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Chesterten, in his introduction to The Old Cericaity Sing, gave a valuable definition which has been considered by the considerable of the Ceneral Constitution of the Ceneral Constitution of the Ceneral Constitution of the author of the author of the author of the constitution of the Ceneral Ceneral

cions part of the nuther's mind which the author himself can express. Extended the control of th

●第一七二本 封面 (cover of no.172)

> ●第一七二本 内文 (a selected page of no.172)

pictura poesis commented upon (See Karl Borinski, hie Antike in Poetik und fünrettheorie, 1914, 1, 97-8; C.H.Haskins, The Renaissance of the 12th Century, 935,170; E.Moere, Stoides in Bante, 1st series, 197-201). The great classical pictorialist Ovid was fervently admired; lsiodre of Seville who warned his resders against Ovid in particular, himself quoted the pagan peet on some 20.
separate occasions in his encyclopaedis(40). C.S.Levia has distinguished between allegory and symbolisms in the former the poets starts with something
immaterial that he wishes to say and invests visibilia with which to express his meaning (Allegory of Love, p. 45); in the latter the material (44) embed
diment is a revelation of ontological reality and involves, in a sense that
simple allegory does not, the whole structure of aunerensions phenomena and
its relation to material phenomena. Augustine again and again, confecuses to
the allurements of the cyc (Confessions X.94). But he does not, the chiete d'
act outright, because 'beautiful patterns emanate from that Beauty that is
above our souls but mediated through our souls" (he doebtine christians, II.
25), or, as Plate put it, beautiful things are made heautiful by Beauty (12 kalq th kalk kald in Phaede 100e; Cf. 100e & d; Timaeus 28s, 23s; Enneade V.S., 1
1.8, 6-97; Philo, pe opificio sundi 4) (45). Aquinas had indeed said that 'wat
initiates nature," but he added the phrase 'in its operation," and that addit
ion seems to deny the validity of the mirror enalogy (Suma I.q.17, a.1).
For him, nature is a wast allegorical emodiment that reveals meaning (46). In
the religious view of art emphasis upon beauty of form is in part replaced
by smphasis upon beauty of light, When the mirror risk the ruling metaphor,
shape and line are basic; when the lamp is the ruling metaphor, light is of
greater importance. For Augusta chartas, was one of the basic qualities of
beauty(Sum. I.q. 30, a. 5, c), deriving ultimately from the Platonic snalogy bette
person the sum of the produced

crimador, beak anisod proof of contrological). Ober their will be income or mail training of the present wate of Modeley and to the order of the control of

●第一七三本 内文 (a selected page of no.173)

> ●第一七三本 封面 (cover of no.173)

Children and The Letter of Money Anthronistics de Mater Webserford In bereinten for the children and the country waster of the children and t

Jame Dunn: Hoon in Rollings. A Life of Neary Shelley. Pullangs She recoiled from any exposure of her private life to the in-quisitive world. This lear of disclosure reached a peak during the time shown also was not imperate to be incepted by faceicty. All I ami is liste untwently. She wished above all to pretent her non from any calls that, invouch her, sight all we none(1). In death, the roller-conster of Shelley's cypathion, sitter imposure by Many, grav to, children of the realised," a tie meantic beyond remanes (2).

solido a reputation attention beyond remanes (2), and was a selection of the semilate beyond remanes (2), and was a selection of the breast few manufactures of the semilate beyond remanes (2), any volitions expert the semilate beyond remanes (2), any volitions expert the semilate beyond remanes (2), any volitions are the semilate beyond the sem e most economical way of providing a permanent howevenid and howeckeep uld be for Godvin to marry again. He was feeling bereft andionely('?), he went courting with a will. Her Haria Reveley was a prime indeed an old not see any point in wasting time. She would probably have refuse

●第一七四本 封面 (cover of no.174)

> ●第一七四本 内文 (a selected page of no.174)

The Journal of Thomas Moore 1818-1841 ed, by Peter Buennell, reductions Even today Moore has his critical admirers—As John Better, for axamile, whe recently declared that, so the author of love-lyris; re far out-diskdness byron lineell; and the late Sir Mas Berrhom, who asserted that, in such power as Believe me, it all those ondearing my charms, the true sprite of irain literature vas "more authoritically thed sham it is by Yeass"(x), by 20th-century standards, his juvenile as may seem innocuous enought but his contemporaries were caughly shed and delighted(xa). He was showe all things a musician—one of the li written we have sever had of vords for massive cities of the base of the sheep carries of the limit of the present select has been extracted from Lord John Russell's massive cities of Memorylournal and Correspondence of Thomas Moore, 8 vols(1853-6).

tion has been extracted from Lord John Russell's massive edition of Memotra, Journal and Correspondence of Thomas koors, & vols(1853-6).

