types of fashionable pleasure hunters of the day. He is a first-rate phrase-maker in the extravagant vein.' – *Spectator*.

Saki's style – precise, unerring and ethereally light – never falters. If anyone thinks that the art of wise-cracking is a recently imported article from across the Atlantic he has a lot to learn – from Saki.

SCOOP

Evelyn Waugh

455

Readers who remember Evelyn Waugh's other books which have appeared as Penguins – *Decline and Fall*, *Vile Bodies*, *Black Mischief* and *Put Out More Flags* – will be glad of this fresh edition of *Scoop*. For those as yet unacquainted with Mr Waugh's magnificent absurdities no finer introduction can be imagined than this famous satire on modern journalism. For those million sceptics who claim they don't believe half they read in the papers, it will be novel to find out what happens when the 'crisis breaks' and for all the others it will be a pleasure once again to 'read all about it'.

NO BED FOR BACON

Caryl Brahms and S. J. Simon

671

Was it Bacon, or was it Shakespeare? Did it much matter? After all, Elizabethan England in its triumphant hour was a rich and riotous place to be in, anyway. So a little poetic licence can be allowed. By the authors of *A Bullet in the Ballet*, here is history with a difference, but not for the purists.

MY LIFE AND HARD TIMES

James Thurber

653

James Thurber is America's greatest genius of humour and is as much a phenomenon as the Grand Canyon; indeed, they might both be said to have a nightmare and fantastic unreality in common. This volume contains some of his maddest stories, such as *The Night the Bed Fell* and *The Day the Dam Broke*, which will be the best of introductions to non-Thurber readers and a renewed delight to confirmed Thurberites. It is illustrated with the author's inimitable drawings.

HOTEL SPLENDIDE

Ludwig Bemelmans

670

The background of *Hotel Splendide* is the fabulous world of a New York luxury hotel – the kind of gilded palace in which Bemelmans himself worked as a waiter. The author has illustrated this witty book with his own pungent cartoons, and his style, like his 'line', has all the vivacity which has made him so welcome a contributor to *The New Yorker*.

LOOKING FOR A BLUEBIRD

Joseph Wechsberg

673

The lively autobiography of a rolling stone who has been secretary to a Czech M.P., a ship's musician on the *Ile de France*, a croupier, a beer salesman and – oddest trade of all – a professional *claqueur* at the Vienna State Opera. '... Tall stories, scandalous stories, witty stories, with a Czech light-heartedness and a New-Yorker edge to them'. – C. Day Lewis in *The Listener*.

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BY JOHN COLLIER



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DEFY THE FOUL FIEND

OR THE MISADVENTURES

OF A HEART

BY

JOHN COLLIER

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thy hand out of plackets, thy
pen from lenders' books, and
defy the foul fiend.'

SHAKESPEARE



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PUBLISHED IN PENGUIN BOOKS 1948

Made and Printed in Great Britain by
Butler & Tanner Ltd., Frome and London

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