

GRAHAM GREENE AT RANDOM

SELECTED AND EDITED

by

RUDOLF E. VAN DALM

(60,241 words)

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[Yvonne Cloetta: (. . .) ‘But who are you, Mr Greene?’]
(. . .) ‘I am my books.’

(From ‘In Search of a Beginning: My Life with Graham Greene’ by Yvonne Cloetta)

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INTRODUCTION

‘There were in him at least five different personalities crammed into one tight skin.’ These words about Graham Greene, written by Norman Sherry in his final volume of *The Life of Graham Greene*, are probably the understatement of the twentieth century. In the book in hand one will not only find evidence of a ‘lawless’ Greene, or a man with ‘a godless impatience with life’ who could not ‘suffer bores’, or an ‘exuberant’ writer who at times could be ‘manic-depressive’. One will also get acquainted with Graham the poet, the romantic, the grown-up who thinks back nostalgically to a lost childhood, the caring family man (!), and a man who considers loyalty in friendship of paramount importance.

On the other hand, one will encounter a Greene who fearlessly attacks everyone who, and everything that, appears to be threatening to universally accepted justice, human dignity, and stands up for the desperate poor and defenceless innocent. But – and this will perhaps come rather as a surprise for those who know Graham Greene only as a serious writer who so ardently defends the basic principles of Roman Catholicism – one will also discover an incorrigible practical joker and an author whose bits of restrained humour lightens an otherwise serious looking sentence or paragraph. What’s more, in sharp contrast with this, one will find him lashing out with biting irony or sarcasm at persons who, and situations that, deserve to be put in their proper places. In short, one will not only find examples of ‘wit and wisdom’ in this book (such being the accepted form in educated circles) but also references to material gathered in times gone by and made use of by the writer in more recent work of his.

In order to achieve this and to make the sources consulted accessible to anyone, the compiler has restricted himself to those works of Graham Greene that have publicly appeared in print. Additionally, he has stuck to material written by the author himself, leaving one or two minor quotations aside that appeared in publications of original work from Greene. This means that no interviews or ‘conversations with’ have been selected on the strength of a statement from the subject of our work of reference in *In Search of a Beginning: My Life with Graham Greene* from Yvonne Cloetta, which reads as follows: ‘Whenever I talk about myself, I wear a mask.’ And it is precisely the real Graham Greene most people do not know yet. This latter book, by the way, did find its way into the present work after all. The compiler’s reasoning for that was that, when two persons are living together for almost thirty years, one may safely assume that no masks are involved in the daily conversations between the two, this besides the fact that Yvonne wrote in her foreword, after having mentioned her *Carnet rouge*, a private notebook which she kept throughout those years, that ‘Graham read this notebook on a number of occasions and annotated it in his own hand.’ The results of all those considerations and activities now lie before the reader. If they call up such emotions as Graham Greene intended them to do, the compiler has reached his goal.

Rudolf E. van Dalm

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The Twenties

'The Berkhamstedian' (1920)

1. - ...thoughts of (. . .) the friend whom he had betrayed haunted him to the last." ('The Tick of the Clock', Dec., *unsigned*)
2. - ...Death is Love Eternal? (*ibid.*)

'The Berkhamstedian' (1921)

3. - ...my enemy cried again, "Poetry and Romance are dead." "I and my kind are dead," said the knight and his voice fell upon our angry hearts like the strains of sweet music, "but Poetry is not dead. As long as heroic deeds are done, as long as the great world struggle between Good and Evil lasts, so long will there be poetry in life. As long there is beauty in the world, the beauty of the rising and the setting sun, the beauty of victory and defeat, so long will there be poetry. (. . .) Deeds of deathless fame are not of war alone." ('The Poetry of Modern Life', March, *unsigned*)
4. - "No picture," said the knight, "can represent the struggle between Good and Evil, for it is in the hearts of men. (*ibid.*)

Public School Verse. 1921-1922 (1923)

5. - ...
And up above God and the Devil played...

Quoth Satan, laughing in the mockery,
"Stake me the fate of this new earth of thine.
If thou dost win, I will desist from war,
If I, then let these millions be my sport,
Thinking and doing only at my will".
And God, tired out with endless, dreary war,
Replied, "Thus let it be".

...

(from 'The Gamesters', by H. Graham Greene. *Berkhamsted School*, p. 15)

'The Oxford Outlook' (1924)

6. - Comfort is not a reality. The real things are terrible things. (*quoted by Norman Sherry in 'Volume One 1904-1939'*)

Babbling April (1925)

7. - How we make our timorous advances to death, by pulling the trigger of a revolver, which we already know to be empty. (*'Sensations'*)

8. - Tennis, a summer evening,
The slow drawing down of shadows,
And the white moth glimmer of your dress. (*'Atmosphere'*)

9. - And do not, do not let him talk to God
of the superiority of Hell's constitution'. (*'Après Vous'*)

10. - Do not believe us poets when we sing
Of life-long search after an abstract beauty,
And when the poet starts to sing of Art,
Why, its the Ars Amoris that he means; (*'Apologia'*)

11. - I slip a charge into one chamber,
Out of six,
Then move the chambers round.
One cast of the dice for death,
And five for life.
Then, eyes blind and fingers trembling,
Place the revolver to my head,
And pull the trigger. (*'The Gamble'*)

12. - It is a gamble which I cannot lose. (*'The Gamble'*)

'The Cherwell' (1926)

13. – Comfort and Fear – these two alone make Life.
But while the Fear too often stood alone...
The Comfort always had been mixed with fear.

(from *'Sad Cure'*, Febr. 20, as quoted by Norman Sherry in *'Volume One 1904-1939'*)

The Man Within (1929)

14. - Civilisation meant for him the enjoyment of quiet---gardens and unboisterous meals,
music and the singing in Exeter Cathedral. (*Part I, Chap. II*)

15. - ..., the mother died with the serene faithfulness of a completely broken will. (*Part I, Chap. III*)

16. - For a day we are disgusted and disappointed and disillusioned and feel dirty all over. But we are clean again in a very short time, clean enough to go back and soil ourselves all over again.” (*Part II, Chap. IX*)

17. - It was the first stage towards a repetition of the sin, this forgetfulness. (*Part II, Chap. IX*)

18. - “You are so superstitious. It is always so with those who don’t believe in God.” (*Part III, Chap. X*)

The Thirties

The Name of Action (1930)

1. - It sometimes seems to me that I am the only man existing who can see these things as they must appear to a God who is not smirched by living in the world.” (*Part I, Chap. III*)
2. - “She is my wife,” Kapper whispered back, giving a brief glimpse of an amazing paradox, a complete belief in the inviolability of another person’s oath. (*Part I, Chap. IV*)
3. - In the silence that followed somebody laughed, as somebody will always laugh at the fall of anything great, even if it is only the fall of a great conceit. (*Part II, Chap. VI*)

Rumour at Nightfall (1931)

4. - ..., and all day long, as they believe, God being swallowed alive in their dismal churches. (*Part II*)
5. - “If Hell means pain, fear, mistrust of oneself and everyone, then I believe in Hell, and why should there not be heaven too? Heaven, I suppose, would be peace, and one has had that for long enough to know the lack of it. (*Part II*)
6. - ...he feared to see his friend absorbed into that hostile region of the mind which dealt in flames and ecstasies and the daily sacrifice of a God. (*Part II*)
7. - If I could experience the ecstasy, he thought, as I have experienced the pain, then indeed I should be a likely recruit to that two-sided banner of promises and threats. (*Part II*)
8. - He (. . .) remembered (. . .) the face of the elderly woman and how it had melted like a leaden image under heat from the appearance of an inflexible divinity to that of a suffering pitying human being. (*Part II*)
9. - ...eternity still meant for him the sandalled feet and the sad singing, the canopy and the chasuble, the menace of the gold monstrance and the sacrificed God. (*Part II*)
10. - ...burdened already with the horror of eternal life, to believe in a living God that men might eat like bread and a soul that could be condemned to consciousness for ever. (*Part II*)
11. - He was said to be all-good, but in the sun that bred decay and made flesh rot, in any place where men were gathered for differing motives, He was qualified by evil. (*Part II*)
12. - But how can any man repay God? We want to be given, not to give, to be given wealth which means peace undisturbed by toil; we want safety, which means a peace from fear; we want human love, which means a peace from ourselves; we want death, and He offers us life

eternal. It is the mockery of the first thief, the voice of God in the felon's body. Must we repay Him first before we can expect the peace we ask from Him? (*Part II*)

13. - ...; the Virgin disclosing to the insentient dark her pierced heart, the Son of God hanging in torture from the Cross, paying in agony His mother's grief, who paid in turn with hers, a circle of endless torment. (*Part II*)

Stamboul Train (1932)

14. - There wasn't a suicide, a murdered woman, a raped child who had stirred her to the smallest emotion; she was an artist to examine critically, to watch, to listen; the tears were for paper. (*Part Two, I*)

15. - ...; she had a splitting headache and felt "wicked." It was the term she used herself; it meant a hatred of men, of all the shifts and evasions they made necessary, of the way they spoiled beauty and stalked abroad in their own ugliness. (*Part Two, I*)

16. - He had never before killed a man, but as long as silence lasted, he could forget that he had taken the final step which raised him to the dangerous peak of his profession. (*Part Three, I*)

17. - For years she had been hovering indecisively between the classes and belonged nowhere except to the theatre, with her native commonness lost and natural refinement impossible. (*Part Three, II*)

18. - ...; scruples in himself would be a confession that he doubted the overwhelming value of his cause. (*Part Four, II*)

19. - I am a Jew, and I have learned nothing except how to make money. (*Part Four, III*)

20. - It would have needed a long inquisition to spy at the back of the blank eyes the spark of malice, the little glint of cunning. (*Part Four, IV*)

21. - "But I am not a Christian, Mr. Stein. I don't believe that charity is the chief virtue. (*Part Five*)

'The Spectator' (1932)

22. - ...Sin in Cassanova's memoirs has all the luxury which appeals to the voluptuous imagination of sixteen years. (*'Cassanova and Others'*, July 9, p. 55, on reviewing "My Life and Adventures" by Cassanova)

23. - ...Time is as arbitrary in its choice as the Book Society,... (*ibid.*)

24. - Hell was often described by mediaeval theologians: it was a logical Hell with torments of an almost mathematical nicety. The hell described in *The Maniac* is far more horrible because it is meaningless and malicious. Unfortunately this hell certainly exists. (*ibid.*, on reviewing "The Maniac", Watts)

'The Spectator' (1933)

25. - ...his book has the force of a mob-protest: an outcry from anonymous throats. (. . .) It is the only War-book I have read which has found a new form to fit the novelty of the protest. (*'Fiction'*, Apr. 7, p. 508, on reviewing "Company K." by William Marsh)

26. - Miss [*Daphne*] du Maurier is a romantic masquerading as a realist. (*ibid.*, on reviewing "The Progress of Julius" by Daphne du Maurier)

27. - Symbolism should be insinuated; it should appeal to the reader unconsciously. (*'Fiction'*, Apr. 21, p. 579, on reviewing "Doctor Gion" by Hans Carossa)

28. - But the humour is never of the "Good Companions" type; (. . .) it is not the optimism of fictitious characters with whom everything must eventually go right. (*ibid.*, on reviewing "Little Man What Now" by Hans Fallada)

29. - The attitude is bitter and not tender; it recognizes that the world is not to be altered with moral fables, and that it is beyond the novelist's scope to offer a remedy. (*ibid.*)

30. - A first novel sometimes absorbs too much of a writer's vitality: he has not learnt to harbour his resources, and when it is a success he is driven to write another before he is ready. (*'Fiction'*, May 5, p. 654)

31. - Childhood is life under a dictatorship, a condition of perpetual ignominy, irresponsibility and injustice. If a child could read the innumerable stories written by adults to express the beauty and fantasy of a child's existence, it would feel, I imagine, the same exasperation as an Italian Liberal listening to a foreigner's praise of Fascism. Even the titles would infuriate with their false sentiment, their abysmal misunderstanding: *Dream Days* (but the dreams are of release), *The Golden Age* (when one is arbitrarily punished, even arbitrarily loved). But *Little Friend* is the truth: against the background of visits to grandparents, of examinations and lessons and children's parties, the tragic drama of childhood is played, the attempt to understand what is happening, to cut through adult lies, which are not regarded as lies simply because they are spoken to a child, to piece together the scraps of conversation, the hints through open doors, the clues on dressing tables, to understand. Your whole future is threatened by these lowered voices, these consultations with solicitors, the quarrels in the neighbouring room, but you are told nothing, you are patted on the head and scolded, kissed and lied to and sent to bed. (*'Fiction'*, June 30, p. 956, on reviewing "Little Friend" by Ernst Lothar)

32. - The first duty of a man is to survive,... (*'Fiction'*, July 28, p. 138)

33. - ...: the emotion felt (. . .) is allowed gently to widen, like the rings on a disturbed pond, until it reaches, passes through, and spreads beyond the particular mental atmosphere (formed of personal tastes and fears and superstitions and griefs) that one inhabits alone. (*ibid.*, on reviewing "The Cage Bird" by Francis Brett Young)