Jugusts 20r Found Mra Lofams—the very image of Sheridam, having his feat dures without his distant—the very image of Sheridam, having his feat dures without his distant—the very image of Sheridam, having his feat dures without his distant and said there was no such and said the light of his eyes without the ill "unination of his nodes, /22r hr Farr was glorious, of tea very cloument, always odd; said there was no such man as Hamer; that there were various powers to the deaned, //23r hr was distant there were various powers to the deaned, //23r hr were that the was now the general opinion of the leaned, //23r hr were that the past of ar life and in some such me so of them from poets and authors, who are the pest of ar life; and referring me for his poetse createntials to three admirals and "the late can petroller of the navy"! Another beging so know whether I was accumined with "smy man or wearn to whom sandy was for a time seless", whe would we venture 2100 upon a literary speculation he had in mind. The Chiral tetre from an eternal meelia Louine, anomanies to me that her long threatened MS, was on its way to Miltahire for my perusal.//20t Answerd the author who wanted the "useless abneys' told him 1/3t least, had none of that deed ription,—very sorry, &c., &c. Wote also to the poetical grocer's epprendict in he had a complete the was before, complaining that I had left the MSS, when I came away unfolded, and "open to the grace of everyone"; assured him that I was over for the accident...and circluded wy letter time, "wishing you all success in that Line of life, from which it would be cruel to diverty you br any false hopes of literary enimence, as, &c., &c. "For him had you are protects you", while Alvandy, were an accident hammond to their curriage: the former getting out to thrush the focusary, say the was an old fellow, and said, "Your age protects you", while Alvandy, w

we call our late tormenter and school mistress, must receive her stigend. I pay it with a heavy heart and unvilling head; but it must be so....now she mays that her reputation is gone, her health runned, her peace of sind destroyed by my barbarity...She is an artful(46), superficial, ugly hermaphreditical beast of a sonan, and my astonishment at my fatuity, inconsistency, and had taste with nor as an immate (12, 1, 257). Shelley muthleadly denied likes fittedmen her produced membranes and immate (12, 1, 257). Shelley muthleadly denied likes fittedmen her produced membranes and my many muthleadly denied likes fittedmen her produced membranes (12, 1, 257). Shelley muthleadly denied likes fittedmen her produced and three daughters, are interested in your letters and your history (47). Many's novel Machilla, remaining unpublished until recently (1959, ed. Elizabeth litchie), incorporated a distinct portrait of Shelley (42). The Godwin couple fell from Shelley's grace during the spring and early summer of 1815, Harriet, in her revealing letters to her Nugent, chattered on: "Godwin, he; too, is changed, and fill-dlytth prejudices, and besides, too, he expects such universal house from all persons younger than himself... He is gown old and unimpassioned, therefore is not in theleast calculated for such entusiasts as we are... his wife is so dreadfully disagreeable that I could not bear the idea of seating her. L'(43). Now that the bedy was born Eliza became overtly managing and interfering, ensuring that fineriet was treated "properly" (50). Shelley to long: "I cortainly hate her with all sy heart and soul, it is a sight which suskeds an interpressible sensation of diagust and horror, to help the subject of the chilarity with my reak a heartless mion with Harriet's an union over whose entrance sight justly be inscribed Lasgete out spermas voi ch'entrate had produced. I felt as if a dead a living body had been linked together in leathage when the first and darker cycline's in high in him die together in leathage with t

●第一七五本 内文 (a selected page of no.175)

> ●第一七五本 封面 (cover of no.175)

Katharine C. malderston, ed., THRALIANA(2nd ed. 1951).

She had no real English precedent, although French literature swarmed with examples, there was nothing analogous in English. This dearth of systematic collections of anecdote is strange in a century disposed to love biographical minutime(xi). The dual character of the Thraliann, being at once awit's catch-sil in the true ama manner, and a private record of her life, accounts for Mrs Haral-Piozzi's vaccillating attitude toward the desirm lity of preserving its privacy(xvi). Throughout her entire box Appendix of Johnson the Doster's conversations are padded and claborated from the berser record of the Thraliana(xxvii).

Amendates of Johnson the bocker's convergations are puted and elaborated from the terser record of the firstland(xxvil).

It is many Years since Doctor Johnson advised he to get a little Book, and wellow in a lattle little Amendates which might dome to W. Hourdedge, all the Observations I might make or hear; all the Twees never likely to be published, and in fine every thing the Twees never likely to be published, and in fine every thing the Twees never likely to be published, and in fine every thing and the twee the second of the tweether than the tweether with a Repository,—and provided it with Momense new and old, have a supported to the Gare and Instruction of Youth, led the life of a Pinger Post; the Lines was only to direct others in the way!!.

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錢鍾書子移集

No.172

Comer Cruise of Bries, Maria Cress (Burns & Ostes, 1963).

Chesterten, in his introduction to The Old Curturity Shen, gave a valuable definition which has been too little beeded by subsequent Cathelic writers "The function of criticism; if it has a legitimate function at all, can only be one function—that of dealing with this subconnectors part of the author's mind which only the critic can express and not with the counciens part of the author's mind which the author himself can express. Bither criticism is no good at all...or else criticism means saying about an author the very things that would have made him jump cut of his bectow (ix).

The indefatigable Abbe Louis Bethleem, whese Revus des Lectures was presumed to guide the reading of the bien-pensant Tamilies, judged Maurine's nevels as "munhealthy", "merbid", "very permicious" etc. (Roman a lire et ramans a prescrire, 1928). I more schelarly authority, the Reverent Pere Bargène Charles alms said that Maurine's nevels were "steeped in an atmosphere of refined sensuality which penetrates to the marrow of your bones," Many leading Cathelle critics, both lay and clerical, concurred in this jan-mont(b). The very idea of the infidels, Andre Gide drave the point home with a graceful flourish: the object of your novels is... to remind Chrise-town that there is semething in earth hesides Heaven. Sach criticisms and his som eventual recognition of their partial truth brought about, towards the end of 1928, critis in Maurine's development—a crisis often referred to as his "conversion", although be hadrever least the faith. This "conversion" involved an effort to make his "ork more positively Cathelic, to "portray" evil, as Maritain, says, "without comiving at it'(quotad in Blen et Masson) (d). No nevel halk has written since 1928 contains that combination of qualities newiously regarded as characteristic of Manriae, Le Noeur de viperes (1932) centres round the possession of property and is not far below the provious peaks of his achievement, Sentiri and Le Neeur de

Conor Cruise O'Brien, Maria Cross (Burns & Oates, 1963). Chesterton, in his introduction to The Old Curiosity Shop, gave a valuable definition which has been too little heeded by subsequent Catholic writers: "The function of criticism, if it has a legitimate function at all, can only be one function—that of dealing with the subconscious part of the author's mind which only the critic can express and not with the cons—cious part of the author's mind which the author himself can express. Ei—ther criticism is no good at all...or else criticism means saying about an author the very things that would have made him jump out of his boots" (ix).