34. - ...the aim of fiction is to present the truth as honestly as possible, (. . .) the mind persistently demands in a story something it can recognize as truth,... (*'Fiction'*, Sept. 22, p. 380)

35. – (Skoal, with the glass held at the fourth button of the waistcoat,... (*'Two Capitals'*, Oct. 20, p. 521)

36. – You cannot satirize puppets,... [*stereotyped characters in a novel*] (*'Fiction'*, Nov. 3, p. 638)

37. - ...it is an undeniable fact that a subject, or a character, directly faced is generally as flat as pasteboard. (*'Fiction'*, Dec. 29, p. 973)

It's a Battlefield (1934)

38. - "I don't understand," the Commissioner began. It was one of his favourite phrases; extraordinary the number of occasions on which he could apply it: on first nights; when discussing the latest novel; in a picture gallery; when faced with an example of corruption. (*I*)

39. - ...; those who knew her well were aware that literature and politics were only the territories in which she had chosen to exercise her passion for charity, a charity that was satirical, practical to the point of cynicism, the kind of charity which no man was too proud or vain to refuse. (*III*)

40. - ...the cameo brooch daunted her. It was like a medal granted for some piece of inhuman rectitude. Her hair pulled back into a knot above a waste of brow, she was of the same stuff as the women who gladly "gave" their sons to war and fought in parish councils for marble memorials. (*III*, §[1])

41. - In private life one could not leave justice to the Home Secretary, to Parliament, to His Majesty's Judges; possibly to God, but the Commissioner was not fully satisfied of His existence. (*IV*, §[4])

42. - Do you believe in the way the country is organised? Do you believe that wages should run from thirty shillings a week to fifteen thousand a year, that a manual labourer should be paid less than a man who works with his brains? They are both indispensable, they both work the same hours, they are both dog-tired at the end of their day. (*V*)

43. - "What do you hope?"
"Well," he said, "one lives and then, that is, one dies." It was the nearest he could come to conveying his sense of a great waste, a useless expenditure of lives: Caroline in the operating theatre, Drover on the scaffold, the girl on Streatham Common, Justin in Spain. It was impossible to believe in a great directing purpose, for these were not spare parts which could be matched again. (*V*)

The Old School (1934)

44. - ...there can be small doubt that the system which this book mainly represents is doomed. Too few people to-day can afford the fees of a public school. (*Preface*)

45. - ...how class-conscious these schools remain. I remember how at my own solidly middle class school we despised the boys from the elementary schools. They were popularly

supposed not to wash and to tell lies more readily than the rest of us and we laughed at their accents. But I do not think we were to blame; we were not naturally class-conscious; it was from the masters we learnt our snobbery and the means to express it. (*Preface*)

46. - ...it must be clearly understood that the truth is of a particular period. (*Preface*)

47. - A great many of the reforms which the progressive schools still regard as daring innovations could be found working smoothly at Berkhamsted. (*'The Last Word'*)

48. - Only house-masters were allowed to cane, neither prefects nor form-masters. It was not a really satisfactory school for sadists; only two sadistic masters come back to mind, and one of them was so openly sadistic, so cheerful a debauchee, that one could not grudge him his pleasure. Boys, like whores, prefer a man who enjoys shamelessly what he is about. (*'The Last Word'*)

49. - The relief to the nerves was intense, to realize one was not alone in believing that to try to write English well was more important than to try to play cricket well. (*Footnote*)

50. - Lavatories in my house had no locks, so that even the opportunity for a little quiet reading or writing was denied,... (*'The Last Word'*)

51. - This intense inescapable communal life cannot be good for anyone. (*'The Last Word'*)

52. - I wonder what they imagined might go on behind locked doors? One is alternately amazed at the unworldly innocence of the pedagogic mind and its tortuous obscenity. (*'The Last Word'*)

53. - ...the whole house was punished, an implicit encouragement to us to discover and lynch the offender. I cannot see any moral distinction between a rope for a negro and a knotted towel for a boy. (*'The Last Word'*)

54. - Already they seem a little out of date like a Bernard Shaw play. (*'The Last Word'*)

55. - He may not grow up as a successful colonial administrator in the English tradition, but he will be an adult, which is more than can be said for most of the men we send abroad to rule. (*'The Last Word'*)

England Made Me (1935)

56. - ...; Krogh in England, in Europe, in Asia, but Krogh, like Almighty God, only a bloody man. (*Part I, 2*)

57. - He disapproved, he didn't believe in girls drinking, he was full of the conventions of a generation older than himself. (*Part I, 3*)

58. - It was nearly admirable the way in which misfortune had never modified his slight pomposity; it would have been expelled from a man more self-conscious, less resilient, by the sense of inferiority; in him disaster had only strengthened it. (*Part I, 3*)

59. - If the company failed, he would never hesitate to kill himself. A man of his credit did not go to prison. (*Part II, 1*)

60. - He had always feared the water: he had been flung into a bath to sink or swim by his father when he was six and he had sunk. For years afterwards he dreamed of death by drowning. (*Part IV, 1*)

61. - The man followed him on tired dragging feet: a pillar of light glowed softly in the centre of the hall; the pale brown walls, the deep square seats, the music from the restaurant, these seemed to take his dust, his weariness, his heavy boots and hang them there like an odd exhibit, a scarecrow fetched in for a sophisticated joke. (*Part V, 4*)

62. - She ran away from him down the train; he felt tired and torn as though she had ripped away her share of his brain---... (*Part VI, 1*)

63. - They had nothing to say to each other; what lay between them, held them apart, left them lonely as they drove away together, was nothing so simple as a death, it was as complicated as the love between a man and a woman. (*Part VII*)

'The London Mercury' (1935)

64. - The moment comes to every writer (. . .) when he faces for the first time something which he *knows* he cannot do. (. . .) For technique is more than anything else a means of evading the personally impossible, of disguising a deficiency. (*Oct.: 'The Dark Backward: A Footnote', p. 562*)

65. - The Lake novelists, the Severn novelists, the Yorkshire novelists, the Jewish novelists, they stream by, like recruits in the first month of a war, with a *folie de grandeur* on their march to oblivion. (*'TDB:AF', p. 562*)

66. - There is irony, of course, in the fact that the technique an original writer uses to cover his personal difficulties will later be taken over by other writers who may not share his difficulties and who believe that his value has lain in his method. (*'TDB:AF', p. 562*)

67. - Length becomes a substitute for sensitivity, ... (*'TDB:AF', p. 563*)

68. - The trouble in a novel which follows the chronological sequence is that your events are never history. (*'TDB:AF', p. 564*)

A Gun for Sale (1936)

69. - ...; he went on down the street, walking fast; he felt no pain from the chip of ice in his breast. (*Chap. 1, 2*)

70. - His lip was like a badge of class. It revealed the poverty of parents who couldn't afford a clever surgeon. (*Chap. 1, 3*)

71. - ..., a little fir tree in a tub hung with coloured glass, a crib. He said to the old man who owned the café: 'You believe in this? This junk?' (*Chap. 1, 3*)

72. - 'You aren't ugly,' she said. 'I'd rather you had that lip than a cauliflower ear like all those fellows who think they are tough. The girls go crazy on them when they are in shorts. But they look silly in a dinner jacket.' (*Chap. 2, 3*)

73. - ...the carol singers broke on them, six small boys without an idea of a tune between them. (*Chap. 2, 4*)

74. - ...; he sat in the dark feeling tears like heavy weights behind his eyes, but he couldn't weep. (*Chap. 5, 1*)

75. - 'Do you believe in God?' Raven said.
'I don't know,' Anne said. 'Sometimes maybe. (*Chap. 5, 1*)

76. - It was like you carry a load around you; you are born with some of it because of what your father and mother were and their fathers . . . seems as if it goes right back, like it says in the Bible about the sins being visited. Then when you're a kid the load gets bigger; all the things you need to do and can't; and then all the things you do. They get you either way.' (*Chap. 5, 1*)

77. - ...; his hands had no more strength or substance than a delicate boy's. The whole of his strength lay in the mechanical instrument at his feet. (*Chap. 5, 2*)

78. - He was a man who worked hard because he liked the work; he hadn't the excuse of poverty. (. . .) He had a mental arrogance which would ensure his success. (*Chap. 7, 1*)

79. - ..., the fair girl with the rather plump legs and the big mouth (a big mouth was a good sign in a girl). (*Chap. 7, 2*)

80. - It made him feel good to contradict Miss Maydew, whose perfume he was now luxuriously taking in. It gave him in a modified form the pleasure of beating her or sleeping with her: the pleasure of mastery over a woman of superior birth. (*Chap. 7, 2*)

81. - Like an explorer going into strange country he felt the need of leaving some record behind at the edge of civilization, to say to the last chance comer, 'I shall be found towards the north' or 'the west'. (*Chap. 7, 2*)

82. - The long gleaming passage to Sir Marcus's study was like a mile-long stadium track to a winded and defeated runner. (*Chap. 7, 2*)

83. - ...: old age had killed the imagination. (. . .) A little greed (for his milk), a little vice (occasionally to put his old hand inside a girl's blouse and feel the warmth of life), a little avarice and calculation (half a million against a death), a very small persistent, almost mechanical, sense of self-preservation: these were his only passions. (*Chap. 7, 2*)

84. - There was no other way: he had tried the way of confession, and it had failed him for the usual reason. There was no one outside your own brain whom you could trust: not a doctor, not a priest, not a woman. (*Chap. 7, 2*)

85. - He was only aware of a pain and despair which was more like a complete weariness than anything else. (*Chap. 7, 2*)

86. - There was an air of oppressive well-being, of successful groceries, about the photographs. They hung, the well-fed, the successful, the assured, over the small gathering of misfits, in old mackintoshes, in rather faded mauve felt hats, in school ties. (*Chap. 8, 2*)

87. - Here was Mr Davis all over again: they were turned out of a mould, and you couldn't break the *mould*,... (*Chap. 8, 2*)

Journey without Maps (1936)

88. - I am a Catholic with an intellectual if not an emotional belief in Catholic dogma; I find that intellectually I can accept the fact that to miss a Mass on Sunday is to be guilty of mortal sin. (*Part One, 1, 'Harvest Festival'*)

89. - ...my journey represented a distrust of any future based on what we are. (*Part One, 1, 'Blue Book'*)

90. - The men walked hand-in-hand, laughing sleepily together under the blinding vertical glare. Sometimes they put their arms round each other's necks; they seemed to like to touch each other, as if it made them feel good to know the other man was there. It wasn't love; it didn't mean anything we could understand. (*Part One, 2, 'Dakar'*)

91. - ...; they were expected to play the part like white men and the more they copied white men, the more funny it was to the prefects. They were withered by laughter; the more desperately they tried to regain their dignity the funnier they became. (*Part One, 3, 'Freetown'*)

92. - ...; it is rather like the chimpanzee's tea-party, the joke is all on one side. Sometimes, of course, the buffoonery is conscious, and then the degradation is more complete. (*Part One, 3, 'Fashionable Wedding at St George's Cathedral'*)

93. - ...; they had to deal with the real native and not the Creole, and the real native was someone to love and admire. (*Part One, 3, 'Up to Railhead'*)

94. - Cars are still rare in that corner of Sierra Leone, men scrambled up the banks, women fled into the bush or crouched against the bank with their faces hidden, as civilization went terrifyingly by them in a fume of evil smoke. (*Part One, 3, 'Border Town'*)

95. - He had a grudge against God. 'There he is,' he said to me, 'up there, We think a lot about Him, but He doesn't think about us. He thinks about Himself. But we'll be up there one day and we won't let Him stay.' (*Part One, 3, 'The Way Back'*)

96. - One was aware the whole time of a standard of courtesy to which it was one's responsibility to conform. (*Part Two, 1, 'The Forest Edge'*)

97. - It was no good protesting later that one had not come across a single example of dishonesty from the boys, from the carriers, from the natives in the interior: only gentleness, kindness, an honesty which one would not have found, or at least dared to assume was there, in Europe. (*Part Two, 1, 'The Forest Edge'*)

98. - ..., I was for the first time unashamed by the comparison between white and black. There was something in this corner of a republic said to be a byword for corruption and slavery that at least wasn't commercial. One couldn't put it higher than this: that the little group of priests and nuns had a standard of gentleness and honesty equal to the native standard. Whether what they brought with them in the shape of a crucified God was superior to the local fetish worship had to be the subject of future speculation. (*Part Two, 1, 'The Forest Edge'*)

99. - ...; it was an English corner one could feel some pride in: it was gentle, devout, childlike and unselfish, it didn't even know it was courageous. (*Part Two, 1, 'Sunday in Bolahun'*)

100. - ...; a one-armed boy knelt below a hideous varnished picture. (He had fallen from a palm-tree gathering nuts, had broken his arm, and feeling its limp uselessness had taken a knife and cut it off at the elbow.) (*Part Two, 1, 'Sunday in Bolahun'*)

101. - One felt that two religions here were appealing on the simplest terms: splendour and the big battalions were on neither side. (*Part Two, 1, 'A Chief's Funeral'*)

102. - A masked devil like Landow (. . .) might roughly be described as a headmaster with rather more supernatural authority than Arnold of Rugby ever claimed. (*Part Two, 1, 'The Liberian Devils'*)