The indefatigable Abbe Louis Bethleem, whose Revue des Lectures was presum -ed to guide the reading of the bien-pensant families, judged Mauriac's novels as "unhealthy", "morbid", "very pernicious" etc. (Romans a lire et ro -mans a proscrire, 1928). A more scholarly authority, the Reverend Pere Eugene Charles also said that Mauriac's nevels were "steeped in an atmosphere of refined sensuality which penetrates to the marrow of your bones." Many leading Catholic critics, both lay and clerical, concurred in this jud -gment(5). The very idel of the infidels, Andre Gide, drove the point home with a graceful flourish: "the object of your novels is ... to remind Chris -tians that there is something on earth besides Heaven." Such criticisms and his own eventual recognition of their partial truth brought about, towards the end of 1928, a crisis in Mauriac's development --- a crisis often referred to as his conversion", although he hadnever lost the faith. This "conversion" involved an effort to make his work more positively Catholic, to "portray" evil, as Maritain, says, "without conniving at it" (quoted in Dieu et Mammon)(6). No nevel has has written since 1928 contains that combination of qualities previously regarded as characteristic of Mauriac. Le Noeux de viperes (1932) centres round the possession of property and is not far below the previous peaks of his achievement, Genitrix and Le Desert de l'amour (1924 & 1925) (7). But it had no worthy successor (8). The real charge against him was that his tone, and the images he evok -ed, suggested a secret sympathy, a connivance with sin, instead of the unco -mpromising detestation of sin which Catholic critics felt they had a sig right to expect from a Catholic novelist. Lacordaire's doctrine of "un se -ul amour": all love is fundamentally the same, there are no loves, only one love. This theory enables a Catholic novelist to pass almost impercep -tibly from the physical to the spiritual and back again, through a shimmering veil of confusion, a confusion which represents the genuine state of mind of one who is primarily a feeling rather than a thinking being (28). He has written of "that torture, the approach of old age, even when old age is still distant"; he has thought of writing "a terrible nevel, The Old Age of Lady Chatterley" (30). He once said, "Holiness is silence." But in his own case holiness was garrulous. After the "conversion", although he accepted (Dieu et Mammon) Gide's view that no work of art could be produc -ed without "the collaboration of the Demon", he had to try to get on with out his old collaborator. The result is a depressing series of "intellect -ula" and "moral" novels. One of these prefabricated edifices, La Fin de 1. la Nuit, has been been taken to pieces with great care by Sartre ("Francois Mauriac et la liberte", NRF, Feb. 1939): "In a true novel, as in the world of

Einstein there is no place for a privileged observer....M. Mauriac chose divine omniscience and omnipotence....God is not an artist; neither is M. Mauriac" (32).

M. Guerou in Bernanos's L'Imposture: "Since my illness, this poor life of mine all comes up to the surface again, like a choked sewer" (38). The Academician in Sous le Soleil de Satan St Marin is a savage caricature of Anatole France. M. Ouine in the novel bearing his name is a hostile portrait of Andre Gide. Gide: "Je me penche vertigineusement sur les pos -sibilités de chaque etre et pleure tout ce que le couvercle de moeurs atrophie"; M. Ouine takes "the lid of morals" right off (45). Bernanos is anti-Semitic --- witness his homage to Drumont, La Grande Peur des bien-per -sants; he hates the rich; he is a strong racialist. If he had been a German he would have been for a time, a Nazi but he would have been too he Lest to have accepeted the Nazi answer for long. He spat out with contempt the "realistic" Fascism of men like Maurras in his own country; hat -ed Mussolini for attempting to revive the antique oppression of the Roman Empire; and, in Les GrandsCimetieres sous la lune, the most eloquent and courageous of all his books, denounced Franco for bloody crimes comm--itted in Majorca(the book was generally attacked in the Catholic press' (51). He saw the cause of Fascism as he saw the cause of Communism (which he attacked also, in La France contre les robots) in "the deficiency disease of the democracies...the unemproyment of the heart" (52). Evelyn Waugh is a great exploiter of human disadvantages, and his unscrut -ulous adolescent cruelty im this is the common quality of his two most obvious characteristics: his humour and his snobbery(112). In Catholic countries Catholicism is not invariably associated with big houses, or the fate of an aristocracy. In his most Catholic novel Brideshead Revisited Lady Marchmain said: "The poor have always been the favourites of God and his saints, but I believe that it is one of the special achievements of Grace to sanctify the whole of life, riches included"(115). In Waugh's theology, the love of money is not only not the root of all eveil it is a preliminary form of the love of God(116). He has evidently read some Proust --- indeed in A Handful of Dust he twice pays him the tribute of mis-quotation(117). Scott-King's Modern Europe reveals the bitter delight of the aristocrat who finds the rabble living down to his worst expectations. The idea behind Neutralia, which might be Spain without the clergy or Yugoslavia without the Communist party, is that of the uniform -ty of modern totalitarianism, the two-aspects-of-the-same-bestial-visage theory of Miss Odette Keun(119). The satire of The Loved One is aimed--through the great burial place of Southern California, Forest Lawn Memorial Park---at the materialist civilisation of America. When he visited Hollywood, Waugh was powerfully impressed by Forest Lawn. In what is poss -ibly the only article ever to have appeared both in Life and in The Tal -let, he gave a factual account of that incredible necropolis. He showed how Forest Lawn substitutes for the old morbid conceptions of death its own sunny eschatology which guarantees eternal bliss for all clients (Ne: -groes and Chinese excluded)(120). No English-speaker can ever know what or means to a Frenchman but he can