103. - He was like a portmanteau word; an animal, a bird and a man had all run together to form his image. (*Part Two, 1, 'The Masked Blacksmith'*)

104. - I was afraid of moths. It was an inherited fear, I shared my mother's terror of birds, couldn't touch them, couldn't bear the feel of their hearts beating in my palm. I avoided them as I avoided ideas I didn't like, the idea of eternal life and damnation. (*Part Two, 1, 'Music at Night'*)

105. - In Nottingham I was instructed in Catholicism, travelling here and there by tram into new country with the fat priest who had once been an actor. (It was one of his greatest sacrifices to be unable to see a play.) (*Part Two, 1, 'New Country'*)

106. - I had taken up the thread of life from very far back, from as far back as innocence. (*Part Two, 1, 'New Country'*)

107. - Everywhere in the north I found myself welcomed because I was a white, because they hoped all the time that a white nation would take the country over. (*Part Two, 2, 'Boss of the Whole Show'*)

108. - ...the sophistication had a different source from ours. It sprang directly from a deeper level; it wasn't tinged by the artistic self-consciousness of centuries. (*Part Two, 2, 'Hospitality in Kpangblamai'*)

109. - Landow's was a mask of childish fancy running in the vein of nightmare: this was a work of conscious art in the service of a belief. (*Part Two, 2, 'Hospitality in Kpangblamai'*)

110. - There was a dream of a witch I used to have almost every night when I was small. I would be walking along a dark passage to the nursery door. Just before the door there was a

linen-cupboard and there the witch waited, like the devil in Kpangblamai, feminine, inhuman. In the nursery was safety, but I couldn't pass. I would fling myself face downwards on the ground and the witch would jump. At last, after many years, I evaded her, running blindly by into sanctuary, and I never had the dream again. (*Part Two, 2, 'The Primitive'*)

111. - ..it was no comfort to know that leprosy was hardly at all contagious... (*Part Two, 3, 'Rats'*)

112. - This, as I grew more tired and my health a little failed, seemed to be what I would chiefly remember as Africa: cockroaches eating our clothes, rats on the floor, dust in the throat, jiggers under the nails, ants fastening on the flesh. But in retrospect even the cockroaches seem only the badge of an unconquered virginity, 'never sacked, turned, nor wrought'. (*Part Two, 3, 'Kindness in a Corner'*)

113. - I was discovering in myself a thing I thought I had never possessed: a love of life. (*Part Three, 1, 'The Lowlands'*)

114. - Dr Harley was inclined to believe that the craft of blacksmith was always linked with the status of devil. (*Part Three, 1, 'The Secret Societies'*)

115. - I dreamed that I was two thousand miles away from the mud hut and someone was outside the door waiting to come in. (*Part Three, 1, 'Mythology'*)

116. - It is the earliest dream that I can remember, earlier than the witch at the corner of the nursery passage, this dream of something outside that has got to come in. The witch, like the masked dancers, has form, but this is simply power, a force exerted on a door, an influence that drifted after me upstairs and pressed against windows. (*Part Three, 1, 'Mythology'*)

117. - Mine were devils only in the African sense of beings who controlled power. They were not even always terrifying. (*Part Three, 1, 'Mythology'*)

118. - It was only many years later that Evil came into my dreams:... (*Part Three, 1, 'Mythology'*)

119. - He was officially reckoned civilized because he could speak English and write his name. (*Part Three, 2, 'The Tax-gatherer'*)

120. - ...what seemed another scrap of 'civilization', for sexual inversion is rare among the blacks, a pair of naked homosexuals stood side by side all day with their arms locked and their hair plaited in ringlets staring at me. (*Part Three, 2, " 'All Hail, Liberia, Hail!' "*)

121. - Very likely she had made lightning (I could not disbelieve these stories; they were too well attested),... (*Part Three, 3, 'Black Mercenary'*)

122. - I had made a discovery during the night which interested me. I had discovered in myself a passionate interest in living. I had always assumed before, as a matter of course, that death was desirable.

It seemed that night an important discovery. It was like a conversion, and I had never experienced a conversion before. (I had not been converted to a religious faith. I had been converted by specific arguments in the probability of its creed.) If the experience had not

been so new to me, it would have seemed less important, I should have known that conversions don't last, or if they last at all it is only as a little sediment at the bottom of the brain. Perhaps the sediment has value, the memory of a conversion may have some force in an emergency; I may be able to strengthen myself with the intellectual idea that once in Zigi's Town I had been completely convinced of the beauty and desirability of the mere act of living. (*Part Three, 4, 'A Touch of Fever'*)

123. - It was February the twenty-seventh when we left Bassa Town, and we had been walking since February the third. (*Part Three, 4, "The Edge of 'Civilization'"*)

124. - My nerves were the worst affected and it was to my cousin's credit that we never let our irritation with each other out into words. (*Part Three, 4, "The Edge of 'Civilization'"*)

125. - I said, 'I agree,' and because Kolieva would have argued it, the absurd imperial phrase, which never failed to silence them, 'Palaver finished'. (*Part Three, 4, "The Edge of 'Civilization'"*)

126. - I wanted to laugh and shout and cry; it was the end, the end of the worst boredom I had ever experienced, the worst fear and the worst exhaustion. (*Part Three, 4, 'Grand Bassa'*)

127. - ...(it was March the second, we had been walking for exactly four weeks and covered about three hundred and fifty miles),... (*Part Three, 4, 'Grand Bassa'*)

'The London Mercury' (1936)

128. - ...the deeper you go into the earth the more highly you are paid in exchange for your shortening life. (*Aug.: 'A Medium of Exchange', p. 370*)

'The London Mercury' (1937)

129. - ...---a devil's advocate is always a bit of a pedant---... (*March: 'The Furies in Mississippi', p. 518*)

130. - ...Mr. Priestley was one of the first to learn (. . .) that the secret of writing "big" books is to repeat the same idea two or three times in consecutive sentences.) (*April: 'A Typewriter in the Desert', p. 635*)

131. - Tap, tap, tap: (. . .) too fast, much too fast for ideas. (*'ATitD', p. 635*)

132. - Mr. Ford [Madox Ford] has the Victorian gift of being able to draw adorable women, but he can do what James and Hardy could not, convey immense sexual appeal. (*Aug.: 'A Veteran at Play', p. 390*)

133. - Mr. Hackett, indeed, is too great an admirer of Mr. Shaw to be a fair critic; you have to hate the man a little to give a just estimate of his importance. (*Sept.: 'A Vestryman for St. Pancras', p. 482*)

134. - The trouble is that this unpassionate puritan is disastrously free from that sense of chaos and lunacy which opens dreadfully before most men at periods of moral indiscipline. He has never had to accept constraint for the sake of sanity. ('AVfSP', p. 482)

135. - ...the ethical is much further from the good than evil is. ('AVfSP', p. 482)

136. - Reading a volume of essays is rather like reading a hand: from lines and bumps the character rather optimistically emerges... (Nov.: 'Matured in Bottle', p. 77)

137. - The best autobiographies are written by old ladies:... (Dec.: 'Homage to the Bombardier', p. 219)

138. - The worst autobiographies, I suppose, are written by politicians---... ('HttB', p. 219)

139. - Mr. Wyndham Lewis (. . .) doesn't object to war in theory. So we have an account of a scene, untainted by moral indignation or patriotic fervour, and the effect is odd and stimulating. It is as if for the first time we are being shown the common factor in men's experience... ('HttB' p. 220)

New Verse (1937)

140. - ...with every year that passes one finds that the capacity for any fresh aesthetic appreciation weakens. (Nov.: [criticism on W.H. Auden's poetry], p. 30)

Brighton Rock (1938)

141. - *Brighton Rock* began as a detective story and continued, I am sometimes tempted to think, as an error of judgement.

142. - ...now I was discovered to be - detestable term! - a Catholic writer.

143. - I had become a Catholic in 1926, and all my books, except for one lamentable volume of verse at Oxford, had been written as a Catholic,...

144. - ...for six months I acted as joint editor with John Marks of a new weekly *Night and Day* - an episode which came to a comic, if disagreeable end, when Shirley Temple, aged six, sued me for libel.

145. - It was in Mexico too that I discovered some emotional belief in myself,...

146. - The first fifty pages of *Brighton Rock* are all that remain of the detective story;...

147. - ...: the violins wailed in his guts. (*Part One*, 2)

148. - She came out of the crematorium, and there from the twin towers above her head fumed the very last of Fred, a thin stream of grey smoke from the ovens. (*Part One*, 3)

149. - 'Right and wrong,' she said. 'I believe in right and wrong,'... (*Part One*, 3)

150. - 'I'm seventeen,' she said defiantly; there was a law which said a man couldn't go with you before you were seventeen. *(Part Two, 1)*

151. - There was poison in his veins, though he grinned and bore it. He had been insulted. *(Part Two, 2)*

152. - We were all Romans in Nelson Place. You believe in things. Like Hell. *(Part Three, 3)*

153. - He began to pull off the legs and wings one by one. 'She loves me,' he said, 'she loves me not. *(Part Three, 4)*

154. - Eternal pain had not meant much to him: now it meant the slash of razor blades infinitely prolonged. *(Part Four, 1)*

155. - Perhaps when they christened me, the holy water didn't take. I never howled the devil out.' *(Part Four, 3)*

156. - She belonged to him like a room or a chair: the Boy fetched up a smile for the blind lost face, uneasily, with obscure shame. *(Part Four, 3)*

157. - The Boy met the leader and pushed him out of the way, swearing at him softly, (. . .)

'What's up with you, Pinkie?' Dallow said. 'They're blind.'

'Why should I get out of my way for a beggar?' but he hadn't realised they were blind, he was shocked by his own action. *(Part Five, 1)*

158. - ... - he had held intimacy back as long as he could at the end of a razor blade. *(Part Five, 1)*

159. - 'You don't want to listen too much to priests,' he said. 'They don't know the world like I do. *(Part Five, 2)*

160. - They said that saints had got - what was the phrase? - 'heroic virtues',... *(Part Five, 3)*

161. - Ida Arnold bit an éclair and the cream spurted between the large front teeth. *(Part Five, 4)*

162. - Cubitt suddenly, furiously, broke out, 'I can't see a piece of Brighton rock without . . . ' He belched and said with tears in his voice, 'Carving's different.' *(Part Six, 1)*

163. - 'Gone. Never mind,' Ida Arnold said. 'I know now all right. It wasn't suicide. They murdered him.' She said slowly over to herself: ' . . . Brighton rock. . . . ' *(Part Six, 1)*

164. - 'She put her head on the line,' he said, 'up by Hassocks. She had to wait ten minutes for the seven-five. Fog made it late from Victoria. Cut off her head. She was fifteen. She was going to have a baby and she knew what it was like. She'd had one two years before, and they could 'ave pinned it on twelve boys.' *(Part Six, 2)*

165. - In the great institutional hall (. . .) there was a smell of disinfectant. The walls were tiled like a public lavatory. *(Part Six, 2)*

166. - ...the door of the 'Crown' closed and locked behind them - a bolt grind into place; they felt as if they were shut out from an Eden of ignorance. On this side there was nothing to look forward to but experience. (*Part Six, 2*)

167. - He put in a sixpence, and, speaking in a low voice for fear it might carry beyond the box, he gave his message up to be graven on vulcanite: 'God damn you, you little bitch, why can't you go back home for ever and let me be?' He heard the needle scratch and the record whirr: then a click and silence. (*Part Six, 2*)

168. - ... - a faint feeling of tenderness woke for his partner in the act. He put out a hand and pinched the lobe of her ear. (*Part Six, 2*)

169. - He was beside her, watching her. (. . .) he found that he believed her as much as he believed anyone: his restless cocky pride subsided: he felt an odd sense of peace, as if - for a while - he hadn't got to plan. (*Part Seven, 2*)

170. - He knew what the end might be - it didn't horrify him: it was easier than life. (*Part Seven, 3*)

171. - He leant forward and said in a whisper - 'I watch the little typists go by carrying their little cases. I'm quite harmless. A man may watch. My God, how neat and trim.' He broke off, his hand vibrating on the chair arm. (*Part Seven, 3*)

172. - If it was a guardian angel speaking to her now, he spoke like a devil - he tempted her to virtue like a sin. To throw away the gun was a betrayal; it would be an act of cowardice: it would mean that she chose never to see him again for ever. (*Part Seven, 9*)

Footnotes to the Film (1938)

173. - There is no need to regard the cinema as a completely new art; in its fictional form it has the same purpose as the novel, just as the novel has the same purpose as the drama. (*'Subjects and Stories', p. 57*)

174. - The dimmest social drama can be given a certain gloss and glimmer by a good director and a good cameraman. (*'S&S', p. 58*)

175. - An element of satire enters into all dramatic art. (*'S&S', p. 60*)

176. - I use the word poetic in its widest sense. Only of quite recent years has the term poet been narrowed down to those who write according to some kind of metrical or rhythmical scheme. In Dryden's day any creative writer was called a poet, and it would be difficult to justify any definition which excluded James or Conrad, Tchekhov or Turgenev from the rank of poets. (*'S&S', p. 61*)

177. - The poetic drama ceased to be of value when it ceased to be as popular as a bear-baiting. (*'S&S', p. 64*)

178. - The novelist may write for a few thousand readers, but the film artist *must* work for millions. ('S&S', p. 64)

179. - The poetic cinema, it is worth remembering, can be built up on a few very simple ideas, as simple as the ideas behind the poetic fictions of Conrad: the love of peace, of country, a feeling for fidelity:... ('S&S', pp. 69-70)

'The London Mercury' (1938)

180. - ...---his style swings like ribboned glasses. (*Dec.*: 'The Good Life', p. 217 [*on discussing Ford Madox Ford's 'Provence: From Minstrels to Machine'*])

181. - ...he is a Catholic, but he profoundly distrusts what Christianity has made of the world... ('TGL', p. 217)

'The New Statesman and Nation' (1938)

182. - METROLAND (. . .) Neither country nor city, a dormitory district---... ('Twenty-four Hours in Metroland', p. 250; *Aug. 13*)

183. - With visibility shut down to fifty yards you got no sense of a world, of simultaneous existences: each thing was self-contained like an image of private significance, standing for something else---Metroland, loneliness. ('THiM', p. 250; *s.d.*)

184. - Kick these hills and they bleed white. The mist is like an exhalation of the chalk. ('THiM', p. 250; *s.d.*)

'The Tablet' (1938)

185. - The most common Mexican names in Villahermosa are Graham and Greene. ('Mexican Sunday', 14 May)

186. - They [the buzzards] looked domesticated, as if they were going to lay an egg. And I suppose even a bird of prey does sometimes lay an egg. (*ibid.*)

187. - The only place where you can find some symbol of your faith is in the cemetery up on a hill above the town – (. . .), the blind wall round the corner where Garrido shot his prisoners,... (*ibid.*)

188. - Twenty-four churches rose like captive balloons above the one-storey houses... ('In Search of a Miracle', 2 July)

189. - What happens afterwards to the people who are present at a genuine miracle? (*ibid.*)

190. - The Mass is forbidden in the churches: only in the secrecy of a private house can the daily genuine miracle be performed, but religion will out, and when it is suppressed it breaks its way through in strange and sometimes poisonous forms. (*ibid.*)

191. - ...the Cathedral, in a suburb which retains the form of a village, as some parts of London do - ... ('The Dark Virgin', 31 December 1938)

192. - Bishops share the prejudices of their race and time. (*ibid.*)

193. - ...the sceptical Catholics today (. . .) discount the vision because *this* Virgin was dark-skinned – as if the Mother of God, released like her Son from the flesh, belongs to one continent or race more than another. (*ibid.*)

194. - ...the votive paintings (. . .), expressed in little vivid primitive daubs, like the paintings of talented children,... (*ibid.*)

'The Spectator' (1938)

195. – (There should be a society for protecting authors who may be out of copyright.) ('The Cinema', Aug. 5, p. 232)

196. – Alan Breck's character (. . .) is not so much altered as lost--- (. . .) he is only a set of teeth [*actor Warner Baxter's*] like those exhibited in the windows of cheap dentists. (*ibid.*, on reviewing "Kidnapped")

The Confidential Agent (1939)

197. - I ought to wear a bell like the old lepers. (*Part One, 1*)

198. - He felt sick and shaken; he remembered the dead tom-cat close to his face: he couldn't move: he just lay there with the fur almost on his mouth. (*Part One, 2*)

199. - ...; a little brass plate beside the bell: Glover. (*Part One, 4*)

200. - 'Korda?'

'Entrenationo - for the heart.' (*Part Two, 1*)

201. - It seemed hard luck on Glover - whoever she might be:... (*Part Two, 2*)

202. - A faint warmth - the memory of a fire - came out of the grate. (*Part Three, 1*)

203. - She had said, 'We are unlucky. We don't believe in God. So it's no use praying. (*Part Three, 1*)

Articles of War: The Spectator Book of World War II (1989)

'The Blind Eye' (01/07/1938)

204. - We have a God, one God.'

'The old Jewish Jehovah?'

‘No, no. A Force. We do not pretend to know what he is. A Principle.’ (p. 34:31-33)

205. - ...the blind eyes of the Spanish volunteers were now beginning to open – like those of new-born children opening on the awful landscape of the human struggle. (p. 35: 3- 6)

‘Bombing-Raid’ (18/08/1939)

206. - One always prefers the ruled to the rulers, and the servants of a policy to its dictators:... (p. 55:10-11)

207. - - human nature doesn’t change;... (p. 55:16-17)

208. - - action has a moral simplicity which thought lacks. (p. 57:23)

‘The Cinema: News Reels. At various cinemas’ (29/09/1939)

209. - Even a war of nerves has its heroic angle. (p. 59:10-11)

210. - Surely by now we should realise that art has a place in propaganda; the flat and worthy sentiment will always sound hypocritical to neutral ears beside the sharp and vivid statement. (p. 59:23-25)

211. - Only the huge smashed bridges – like back-broken worms writhing in water – carry the stamp of real war. (p. 60:18-20)

The Lawless Roads (1939)

212. - If you pushed open a green baize door in a passage by my father’s study, you entered another passage deceptively similar, but none the less you were on alien ground. (‘Prologue, The Anarchists’)

213. - And so faith came to me - shapelessly, without dogma, a presence above a croquet lawn, something associated with violence, cruelty, evil across the way. I began to believe in heaven because I believed in hell, but for a long while it was only hell I could picture with a certain intimacy -... (‘Prologue, The Anarchists’)

214. - ...: I began to have a dim conception of the appalling mysteries of love moving through a ravaged world -... (‘Prologue, The Anarchists’)

215. - I remember the small sunk almshouses by the canal and a man running furiously into one of them - I was with my nurse - he looked angry about something: he was going to cut his throat with a knife if he could get away from his neighbours, ‘having no hope, and without God in the world’. (‘Prologue, The Anarchists’)

216. - A boy of twenty and a girl of fifteen had been found headless on the railway line. They had lain down together with their necks on the rails. She was expecting a child - her second. Her first had been born when she was thirteen, and, though that wasn’t mentioned at the inquest, her parents had been unable to fix responsibility among fourteen youths. (‘Prologue, The Anarchists’)

217. - There is so much weariness and disappointment in travel that people have to open up (. . .) They have to pass the time somehow, and they can pass it only with themselves. Like the characters in Chekhov they have no reserves - you learn the most intimate secrets. You get an impression of a world peopled by eccentrics, of odd professions, almost incredible stupidities, and, to balance them, amazing endurances. (1, 'Across the River')

218. - ...the dark sensual confident faces of the half-castes - who knew instinctively, you felt, all the beauty and the horror of the flesh. (1, 'Catholic Action')

219. - ...and all the while, behind that pinkness and that goodness, eternal nothingness working its way through the brain. (2, 'A Good Old Man')

220. - And suddenly one felt an impatience with all this mummery, all this fake emphasis on what is only a natural function; we die as we evacuate; why wear big hats and tight trousers and have a band play? That, I think, was the day I began to hate the Mexicans. (2, 'Cock-fight')

221. - ...; he was like an old-fashioned vase standing among the junk at the end of an auction. (2, 'The Philosopher')

222. - ...a dead town slipped like a lantern slide before the headlights. (2, 'A Day at the General's')

223. - A middle-aged paralytic worked himself down the platform on his hands - three feet high, with bearded bandit face and little pink baby feet twisted the wrong way. Someone threw him a coin And a child of six or seven leapt on his back and after an obscene and horrifying struggle got it from him. The man made no complaint, shovelling himself farther along; human beings here obeyed the jungle law, each for himself with tooth and nail. (2, 'To Mexico City')

224. - Many got up and went out: they were not going to have anything to do with heaven or hell; only later, when they found that heaven was to be treated with whimsicality and a touch of farce, did they settle down into their seats. (3, 'Cinema')

225. - ...the famous tenor sang. (. . .), and the women closed their compacts and listened - avidly. It wasn't poetry they were listening to or music (. . .), but the great emotional orgasm in the throat. (3, 'Fun at Night')

226. - My Mexican friend said, 'She's pretty, eh?' and I had to look at that infinitely plain pasty face with all the vacancy of drug-stores and cheap movies and say, 'Yes, fine.' (3, 'Fun at Night')

227. - All the monuments in Mexico are to violent deaths. (3, 'Sunday')

228. - ...the appalling strangeness of a land... (3, 'Cook's Tour')

229. - ..., she was so completely without sophistication that she didn't even pretend, her simplicity affected you like goodness. (3, 'Cook's Tour')

230. - A whole street of dentists' shops (it's the most thriving trade in Mexico: gold teeth everywhere)... (4, 'Orizaba')

231. - The indignation was spent like an orgasm - sleep returned to Orizaba. (4, 'Orizaba')

232. - Every priest was hunted down or shot, except one who existed for ten years in the forests and the swamps, venturing out only at night; his few letters, I was told, recorded an awful sense of impotence - to live in constant danger and yet be able to do so little, it hardly seemed worth the horror. (5, 'Frontera')

233. - You've come home. Why, everybody in Villahermosa is called Greene - or Graham.' (6, 'A Day in the Beautiful City')

234. - I asked about the priest in Chiapas who had fled. 'Oh,' he said, 'he was just what we call a whisky priest.' He had taken one of his sons to be baptized, but the priest was drunk and would insist on naming him Brigitta. He was little loss, poor man, a kind of Padre Rey; but who can judge what terror and hardship and isolation may have excused him in the eyes of God? (6, 'A Victorian Adventurer')

235. - No hope anywhere: I have never been in a country where you are more aware all the time of hate. Friendship there is skin deep - a protective gesture. (6, 'Trollope in Mexico')

236. - ...it scared the mule. It took fright and in the short furious gallop which followed I lost my only glasses. I mention this because strained eyes may have been one cause of my growing depression, the almost pathological hatred I began to feel for Mexico. (7, 'Night on the Plain')

237. - She sent her daughters with me - two thin little blonde girls of fourteen and eleven, startlingly beautiful in a land where you grow weary of black and oily hair and brown sentimental eyes. (8, 'The Exile')

238. - ...she was the only gringo in the village - except for a German who kept a little store and did photography. (8, 'The Exile')

239. - ...a clerk I grew to loathe, a mestizo with curly sideburns and two yellow fangs at either end of his mouth. (8, 'The Exile')

240. - ...the American Book-of-the-Month Club. (I never thought I should bless the existence of such clubs.) (8, 'Miss Bowen and the Rat')

241. - ...- Herr W, a German, who kept a tiny photographic store. (8, 'Unholy Birth')

242. - ...here, in the mountainous strange world of Father Las Casas, Christianity went on its own frightening way. Magic, yes, but we are too apt to minimize the magic element in Christianity - the man raised from the dead, the devils cast out, the water turned into wine. (. . .) one thought of the spittle mixed with the clay to heal the blind man, the resurrection of the body, the religion of the earth. (9, 'A Grove of Crosses')

243. - You begin to talk in those terms in Mexico - he is good; he is bad - terms as simple as the pistol shot or the act of mercy. (10, 'Politics')

244. - Here were idolatry and oppression, starvation and casual violence, but you lived under the shadow of religion - of God or the Devil. (10, 'Good Friday')

245. - So by this time I shouldn't be surprised if there were half a dozen San Miguelitos in Chiapas. The saint is cropping up like boils, and what else can you expect? The Mass is forbidden in the churches; only in the secrecy of a private house can the daily genuine miracle be performed; but religion will out, and when it is suppressed it breaks its way through in strange and sometimes poisonous forms. (10, 'In Search of a Miracle')

246. - They just sit about. If Spain is like this, I can understand the temptation to massacre. (11, 'Train Journey')

247. - She has another child coming - or else worms. (11, 'Train Journey')

248. - Outside the bus office there was a beggar woman whom some hideous disease had bent double: she could only beg your boots for alms. Sweeping round towards fresh pairs of feet she slipped and fell. She lay there with her mouth and nose pressed on the paving, unable to move and unable to breathe until she was lifted. (11, 'Back Again')

249. - ...; the fact remains that in Mexico the Catholic societies which we regard in England with such suspicion, with their ribbons and medals and little meetings after Benediction, have been lent the dignity of death. (11, 'All Quiet')

250. - With terrible quickness the drowned desperate man was forgotten - people got their appetite back in time for dinner. ('Epilogue, The Blind Eye')

251. - ...in no chronological order, like a Conrad novel, but when you put them together the scraps fitted. ('Epilogue, The Escapist')

252. - It is awful how things go on when you are not there. ('Epilogue, Etcetera')

253. - ...- I tried to remember my hatred. But a bad time over is always tinged with regret. I could even look back on the dark croquet lawn under the red-brick skyscraper of classrooms with regret; it is as if everywhere one loses something one had hoped to keep. ('Epilogue, A State of Mind')

'The London Mercury' (1939)

254. - ...frequent clichés (they are often to be found embedded in Mr. Maugham's roughcast style when his interest is not fully engaged). (*March: 'Underworld', p. 550 [on discussing W. Somerset Maugham's 'Christmas Holiday']*)

'The Spectator' (1939)

255. - It [*a man's story*] came out in scraps (. . .) in no chronological order, like a Conrad novel, but when you put them together the scraps fitted. ('The Escapist', Jan. 13, p. 48)

256. – One always prefers the ruled to the rulers, and the servants of a policy to its dictators:...
(‘Bombing-Raid’, *Aug. 18, p. 249*)

257. - ---action has a moral simplicity which thought lacks. (*ibid.*)

258. – Mr. Priestley’s novel was written for broadcasting: he had to bear in mind that “the tale must appeal to an enormous mixed audience”---and so it would be unfair to complain that the effects are broad, the sentiment lush, and the theme far from subtle, if it were not that all his novels seem to have fulfilled the same conditions. (‘Fiction’, *Nov. 10, p. 662, on reviewing “Let the People Sing” by J.B. Priestley*)

259. - ..., the country people---incredible dowagers and retired officers who seem like most of Mr. Priestley’s characters to have stepped out of a revue sketch---... (*ibid.*)

260. – O, those good companions: everyone who pops up in the book, even for a moment, is a “character,” which has a tiring effect in a tale which otherwise does not strain the intelligence:... (*ibid.*)

261. - ...one suspects that his [*the Professor, one of the characters*] chief function is to cover the paper with so many hundred words. The dialogue all fulfils that function---long, loose, repetitive, it is tied to the characters, like the balloons in a caricature, by certain easily recognisable characteristics, which have long ceased to bear any relationship to real people. (*ibid.*)

The Forties

The Power and the Glory (1940)

1. - The old peasants knelt there before the holy images with their arms held out in the attitude of the cross: tired by the long day's labour in the plantations they squeezed out a further mortification. (*Part One, Chap. 2*)

2. - ...the boy - he asks such questions - about that whisky priest. (*Part One, Chap. 2*)

3. - "You know what I heard to-day? About a poor woman who took to him her son to be baptized. She wanted him called Pedro - but he was so drunk that he took no notice at all and baptized the boy Brigitta. Brigitta." (*Part One, Chap. 2*)

4. - He said, "You are very good. Will you pray for me?"