be sure that it never means the same as "gold". The English monosyllable

that rhyme with "gold" are extremely weak in emotive force: "bold", "scold" "old", "cold", "sold", "told" etc. The shortage of nouns is remarkable. On the other hand, the or group is extraordinarily strong: tort, corps, sort, dort, port, bord, mort (163). In his Connaissance de l'Est, Claudel says of the moon: "Soleil des Songes consomme le sommeil" (164). A Catholic critic will take any detour what he regards as the mire of "Freudianism"; even if on every page of his subject a signpost points to the same "Freudian" situation, he will bicycle past with hardly a wobble. For fifty years processions of "Catholic critics" have wound their way round Claudel, happily clanging (181) together like cymbals the words "great" and "Catholic", but saying nothing more specifically relevant than halleluiah (182).

Many Catholics reproached Leon Bloy for the Latin note in Le Mendiant ingrat: "Membrum virile symbolice Crucis effigies ab antiquitate videtur. Christus moriens in patibulo emisit spiritum. Vir coitans et hoc modo cruciatus in muliere anhelans emittit semen" (197). Lettres a sa fiancee: "For woman...there are only two ways...holiness or prostitution. Between the two there is only the respectable woman, that is the female of of the bourgeois, the absolute reprobate whom no holocaust can redeem (191)....Every woman, whether she knows it or not, is persuaded that her sexual organs are Paradise...". The passage is incorporated almost verbatim in La Femme Pauvre. Bloy plastered his opponents with dung, covered them over with what Mr Flann O'Brien has exquisitely described as "a thin layer of buff-coloured puke" (205).

Giruadoux: "Faire la guerre c'est la facon d'aimer des impuissants" (218). This is not a literary Nuremberg trial for "dangerous impulses", with half the accused convicted and the other half dubiously acquitted (Pfour seem to me to have certain unmistakable Fascist affinities: Peguy, Bernanos, Claudel and Mr Waugh (223).

Colin Macinnes: <u>City of Spades</u>.

He eyed me with aloof, imperial calm. Clearly he was of the stuff Sof which proconsuls can even now be made (7). Ah, that far, personal _-ly, I cannot follow you... I'm with youthhere. Thousands of our coloured cousins have come here in the last few years from Africa and the Caribbean, and given us what we never had before --- a colou problem. Could it not be that we have given them just that in the ir own countries?(8) Could it be that I positively find myself in the presence of a liberal? --- Of course you do! What else can one comfortably be in these monolithic days? He smiled with ever >y tooth. I say good-bye to him and wish him the good luck that I) fear he'll so much need(9).
Not the Negro's fault, but just his nature(10). London people with >glum clothes and shut-in faces(11). His mouth split open into a candid ivory and coral smile(15). Landladies fear we dirty the sh sheets with our dark skins(16). We are Spades; you are Jumbles--spelt J-o-h-n-b-u-1-1-s(17). If I take lodgings, they must be Libyerty Hall. No questions from the landlady. And me, when I give my rent.I'll have the politeness not to ask her what she spends it on(18). I didn't yet know the reason, but I said that I was not at liberty > to divulge it(19). You look like him, though. He might have snat you out .--- I should look like him. I'm legitimate(21). I'm sure Dad didn't rape her, and however youngshe was, she must have known a number of the fact of life(24). The house stood all by itself among ruins of what I suppose was wartime damages, much like one tooth left sticking in an old man's >jaw(26). Do you prefer standing there encouraging draughts(27).
Billy slapped her. She screamed out louder that the blow was worth(31). Theodora made it so cruelly clear she thought the world would not havebeen in any way a different place if I had not been born. But circumstances threw us together. A year ago, the property changed hands, and notices to quit were served on all the tenants. All flem to their lawyers. A cold war began. The new landlords refused to accept our rents. Uncertain how to manoeuvre against anyone so po--werful as a landlord, I clung steadfastly to herchariot wheels, and she dragged me with her to victory (33). Small wonder that the B.B.C. should pay her a large salary for doing I never could discover what. She became my counsellor: sternly offering me advice Lin the manner of one casting precious pearls before some pig. I'm learning fast; be merciful and don't turn the knife in the wound (34). To do a job well, and get on, you must never become involved Din it emotionally (35). I'm writing a report. --- Hight I ask on what? 7-7 You may, but Isshan Dit tell you(36). I'm a civilized respectable Trinidadian. The Africans are jungle cannibals (38). His immense wife (39).