"Oh," she said, "I don't believe in that."

"Not in praying?"

"You see, I don't believe in God. I lost my faith when I was ten."

"Dear, dear," he said. "Then I will pray for you." (*Part One, Chap. 3*)

5. - Now that he no longer despaired it didn't mean, of course, that he wasn't damned - it was simply that after a time the mystery became too great, a damned man putting God into the mouths of men: an odd sort of servant, that, for the devil. (*Part Two, Chap. 1*)

6. - It was as if he had descended by means of his sin into the human struggle to learn other things besides despair and love, that a man can be unwelcome even in his own home. (*Part Two, Chap. 1*)

7. - We are thirsty . . . "He stopped suddenly, with his eyes glancing away into the shadows, expecting the cruel laugh that never came. (*Part Two, Chap. 1*)

8. - ...- it hadn't after a while seemed to matter very much, whether he was damned or not, so long as these others . . . (*Part Two, Chap. 1*)

9. - ...- an absurd happiness bobbed up in him again before anxiety returned: it was as if he had been permitted to look in from the outside at the population of heaven. Heaven must contain just such scared and dutiful and hunger-lined faces. (*Part Two, Chap. 1*)

10. - ...- "*Hoc est enim Corpus Meum.*" He could hear the sigh of breaths released: God was here in the body for the first time in six years. (*Part Two, Chap. 1*)

11. - He prayed silently, "O God, give me any kind of death - without contrition, in a state of sin - only save this child." (*Part Two, Chap. 1*)

12. - . . . jogging up and down on the mule he tried to bribe God with promises of firmness . . . (*Part Two, Chap. 1*)

13. - He had only two teeth left - canines which stuck yellowly out at either end of his mouth like the teeth you find enclosed in clay which have belonged to long extinct animals. (*Part Two, Chap. 1*)

14. - "I could easily find out, couldn't I?" the half-caste said. "I'd just have to say - father, hear my confession. You couldn't refuse a man in mortal sin." (*Part Two, Chap. 1*)

15. - He knew. He was in the presence of Judas. (*Part Two, Chap. 1*)

16. - This was pride, devilish pride, lying here offering his shirt to the man who wanted to betray him. (. . .) he thought himself the devil of a fellow carrying God around at the risk of his life; one day there would be a reward . . . He prayed in the half-light: "O God, forgive me - I am a proud, lustful, greedy man...." (*Part Two, Chap. 1*)

17. - ...I've taken money from women to do you know what, and I've given money to boys . . . " (*Part Two, Chap. 1*)

18. - This man intended to betray him for money which he needed, and he had betrayed God for what? Not even for real lust.... (*Part Two, Chap. 1*)

19. - Perhaps the effect of the brandy was wearing off (it was impossible in this hot damp climate to stay drunk for long: alcohol came out again under the armpits: it dripped from the forehead)... (*Part Two, Chap. 2*)

20. - Among the furtive movements came again the muffled painless cries. He realised with horror that pleasure was going on even in this crowded darkness. (*Part Two, Chap. 3*)

21. - At the word 'bastard' his heart moved painfully: as when a man in love hears a stranger name a flower which is also the name of a woman. "Bastard!" the word filled him with miserable happiness. It brought his own child nearer: (. . .) He repeated "Bastard?" as he might have repeated her name - with tenderness disguised as indifference. (*Part Two, Chap. 3*)

22. - The woman said suddenly, "Think. We have a martyr here . . . " "The priest giggled: he couldn't stop himself. He said, "I don't think martyrs are like this." (*Part Two, Chap. 3*)

23. - It was one's duty, if one could, to rob them of their sentimental notions of what was good . . . (*Part Two, Chap. 3*)

24. - He didn't sleep again: he was striking yet another bargain with God. This time, if he escaped from the prison, he would escape altogether. (*Part Two, Chap. 3*)

25. - The only punctuation of the night was the sound of urination. (*Part Two, Chap. 3*)

26. - It might last a whole purgatory - or for ever. (*Part Two, Chap. 3*)

27. - He asked, "Where are you going?" "God knows."

“You are all alike, you people. You never learn the truth - that God knows nothing.” (*Part Two, Chap. 3*)

28. - Then suddenly he laughed: this was human dignity disputing with a bitch over a bone. (*Part Two, Chap. 4*)

29. - The priest had won: he had his bone. (*Part Two, Chap. 4*)

30. - Faith, one was told, could move mountains, and here was faith - faith in the spittle that healed the blind man and the voice that raised the dead. (*Part Two, Chap. 4*)

31. - He said, “Have you any love for anyone but yourself?”

“I love God, father,” she said haughtily. (. . .)

“How do you know? Loving God isn’t any different from loving a man - or a child. It’s wanting to be with Him, to be near Him.” He made a hopeless gesture with his hands. “It’s wanting to protect Him from yourself.” (*Part Three, Chap. 1*)

32. - He was quite certain that this was a trap - (. . .) But it was a fact that the American was here, dying. (. . .) there was no question at all that he was needed. (*Part Three, Chap. 1*)

33. - “Conscience money?” the schoolmaster said.

“Yes.”

“All the same, of course I thank you. It’s good to see a priest with a conscience. It’s a stage in evolution,” he said, (. . .) a plump embittered figure in front of his tin-roofed shack, an exile. (*Part Three, Chap. 1*)

34. - The priest felt a nervous impatience; he had walked into this trap, the least they could do was to close it quickly, finish everything off. (*Part Three, Chap. 2*)

35. - The priest hurriedly whispered the words of conditional absolution, in case, for one second before it crossed the border, the spirit had repented - but it was more likely that it had gone over still seeking its knife, bent on vicarious violence. He prayed: “O merciful God, after all he was thinking of me, it was for my sake . . .” ... (*Part Three, Chap. 2*)

36. - He said, “You’re a danger. That’s why we kill you. I have nothing against you, you understand, as a man.”

“Of course not. It’s God you’re against. (*Part Three, Chap. 3*)

37. - It would have been much better, I think, if I had gone too. Because pride was at work all the time. Not love of God.” (. . .) “Pride was what made the angels fall. Pride’s the worst thing of all. I thought I was a fine fellow to have stayed when the others had gone. And then I thought I was so grand I could make my own rules. I gave up fasting, daily Mass. I neglected my prayers - and one day because I was drunk and lonely - well, you know how it was, I got a child. It was all pride. Just pride because I’d stayed. (*Part Three, Chap. 3*)

38. - “The forgiveness of sins.”

“You don’t believe much in that , do you?”

“Oh yes, I believe,” the little man said obstinately. (*Part Three, Chap. 4*)

39. - As the liquid touched his tongue he remembered his child, coming in out of the glare: the sullen unhappy knowledgeable face. He said, "Oh God, help her. Damn me, I deserve it, but let her live for ever." This was the love he should have felt for every soul in the world: all the fear and the wish to save concentrated unjustly on the one child. (*Part Three, Chap. 4*)

40. - People had died for him, they had deserved a saint, and a tinge of bitterness spread across his mind for their sake that God hadn't thought fit to send them one. (. . .) He thought of the cold faces of the saints rejecting him. (*Part Three, Chap. 4*)

41. - He turned furiously towards the bed. "You don't mind," he said, "do you - running away and leaving *her* . . ."

"It wasn't my fault. If you'd been at home . . ." She began to cry hunched up under the mosquito-net. (*Part Four*)

42. - "But the odd thing is - the way she went on afterwards - as if he'd told her things."

"Darling," Mrs. Fellows repeated, with harsh weakness from the bed, "your promise."

"Yes, I'm sorry. I was trying, but it seems to come up all the time." (*Part Four*)

43. - Seems she had got religion of some kind. Some sort of a group - Oxford. What would she be doing in Oxford? (*Part Four*)

44. - He was trying to say something: what was the phrase they were always supposed to use? That was routine too, but perhaps his mouth was too dry, because nothing came out except a word that sounded like 'Excuse'. (*Part Four*)

45. - "He had a funny smell," one of the little girls said.

"You must never say that again," the mother said. "He may be one of the saints." (*Part Four*)

46. - He unlocked the heavy iron door and swung it open. A stranger stood in the street, a tall pale thin man with a rather sour mouth, who carried a small suitcase. (*Part Four*)

47. - ...suddenly lowering his voice he said to the boy, "I am a priest."

"You?" the boy exclaimed.

"Yes," he said gently. "My name is Father -" (*Part Four*)

'The Listener' (1940)

48. - There is the same effect of noise and confusion, of puppets blown into absurd attitudes by the wind of disaster. (*Review of The Last Decade by Malcolm Muggeridge, 14 March*)

'The Spectator' (1940)

49. - ...; others (. . .) moved on a little later carrying their personal histories with them like unopened letters;... (*'The Strays', Oct. 25, p. 414, under his pseudonym Henry Trench*)

50. - I have always suspected dogs: solid, well-meaning, reliable, they seem to possess all the least attractive human virtues. (*'Great Dog of Weimar', Nov. 8, p. 474*)

51. - Self-preservation is not the deepest instinct: we have learnt from childhood the Christian doctrine of the greater love. Mr. Priestley gave us this ideology:... ('A Lost Leader', Dec. 13, p. 646)

52. - When the war is over we may argue again about his merits as a novelist: for those dangerous months, when the Gestapo arrived in Paris, he was unmistakably a great man. (*ibid.*)

'The Spectator' (1941)

53. - We have since those days [*the last-war years*]---superficially at any rate---toughened: our literature has become less fanciful and self-pity is less prominent;... ('The Theatre', Jan. 24, p. 87)

54. - ...---the dramatist's hand has fallen in the first minute firmly on our shoulder and holds us inexorably to our seat. (*ibid.*, on reviewing "Dear Brutus")

55. - Literature is always the best propaganda because literature is accurate. ('Domestic War', March 28, p. 350)

56. - Trivial comedies are better than shallow tragedies. ('The Theatre', Apr. 11, p. 395)

57. - ...applause like damp hand-clasps. ('The Theatre', Apr. 18, p. 424)

58. - The English theatre is sometimes as elusive as the snark: the Elizabethan owed so much to Italy; the Restoration to Spain, and afterwards the French, the Russians and the Norwegians took a hand, until the poor thing seems rather like a corpse in an air-raid, almost inextricably mixed up with its surroundings. ('The Theatre', Apr. 25, p. 447)

59. - ...the smart [*Noël*] Coward comedies like too expensive cigarette-cases,... (*ibid.*)

60. - ...what is left is the March Hare. And that is very English, too. (*ibid.*, on reviewing "Women Aren't Angels")

61. - ...Miss Molly Hamley-Clifford as the monstrous Auntie Dee, with an appetite for food as insatiable as her brother's for drink, and a bosom like a map of the world spread out on a classroom-wall. ('The Theatre', May 2, p. 472, on reviewing "Under One Roof")

62. - ...; we are always aware that Dostigaeff has escaped from the hard-and-fast categories of revolutionary good and evil, and is reporting to a god of his own. ('The Theatre', June 13, p. 630, on reviewing "Dostigaeff and the Others")

63. - ...death is a tricky subject; nobody (. . .) will deny that death may be an admirable subject for fooling, but the fooling has to be on an impersonal level---we mustn't be allowed to take the corpse seriously. ('The Theatre', July 11, p. 34, on reviewing "Blithe Spirit")

64. – There was the usual bad ballet (when will revue producers realise that ballet is not something you can give in small and inexpert doses before the interval?),... (*'The Theatre'*, July 25, p. 82, on reviewing "The New Ambassadors Revue")

British Dramatists (1942)

65. - ..., just as Henry James in his later novels chose ugly names for his heroins:...

The Ministry of Fear (1943)

66. - "The reconciliations--you wouldn't believe human nature could be so contrary. (*Book One, Chap. Two, 1*)

67. - Rowe said: "A murderer is rather like a peer: he pays more because of his title.... (*Book One, Chap. Two, 2*)

68. - "Habit," her brother teased her.

She said with sudden anger: "One of these old English characteristics you study so carefully." (*Book One, Chap. Three, 2*)

69. - "My little boy wouldn't hurt a beetle." (It was a way she had, always to get the conventional phrase just wrong.) (*Book One, Chap. Four*)

70. - ..the dull thud of tennis-balls, and between the leaves he could see moth-like movements of white dresses. (*Book One, Chap. Four*)

71. - He always bit on the word murder as you bite a sore spot on the tongue: he never used the word without self-accusation. (*Book One, Chap. Five, 1*)

72. - Perhaps if they had hanged him he would have found excuses for himself between the trap-door and the bottom of the drop,... (*Book One, Chap. Five, 1*)

73. - ...his small domineering wife who played hockey. (Their mantelpiece was crowded with the silver trophies of her prowess.) (*Book One, Chap. Five, 2*)

74. - Once a man started killing his wife, she would have ungrammatically thought, you couldn't tell where it would stop. (*Book One, Chap. Five, 2*)

75. - He had the impression that she didn't tell lies. She might have a hundred vices, but not the commonest one of all. (*Book One, Chap. Six, 2*)

76. - Ahead of him was the green baize door he had never seen opened, and beyond that door lay the sick bay. He was back in his own childhood, breaking out of dormitory, daring more than he really wanted to dare, proving himself. (*Book Two, Chap. Two, 1*)

77. - It frightened him in the same way as birds frightened him when they beat up and down in closed rooms. (*Book Two, Chap. Two, 2*)

78. - It was like the underside of a stone: you turned up the bright polished nursing home and found beneath it this. (*Book Two, Chap. Two, 2*)

79. - ..., Damien among the lepers. . . ." (*Book Three, Chap. One, 2*)

80. - Very far away this time there was a pad, pad, pad, like the noise a fivesball makes against the glove,... (*Book Four, Chap. One, 2*)

The Green Child (1946)

81. - If art is always the resolution of a combat, here is surely the source of Mr. Read's finest work. (*'Introduction', March*)

82. - Glory, it must be remembered, is not merely martial glory, or ambition. (*'Introduction', March*)

83. - It is the same sense of glory that impelled Christian writers to picture the City of God---both are fantasies, both are expressions of a dream unattainable by the author. (*'Introduction', March*)

'The New Statesman and Nation' (1946)

84. - Perhaps realisation always provides less sympathetic material for autobiography than hope. (*'The Two Maritains', p. 72; Jan. 26*)

85. - Roman Catholicism takes extraordinary different forms in different countries. One can contrast, say, the harsh, dusty, passionate religion of Mexico with the naive cleanly religion of the English minority: in the France of Bloy and Péguy and the young [Raissa] Maritain there is an unmistakable taint of the Third Republic;... (*'TTM', p. 72; s.d. – on discussing Adventures in Grace by Raissa Maritain*)

86. - The members of each circle are exasperated by the fact that *their* Catholicism is not universal---... (*'TTM', p. 72; s.d. – same book*)

Nineteen Stories (1947)

87. - We came up over the little humpbacked bridge and passed the almshouses. When I was five I saw a middle-aged man run into one to commit suicide; he carried a knife, and all the neighbours pursued him up the stairs. (*'The Innocent', 1937*)

88. - The first houses were all new. I resented them. They hid things like fields and gates I might have remembered. It was like a map which had gone wet in the pocket and pieces had stuck together; when you opened it there were whole patches hidden. (*'The Innocent', 1937*)

89. - It was a shock to see by its diminutive flame a picture of crude obscenity. (. . .) it might have been drawn by a dirty-minded stranger on a lavatory wall. All I could remember was the purity, the intensity, the pain of that passion. (*'The Innocent', 1937*)

90. - He said, "Of course we neither of us believe in God, but there may be a chance, and it's company, going together like that." He added with pleasure, "It's a gamble."... ('A Drive in the Country', 1937)

91. - "They call it a suicide pact. It's happening all the time." ('A Drive in the Country', 1937)

92. - But when the real shot came, it was quite different: a thud like a gloved hand striking a door and no cry at all. She didn't notice it at first and afterwards she thought that she had never been conscious of the exact moment when her lover ceased to exist. ('A Drive in the Country', 1937)

93. - In the distance a dance orchestra had been playing "The Lambeth Walk" (how tired one got of that tune in 1938 with its waggery and false bonhomie and its "ois")... ('Alas, Poor Maling', 1940)

94. - ...because I realised that I had already dealt with the main character in a story called *England Made Me*. Hands, I realised, had the same origin as Anthony Farrent in that novel. ('The Other Side of the Border', 1936, 'Note')

95. - Denton of Part One on the other hand, which is the town in the Home Counties where I was born and brought up, seems to me right. ('The Other Side of the Border', 1936, 'Note')

96. - He walked out past the rhododendrons and the forgotten graves into Metroland. Denton sprawled in red villas up the hillside, but there remained in the long High Street, between the estate agents, the cafés and the two super-cinemas, dwindling signs of the old market town--- there was the crusader's helmet in the church. ('The Other Side of the Border', 1936, Part One, 2)

97. - ..., the Norman castle (a tiny piece of ruined wall scheduled as an ancient monument),... ('The Other Side of the Border', 1936, Part One, 3)

98. - ..., sitting among the gorse bushes on the common watching the cars go by like common life on the road at the bottom of the hill. ('The Other Side of the Border', 1936, Part One, 3)

99. - ...; a one-armed boy in Sierra Leone kneeling at Benediction in a tin church who had cut his own arm off with a knife when he had broken it gathering palm nuts;... ('The Other Side of the Border', 1936, Part One, 4)

100. - A man in a bowler hat ran by with a suitcase calling out to someone behind, "We'll be late. We'll be late." ('The Other Side of the Border', 1936, Part One, 4)

101. - When you cross over from British Territory, you go back a hundred years. To the time of Stanley, Livingstone," Mr. Danvers said, inaccurately, squinting at his notes. ('The Other Side of the Border', 1936, Part One, 5)

102. - ...and with an uncertain swagger, he moved down the Metroland High Street, past the Moorish super-cinema, the dead Crusader and the Tudor Café towards his only listeners. ('The Other Side of the Border', 1936, Part One, 6)

'The New Statesman and Nation' (1947)

103. - The novelist is the victim of a passion. (*'Books in General'*, p. 292; *Oct. 11* – on discussing *A Treatise on the Novel* by Robert Liddell)

104. - By comparison with the lyric poet's or the painter's, the novelist's life is a despairing one. (*'BiG'*, p. 292; *s.d. – s.b.*)

105. - He [Liddell] established Henry James and Flaubert like monitory statues in the forecourt of our minds, but we felt that expulsion would not necessarily follow a sufficiently studied act of rebellion. (*'BiG'*, p. 292; *s.d. – s.b.*)

The Heart of the Matter (1948)

106. - Bribes---which were known respectably as dashes---would pass to and fro:.... (*Book 1, Part 1, Chap. I, 2*)

107. - "Ticki, I sometimes think you just became a Catholic to marry me.... (*Book 1, Part 1, Chap. I, 3*)

108. - ...he swung his great empty-sounding bell to and fro, Ho, ho, ho, like a leper proclaiming his misery. (*Book 1, Part 2, Chap. I, 2*)

109. - Scobie always remembered how she was carried into his life on a stretcher grasping a stamp-album with her eyes fast shut. (*Book 2, Part 1, Chap. I, 2*)

110. - "Father," he prayed, "give her peace. Take away my peace for ever, but give her peace." (*Book 2, Part 1, Chap. I, 3*)

111. - A memory that he had carefully buried returned and taking out his handkerchief he made the shadow of a rabbit's head fall on the pillow beside her. "There's your rabbit," he said, "to go to sleep with. It will stay until you sleep. Sleep." The sweat poured down his face and tasted in his mouth as salt as tears. "Sleep." He moved the rabbit's ears up and down, up and down. Then he heard Mrs. Bowles's voice, speaking low just behind him. "Stop that," she said harshly, "the child's dead." (*Book 2, Part 1, Chap. I, 3*)

112. - "... Batty Davis, so called because of his insane rages... (*Book 2, Part 1, Chap. I, 4*)

113. - "Oh, you are unbearable. You are too damned honest to live." (*Book 2, Part 1, Chap. I, 5*)

114. - It seemed to Scobie later that this was the ultimate border he had reached in happiness: being in darkness, alone, with the rain falling, without love or pity. (*Book 2, Part 1, Chap. II, 1*)

115. - "I don't know how to put it, Father, but I feel---tired of my religion. (...)" "I'm not sure that I even believe." (*Book 2, Part 1, Chap. II, 5*)

116. - It seemed to him for a moment that God was too accessible. There was no difficulty in approaching Him. (. . .) Looking up at the Cross he thought, He even suffers in public. (*Book 2, Part 1, Chap. II, 5*)

117. - I got one cable just after breakfast. (. . .) “The cable said, *Catherine died this afternoon no pain God bless you*. The second cable came at lunch-time. It said, *Catherine seriously ill. Doctor has hope my diving*. (. . .) ‘Diving’ was a mutilation---I suppose for ‘darling’. (*Book 2, Part 1, Chap. III, 1*)

118. - ...he watched her with sadness and affection and enormous pity... (*Book 2, Part 1, Chap. III, 1*)

119. - Harris skimmed through the accounts of Five Matches, a fantasy called the “Tick of the Clock” beginning *There was once a little old lady whose most beloved possession*. . . . (*Book 2, Part 2, Chap. I, 1*)

120. - “Never mind, Ticki.” Carelessly she sentenced him to eternal death. “We can go any day.” (*Book 3, Part 1, Chap. I, 2*)

121. - But with open mouth (the time had come) he made one last attempt at prayer, “Oh God, I offer up my damnation to you. Take it. Use it for them,” and was aware of the pale papery taste of his eternal sentence on the tongue. (*Book 3, Part 1, Chap. II, 2*)

122. - I believe, I tell you. I believe that I’m damned for all eternity---unless a miracle happens. (*Book 3, Part 1, Chap. III, 1*)

123. - As they kissed he was aware of pain under his mouth like the beating of a bird’s heart. (*Book 3, Part 2, Chap. I, 1*)

124. - It seemed to him as though someone outside the room were seeking him, calling him, and he made a last effort to indicate that he was here. (*Book 3, Part 2, Chap. III, 2*)

125. - ..., and all the time outside the house, outside the world that drummed like hammer blows within his ear, someone wandered, seeking to get in, someone appealing for help, someone in need of him. (*Book 3, Part 2, Chap. III, 2*)

126. - He said aloud, “Dear God, I love . . .” but the effort was too great and he did not feel his body when it struck the floor... (*Book 3, Part 2, Chap. III, 2*)

‘*The New Statesman and Nation*’ (1948)

127. - ...with a slang that rings as falsely on the page as an obscenity in a parson’s mouth,... (‘*From Feathers to Iron*’, p. 14; Jan. 3 – on discussing *Robert Louis Stevenson* by Lettice Cooper)

128. - ...the argument whether or not art could “compete” with life... (‘*Kensington to Samoa*’, p. 468; Nov. 27 – on discussing *Henry James and Robert Louis Stevenson: A Record of Friendship and Criticism* by ed. Janet Adam Smith)

Graham Greene: témoin des temps tragiques (1949)

129. - When I consider with what care and subtlety you have studied my books I feel like an imposter who has come to a party given in honour of someone else. ('Foreword' [*letter*], translated by Rudolf E. van Dalm)

130. - ... - one is not aware of one's epoch. It envelopes us: the air we inhale is the vintage of the year. (*ibid.*)

'The Month' (1949)

131. - A man like Titus Oates occurs like a slip of the tongue, disclosing the unconscious forces, the night side of an age we might otherwise have thought of in terms of Dryden discussing the art of dramatic poesy,... ('Dr. Oates of Salamanca', *Dec.*, p. 419)

132. - If we wished to present a portrait of evil in human terms it would be hard to find a more absolute example than the Salamanca doctor. (*ibid.*)

133. - ...tears are more becoming after a crime than at the moment of commission. (*ibid.*, p. 420)

134. - ...