As an official, I am debarred from expressing any personal opinion even had I one (41). The driver decanted me at the railway station (42). Our eyes locked: his glare had such depth that my own sank into his (45). Lord Alexander sang: "This little Miss Commercial Road she say to me./'I can't spend much more time in your society./I know you ke. ep me warmer than my white boy can do, But my mother fears her grandson may be black as you" (48). I see you's a smart fellow, not rich in ignorance (50), Hamilton A: 5-shinowo, baddest bad boy of the whole mission school(51). The band was only Jumble imitation of our style(52). Jimmy Cannibal tell his Jumble victims he was fed up on boiled missionary in his village(53). Dorothy pressed up close and said to me: "Why don't you ask me or out to tea one day?" "Oh, I drink coffee" (54). About Indian food, there's a great mystery: How can a race so anc. ient and so civilized have devised anything so repellent? It always seems predigested and regurgitated. And the handkerchiefs it ruins! (63). Liquor opens you outwards and gives you a foolish love of fellow men, the wish to chatter to them in a cheerful, not selective way. But weed, you see, turns you(64) happily inward to sit silent in the greater enjoyment of your personality. It's not habit-forming (65). Theodora was in her off-duty dress, a gown made for a suppler, more yielding body(67). I was disconcerted to hear her ask Johnny: "Is there anything in the legend of Negro virility?" "Lady, the way to find that out is surely by personal experiment" (68). She was res-plendently got, and looked like a lively rector's daughter's not -ion of a ginner. Though I'd not thought she had it in her, she looked almost demure (77). Mr Karl Harx Bo, when I asked him, "You're taking time off from your studies?" answered: "We Africans are not a people who depos it our days in a savings bank, like you do. "(80). Clergymen talk -ing about brothers under the skin(84).
There was a loud silence. She spoke with a Cardiff accent. It car-me oddly out of her half-African face, the sound so ill assorted with a physical beauty that had reached her from thousands of miles away(86). She swung her magnificent bottom. I asked her:
"Where did you learn to dance so well? You're a perpetual revela him a split second(101). The guide still bludgeoned the passengers' defenceless ears(104). My chief was one of those who think it best to be kind to be crue

-el. He said: "Well, the blow's falling. I dare say you expected it. We're in duty bound to help these people in their hour of need. But remote control's the best we've found. No matiness. Not

> going native." They just accept us as a necessary evil(113). To live on the immoral earnings of a woman is a crime (117).

The cafe's frequented by human dregs(118). Stay with us for evers, or we puts you in a pot. 7-- I'm bony, only good for soup .--- All him sames, we eats you as special favour (123) The dance is an old art; it's not just shaking your asses round (140). She languishes, not quite in vain(152). Miss "heodora was saying in my ear, "Won't you just once, Johnny? I promise I'll never ask you ever again ... " Oh, dear! There was her modesty? "Oh well, if you feel so bad," I said to her, "Where is i it you keep your bedroom in this flat?"(157). you have your cover-story ready. You don't make the copper's task any the easier (158). Never say "Good luck" to any gambler! You not know that?(161). Mr Tamberlaine the West Indian: "Not like your African friends? If we's more sensitive like you say, there's reasons for it. Our islands is colonies of great antiquity, and our mother tongue is English, like your own, and not some dialects. So naturally we expect you treat us like we're British as yourself, and when you don' T, we suffer and sour (164).
Mindless masculine animal magnetism and natural villainy (168). Johnny: "Our bruises do not show in court as well as white man's do. This is the reason why you hit us always harder"(191). Good for the nerves. Tones you up in an emergency. White man's ma-gic on fact(196). You will not rise to further dizzy heights in the B.B.C. if you get mixed up publicly in this case(202).
You think I will take a cut(205). When the Law frames a case, they
make a point of seeing it sticks(207).
"Let Justicebe done(and be seen to be):"(facing 212). You can prolong matters to your heart's content .--- No, we Crown counsel don't draw your huge refreshers (222). That'll cost you a lot, won't it? Or should I say, cost your little lady and her cus -tomers?(217). Theodora's departure from the B.B.C., under a lowering cloud(239). Her case went straight up to the top, then down again to an approp -riate level, to the person who actually had to wield the axe(240) Behindhand with the rent and up to her grey eyes in debt(241). Let me go and spy out the land (251).