And love comes like a memory
Of a face that is not this face, and a hand
That is not this hand,
Though it was not lies he told her
When he cried, "I love, I love,"
... ('Behind the Tight Pupils', *July*, p. 7)

The Fifties

The Third Man and The Fallen Idol (1950)

1. - That was what he always whistled when he had something on his mind. It was his signature tune.” (*Chap. 2*)
2. - He came to one of those newspaper kiosks and for a moment moved out of sight. (. . .) He’d simply vanished.” (*Chap. 12*)

(The Fallen Idol)

3. - *The Fallen Idol* unlike *The Third Man* was not written for the films. (. . .) It was published as *The Basement Room* in 1935... (‘Preface’)
4. - The snake was mine (I have always liked snakes),... (‘Preface’)
5. - He could go anywhere, even through the green baize door... (*1*)
6. - “I loved some of those damned niggers. (. . .) There they’d be laughing, holding hands; they liked to touch each other; it made them feel fine to know the other fellow was round. (. . .) but it wasn’t love; it didn’t mean anything we could understand.” (*1*)
7. - ...; the green baize door shut off that world. (*2*)

‘*Dieu Vivant*’ (1950)

8. - You know how it is with authors – in conversation we feel embarrassed at talking about our own books and are apt to try and cut the conversations short by an abrupt half-truth. (*p. 151, No. 17, 4e trimestre*)
9. - ...at the moment of death even an expression of sexual love comes within the borders of charity. (*p. 152, No. 17, 4e trimestre*)

‘*The New Statesman and Nation*’ (1950)

10. - The story is set in the eighteenth century, and the period falls like a dead hand over the prose. (‘Books in General’, *p. 101; Jan. 28 – on discussing The Complete Plays of Henry James by ed. Leon Edel*)

The End of the Affair (1951)

11. - ...if I had believed then in a God,... (*Book 1, 1*)

12. - If hate is not too large a term to use in relation to any human being, I hated Henry---I hated his wife Sarah too. (. . .) So this is a record of hate far more than of love,... (*Book 1, I*)

13. - ...then I have an enormous wish to believe in the saints, in heroic virtue. (*Book 1, I*)

14. - I did my daily five hundred words,... (*Book 1, II*)

15. - The best advertisement, you know,"---he slid the *cliché* in like a thermometer---"is a satisfied client." (*Book 1, II*)

16. - ..., I wished I had been able to whistle a tune, something jaunty, adventurous, happy; but I have no ear for music. (*Book 1, V*)

17. - Over twenty years I have probably averaged five hundred words a day for five days a week. I can produce a novel in a year, and that allows time for revision and the correction of the typescript. I have been always very methodical and when my quota of work is done, I break off even in the middle of a scene. Every now and then during the morning's work I count what I have done and mark off the hundreds on my manuscript. No printer need make a careful cast-off of my work, for there on the front page of my typescript is marked the figure--83,764. When I was young not even a love affair would alter my schedule. A love affair had to begin after lunch, and however late I might be in getting to bed---so long as I slept in my own bed---I would read the morning's work over and sleep on it. Even the war hardly affected me. (*Book 1, VI*)

18. - When the moment came, I had to put my hand gently over her mouth to deaden that strange sad angry cry of abandonment, for fear Henry should hear it overhead. (*Book 2, I*)

19. - There was one code word I did remember---'onions'. That word had been allowed in our correspondence to represent discreetly our passion. Love became 'onions', even the act itself 'onions'. (*Book 2, II*)

20. - I am a jealous man---it seems stupid to write these words in what is, I suppose, a long record of jealousy, jealousy of Henry, jealousy of Sarah and jealousy of that other whom Mr. Parkis was so maladroitly pursuing. (*Book 2, II*)

21. - It was the first night of what were later called the V1's in June 1944. (*Book 2, V*)

22. - "Oh God," she said, "you're alive." (*Book 2, V*)

23. - ...I began quite seriously to think of suicide. I even set a date, and I saved up my sleeping pills with what was almost a sense of hope. (*Book 2, VI*)

24. - ...I said, I will believe. Let him be alive, and I *will* believe. Give him a chance. Let him have his happiness. Do this and I'll believe. (. . .) I said very slowly, I'll give him up forever, only let him be alive with a chance,... (*Book 3, II*)

25. - I don't mind my pain. It's their pain I can't stand. Let my pain go on and on, but stop theirs. (*Book 3, VII*)

26. - If I could love a leper's sores, couldn't I love the boringness of Henry? But I'd turn from the leper if he were here, I suppose, as I shut myself away from Henry. (*Book 3, VII*)

27. - I shut my eyes and put my mouth against the mark. I felt sick for a moment because I fear deformity, (. . .) and I thought I am kissing pain and pain belongs to You as happiness never does. I love You in Your pain. (*Book 3, VII*)

28. - When I ask You for pain, You give me peace. Give it him too. Give him my peace---he needs it more. (*Book 3, VII*)

29. - In the morning I set myself a minimum of seven hundred and fifty words on the novel, but usually I managed to get a thousand done by eleven o'clock. (*Book 4, II*)

30. - I went to a priest two days ago before you rang me up and I told him I wanted to be a Catholic. (*Book 5, I*)

31. - I've caught belief like a disease. I've fallen into belief like I fell in love. (*Book 5, I*)

32. - "Did you feel it was a failure?"
"I feel that about all my books. (*Book 5, II*)

33. - Father Crompton produced a formula. He laid it down like a bank note. "We recognise the baptism of desire." It lay there between us waiting to be picked up. Nobody made a move. (*Book 5, III*)

34. - ...---I hadn't after all 'seen the last' of Sarah, and I thought dully, so it was her smoke that was blowing over the suburban gardens. (*Book 5, IV*)

35. - I had thought jealousy was quite dead: (. . .) but the sight of Dunstan woke for a few seconds the old hatred. (*Book 5, IV*)

36. - Anyway he did it there and then, and we caught the bus back to lunch."

"Did what?"

"Baptized her a Catholic."

"Is that all?" I asked with relief.

"Well, it's a sacrament---or so they say."

"I thought at first you meant that Sarah was a real Catholic."

"Well, you see, she was one, only she didn't know it. (*Book 5, IV*)

37. - ...I hate you and your imaginary God because you took her away from all of us." (*Book 5, VII*)

38. - ..., I hate the craftsman's mind in me so greedy for copy that I set out to seduce a woman I didn't love for the information she could give me,... (*Book 5, VII*)

39. - He didn't reply but took the handkerchief away. There was no ugliness to hide. His skin was fresh and young except for a small blue patch no larger than a half-crown. (. . .)

"Operation?"

"Not exactly." He added unwillingly, "It was done by touch." (*Book 5, VIII*)

40. - Nobody treated my face. It cleared up, suddenly, in a night.” (*Book 5, VIII*)

The Lost Childhood and other essays (1951)

41. - The memory of that nocturnal game on the edge of life haunted me for years, until I set it to rest at last in one of my own novels with a game of poker played in remotely similar circumstances. (*Part 1, ‘The Lost Childhood’*)

42. - ..., and above all other books at that time of my life *King Solomon’s Mines*.

This book did not perhaps provide the crisis, but it certainly influenced the future. (*Part 1, ‘The Lost Childhood’*)

43. - Gagool I could recognize - didn’t she wait for me in dreams every night in the passage by the linen cupboard, near the nursery door? and she continues to wait, when the mind is sick or tired, though now she is dressed in the theological garments of Despair (. . .) Yes, Gagool has remained a permanent part of the imagination,... (*Part 1, ‘The Lost Childhood’*)

44. - But when - perhaps I was fourteen by that time - I took Miss Marjorie Bowen’s *The Viper of Milan* from the library shelf, the future for better or worse really struck. (*Part 1, ‘The Lost Childhood’*)

45. - In his poem ‘Germinal’ A.E. wrote:

(. . .) In the lost boyhood of Judas
Christ was betrayed. (*Part 1, ‘The Lost Childhood’*)

46. - ...an expression of the ruling fantasy which drove him to write: a sense of evil religious in its intensity. (*Part 2, ‘Henry James: The Private Universe’*)

47. - His egotists, poor souls, are as pitiable as Lucifer. (*Part 2, ‘Henry James: The Private Universe’*)

48. - ...it is in the final justice of his pity, the completeness of an analysis which enabled him to pity the most shabby, the most corrupt, of his human actors,... (*Part 2, ‘Henry James: The Private Universe’*)

49. - When I was a child I used to be horrified by Carroll’s poem *The Hunting of the Snark*. The danger that the snark might prove to be a boojum haunted me from the first page,... (*Part 2, ‘Walter de la Mare’s Short Stories’*)

50. - ...a book took place not only from the point of view but in the brain of a character and events were remembered not in chronological order, but as free association brought them to mind. (*Part 2, ‘Ford Madox Ford’*)

51. - It is curious that Beatrix Potter’s method of paragraphing has never been imitated. (*Part 2, ‘Beatrix Potter’*)

52. - The beard and the biretta won - he was an eccentric too. (*Part 3, ‘Eric Gill’*)

53. - Reading *No Place Like Home* by Beverley Nichols I found myself thinking of Guy Walsingham, the author of *Obsessions*, (. . .) It will be remembered how Mr. Morrow, of *The Tatler*, interviewed her, for Guy Walsingham was a woman, (. . .) For all I know Mr. Nichols may be another Mr. Walsingham, a middle-aged and maiden lady, so I picture the author, connected in some way with the Church:... (*Part 3, 'Portrait of a Maiden Lady'*)

54. - I can remember very clearly the afternoon I found the revolver in the brown deal corner cupboard in the bedroom which I shared with my elder brother. It was the early autumn of 1922. I was seventeen and terribly bored and in love with my sister's governess - one of those miserable, hopeless, romantic loves of adolescence that set in many minds the idea that love and despair are inextricable and that successful love hardly deserves the name. (*Part 4, 'The Revolver in the Cupboard'*)

55. - It has only recently occurred to me that they may have been blanks; I always assumed them to be live ammunition,... (*Part 4, 'The Revolver in the Cupboard'*)

56. - One man would slip a charge into a revolver and turn the chambers at random, and his companion would put the revolver to his head and pull the trigger. The chance, of course, was six to one in favour of life. (*Part 4, 'The Revolver in the Cupboard'*)

57. - I emerged from those delightful months in London spent at my analyst's house - perhaps the happiest months of my life -... (*Part 4, 'The Revolver in the Cupboard'*)

58. - There had been, for example, perhaps five or six years before, the disappointing morning in the dark room by the linen cupboard on the eve of term when I had patiently drunk a quantity of hypo under the impression that it was poisonous: on another occasion the blue glass bottle of hay fever lotion which as it contained a small quantity of cocaine had probably been good for my mood: the bunch of deadly nightshade that I had eaten with only a slight narcotic effect: the twenty aspirins I had taken before swimming in the empty out-of-term school baths (I can still remember the curious sensation of swimming through wool):... (*Part 4, 'The Revolver in the Cupboard'*)

59. - ...this was not suicide, whatever a coroner's jury might have said of it: it was a gamble with six chances to one against an inquest. (*Part 4, 'The Revolver in the Cupboard'*)

60. - I put the muzzle of the revolver in my right ear and pulled the trigger. (*Part 4, 'The Revolver in the Cupboard'*)

61. - I went home and put the revolver back in the corner cupboard.

The odd thing about this experience was that it was repeated several times. (*Part 4, 'The Revolver in the Cupboard'*)

62. - I wrote a very bad piece of free verse (. . .) describing how, (. . .) I would 'press the trigger of a revolver I already know to be empty'. This piece of verse I would leave permanently on my desk, so that if I lost my gamble, there would be incontrovertible evidence of an accident, and my parents, I thought, would be less troubled than by an apparent suicide - or than by the rather bizarre truth. (*Part 4, 'The Revolver in the Cupboard'*)

63. - The nightly routine of sirens, barrage, the probing raider, the unmistakable engine ('Where are you? Where are you? Where are you?'),... (*Part 4, 'At Home'*)

(John Gerard)

John Gerard: the autobiography of an Elizabethan (1951)

64. - There is one portrait in this gallery one sadly misses. On 14th April 1597 five men reported on their examination of Gerard in the Tower: only two of them were known to Gerard, but one, we learn from Father Caraman, was Francis Bacon. For a moment one would like to imagine oneself a follower of the Baconian heresy and to believe that it was William Shakespeare who faced Gerard across the board, for isn't there one whole area of the Elizabethan scene that we miss even in Shakespeare's huge world of comedy and despair? The kings speak, the adventurers speak (. . .), the madmen and the lovers, the soldiers and the poets, but the martyrs are quite silent---one might say that the Christians are silent except for the diplomatic tones of a Wolsey or Pandulpho or the sudden flash of conscience in Hamlet's uncle at prayers. (. . .) One might have guessed from Shakespeare's plays that there was a vast vacuum where the Faith had been--- (. . .): we come out of the brisk world of Chaucer into the silence of Hamlet's court after the Prince's departure, out of the colours of Canterbury into the grey world of Lear's blasted heath. ('Introduction')

65. - If Shakespeare had sat where Bacon had sat and given the orders for the torture, one wonders whether into the great plays (. . .) there would have crept a more profound doubt than Hamlet's, a sense of a love deeper than Romeo's. ('Introduction')

'The New Statesman and Nation' (1951)

66. - She speaks to us in terms of "abandonment", but her abandonment always stops short of surrender, like a histrionic marble figure caught in a gesture not far removed from pride. ('Simone Weil', p. 372; Oct. 6 – on discussing *Waiting on God* by Simone Weil)

'The Tablet' (1951)

67. - ...when the doctrine of the Assumption, (. . .), is defined as a dogma, the Archbishops of Canterbury and York claim that the division of Christendom has been widened. ('Our Lady and Her Assumption "The Only Figure of Perfect Human Love"', 3 February)

68. - ...the conflict of science and religion always passes sooner or later: what remains is this mysterious savage war around the only figure of perfect human love. (*ibid.*)

69. - Words like Democracy and Liberty can be used in quite opposite senses without arousing attention: they go in and out of our ears like air. So with religious belief. The Supreme Being, the Trinity, the Creator of all things, such phrases may once have excited thought, but they do so no longer. Even the concrete name Christ has become so diluted, into the Great Teacher, the First Communist, and the like, that only a small amount of opposition is raised by the idea that Christ is God – it is rather like saying Truth is God. But the statement that Mary is the Mother of God remains something shocking, paradoxical, physical. (*ibid.*)

70. - Our opponents sometimes claim that no belief should be held dogmatically which is not explicitly stated in Scripture (ignoring that it is only on the authority of the Church we recognise certain Gospels and not others as true). (*ibid.*)

71. - ...: she is soul and glorified body (whatever that may be) in heaven (wherever that can be found). (*ibid.*)

72. - ...the attack on the Son has always come through the Mother. She is the keystone of Christian doctrine. If you wish to discredit the divinity of Christ you discredit the Virgin Birth; if you wish to discredit the manhood of Christ, you discredit the motherhood of Our Lady. (*ibid.*)

73. - ...(let me emphasise again that no Catholic is bound to believe even in the vision of St Bernadette, for a Saint can be deceived)... (*ibid.*)

74. - Devotion means simply an expression of love, and if we love enough, even in human terms, we gain courage. (*ibid.*)

75. - ...a dogma is only a definition of an old belief. It restricts the area of truth at the expense of legend or heresy,... (*ibid.*)

76. - Today the human body is regarded as expendable material, something to be eliminated wholesale by the atom bomb, a kind of anonymous carrion. (*ibid.*)

'The Month' (1951)

77. – The cinema has taught him [*Eric Ambler*] speed and clarity, the revealing gesture. When he generalizes it is as though a camera were taking a panning shot and drawing evidence from face after face,... (*'The Sense of Apprehension'*, July, p. 51)

78. – We miss the old excitement of thinking, “this *might* happen if we cross such-and-such a frontier or leave the train at such-and-such a station”; the imagination is no longer free because we *know*. Fact has killed legend. (*ibid.*)

79. – Mr. Ambler, we learn with pleasure, is writing a new book; perhaps he will have discovered a way to reintroduce the legendary into 1951. (*ibid.*)

The Best of Saki (1952)

80. - Life which turns its cruel side to most of us at an age when we have begun to learn the arts of self-protection took these two writers [Charles Dickens and Rudyard Kipling] by surprise during the defencelessness of early childhood. (*'Introduction'*, p. vii)

81. - ..., a four-years' absence from affection that in child-time can be as long as a generation (at four one is a small child, at eight a boy). (*'Introduction'*, p. viii)

'The New Statesman and Nation' (1952)

82. - The imagination has its own geography which alters with the centuries. Each continent in turn looms up on the horizon like a great rock carved with unintelligible hieroglyphics and symbols catching at the unconscious:... (June 21: 'Books in General', p. 745 – on discussing West African Explorers by ed. C. Howard)

83. - No other part of Africa has cast so deep a spell on Englishmen as the damp mists, the mangrove swamps, the malaria, the black water and yellow fever of the Coast (the only coast in the world dignified by a capital letter and needing no qualification). (*ibid.*)

84. - There is a sense all the time of Christian equality. The Moors are cruel---they are not savages. (*ibid.*)

85. - Intolerance in any country wounds freedom throughout the world. (Sept. 27: 'The Return of Charlie Chaplin', p. 344)

86. - Literature has no room for Peter Pans. (Oct. 4: 'The Entertainments of A.E.W. Mason', p. 381)

87. - Mason is interesting enough to deserve criticism,... (*ibid.*)

88. - Mr. Churchill sat with glum and monolithic patience under the erosion of words. (Nov. 22: 'London Diary', p. 593)

Essais Catholiques (1953)

89. - The tall crammed blocks of tenements show some sort of caricature of New York, of what America could possibly become after centuries of war and corruption. (It happened there some years ago, that a passer-by was killed because a pig fell on him from the balcony on the seventh storey; the balcony had served as a pigsty until it collapsed under the weight of the animal.) ('Les paradoxes du christianisme' [transl. from Dutch by Rudolf van Dalm])

90. - Pacelli has canonized the child Maria Goretti, who died forgiving her murderer. ('Le paradoxe du Pape'/'The Paradox of a Pope')

'The Listener' (1953)

91. - The father at my side said (. . .), 'You see, we are neutral here. This is God's territory'. I thought: it's a strange poor population God has in his kingdom, frightened, cold, starving: you'd think a great King would do better than that. But then, I thought, it's always the same wherever one goes---it's not the most powerful rulers who have the happiest populations. ('A Small Affair', August 20)

92. - The canal was full of bodies: I am reminded now of an Irish stew containing too much meat. The bodies overlapped: one head, seal grey, anonymous as a convict with a shaven skull, stuck up out of the water like a buoy. There was no blood: I suppose that had flowed away a long time ago. (*ibid.*)

93. - Even though my reason wanted the state of death, I was afraid like a virgin of the act. I would have liked death to come with due warning, so that I could prepare myself. For what? I didn't know that,... (*ibid.*)

94. - I thought for the first time, I hate war. (*ibid.*)

8 European Artists (1953)

95. - It is an imprudence, and often an impertinence, for the man who simply enjoys an art to discuss it. ('Introduction')

96. - ..., and it is always easier for the amateur to make generalisations. ('Introduction')

97. - Is it possible that the so-called obscurity which is supposed to attach to these artists – to Picasso especially – is really the obscurity of our own mood, our inability to recognise gaiety, enjoyment, freedom? ('Introduction')

'The New Statesman and Nation' (1953)

98. - The sexual relationship has this enormous value, that a bed contains a woman, a human being and not a sense of glory. It is impossible to be vague in bed, it is even difficult to be ambiguous. ('Books in General', p. 76; *July 18 – on discussing Henry James: The Untried Years. 1843-70 by Leon Edel*)

99. - *Moll Flanders* is fiction---a *Fanny Hill* suitably bowdlerized with passages of rather repugnant face-saving morality:... ('Vengeance of Jenny's Case', p. 642; *Nov. 21 – on discussing To Beg I Am Ashamed by Sheila Cousins*)

'The London Magazine' (1953)

100. - My experience of opium began in October 1951 when I was in Haiphong on the way to the Baie d'Along. A French official took me after dinner to a small apartment in a back street – I could smell the opium as I came up the stairs. It was like the first sight of a beautiful woman with whom one realizes a relationship is possible: somebody whose memory will not be dimmed by a night's sleep. ('A Few Pipes', *Dec. 31, Saigon*)

De Paradox van het Christendom (1954)

101. - My positive intention was, that Scobie, when he wanted to give his peace for the life of that child, said that in a truly meant prayer, and that he would also be heard. Though God cannot answer such a prayer to the extent that He would rob a human being of his peace for ever, yet it is my conviction, that such prayers will be heard, to test their sincerity, so that it will be certain whether or not they emanate from a passing impulse. ('Graham Greene to Marcel Moré', I, [1950]; *transl. from Dutch by Rudolf van Dalm*)

102. - In the French translation, Scobie's *last* prayer lost the meaning I gave to it. (. . .) I wanted it to be left aside completely, whether Scobie testifies his love of the two women or his love of God. (. . .) For when someone is dying , earthly love also becomes quite unselfish after all: there is then no longer any point in ambition or the prospect of giving and receiving joy. It is simply love then. Because of that, some confusion and uncertainty arise in the soul concerning the subject of that love. That is what I wanted to point out. ('Graham Greene to Marcel Moré', II, [1950]; transl. from Dutch by Rudolf van Dalm)

Twenty-One Stories (1954)

103. - "I want to see what your God tastes like." ('The Hint of an Explanation', 1948)

'The London Magazine' (1954)

104. - Sometimes one wonders why one bothers to travel,... ('A Few Pipes', Jan. 12, Vientane)

105. - ...General de Lattre sat on the sofa holding his wife's hand. If I had known he was a dying man I would have perceived again the hero I had met a year before. Now he seemed only the General whose speeches were too long, whose magic had faded, whom his Colonels criticized – a dying flame looks like smoke. ('The General and the Spy', Aug., p. 28)

Father Six: Parish Priest and Viceroy (1954)

106. - ..., the fresh green of the new rice shoots washed in a flat gold light as the sun sank, a landscape like Holland, except for (. . .) the churches that "stood in" for windmills. ('Introduction', p. v)

107. - To return to a place is always happier than a first visit,... (*p. v*)

108. - ...the heroic girl tortured by the rattling rosary of a fidgety nun. (*p. vii*)

'The New Statesman and Nation' (1954)

109. - It is a sad thing about small nationalities that like a possessive woman they trap their great men: Walter Scott, Stevenson, Burns, Livingstone---all have to some extent been made over by their countrymen, they have not been allowed to grow or to diminish with time. ('Books in General', p. 411; Oct. 2 – on discussing *Livingstone's Travels* by ed. Dr. James I. Macnair)

110. - Does it come from a Scottish upbringing---this ability to feel regret without remorse, to pardon oneself and accept one's weakness, the ability to leave oneself to God? (*ibid.*)

111. - It was to Stanley and his Maxim guns and rawhide whips that the future in East Africa belonged, and it was Stanley's methods that left a legacy of hate and distrust throughout Africa. (*ibid.*, *p. 412*)

'The Tablet' (1954)

112. - ...a French colonel (. . .) took me to a performance of *Le Cid* in French, (. . .) there was a continuous ripple of laughter (. . .) probably (. . .) caused by the presence of real women on the stage (as unknown in the Eastern theatre as it was in Elizabethan England)... (*'Catholics at War: Extracts from an Indo-China Journal'*, 8 January)

113. - The Church seemed to give a model for the politicians – Christianity can survive without Europe. Why not trust the people? (*ibid.*, 9 January)

114. - Why is it one is not more thankful for life? (. . .) it is too difficult to thank God with any sincerity for this gift of life. (*ibid.*)

115. - ...the awful tiredness that comes from hospitality – the strain of politeness and friendliness in the absence of companionship. Then one longs most to be with the people one loves, the people with whom it is possible to be silent. (*ibid.*)

116. - ...a Mass more gay than any I have seen outside Vienna. (. . .) One was worlds away from the dull bourgeois Masses of France and England, the best clothes and the beadle, and the joyless faces and the Gregorian chants. This was a Mass to be enjoyed, and why not? The sacrament is too serious for us to compete in seriousness. Under the enormous shadow of the cross it is better to be gay. (*ibid.*, 10 January)

Loser Takes All (1955)

117. - Then the pendulum swung again... (*Part One*, 5)

118. - They looked, some of them, like opium smokers, dehydrated. (*Part One*, 6)

The Quiet American (1955)

119. - “Pyle est mort. Assassiné.”

She put the needle down and sat back on her heels, looking at me. There was no scene, no tears, just thought---the long private thought of somebody who has to alter a whole course of life. (*Part I*, Ch. I)

120. - Not more than four women have had any importance to me---or me to them. (*Part 2*, Ch. II, 3)

121. - “If somebody asked you what your deepest sexual experience had been, what would you say?”

I knew the answer to that. “Lying in bed early one morning and watching a woman in a red dressing-gown brush her hair.” (*Part 2*, Ch. II, 3)

122. - “Was Phuong the girl in the red dressing-gown?” (. . .)

“No,” I said, “that woman came earlier. When I left my wife.” (*Part 2*, Ch. II, 3)

123. - ...---I had always hated and feared the thought of drowning. (*Part 2, Ch. II, 4*)

124. - I began---almost unconsciously---to run down everything that was American. (*Part 3, Ch. I, 2*)

125. - The legless torso at the edge of the garden still twitched, like a chicken which has lost its head. From the man's shirt, he had probably been a trishaw-driver. (*Part 3, Ch. II, 2*)

'The Listener' (1955)

126. - The gun gave a single burst of tracer, and the sampan blew apart in a shower of sparks; we didn't even wait to see our victims struggling to survive, but climbed and made for home. I thought again, as I had thought when I saw a dead child in a ditch at Phat-Diem, 'I hate war'. (*'A Memory of Indo-China', Sept. 15*)

127. - I put on my earphones for the pilot to speak to me. He said 'We will make a little detour. The sunset is wonderful on the Calcaire. You must not miss it', he added kindly, like a host who is showing the beauty of his estate; and for a hundred miles we trailed the sunset over the Baie d'Along. (. . .) and the wound of murder ceased to bleed. (*'A Memory of Indo-China', Sept. 15*)

'The Studio' (1955)

128. - May I disclaim altogether the authorship of the line 'In Switzerland, they have had 1500 years of democracy and peace. What has it produced? The Cuckoo-clock'! This line was inserted into the shooting script after I had done my work and I believe the author was Mr Orson Welles. (*'Letter to the Editor', April '55, p. 127*)

'New Republic' (1955)

129. - The city [*Hanoi*] had lost its natural voice---horns, gears changing, brakes, rubber skidding on a wet road: it was like London during the blitz,... (*'Last Act in Indo-China', May 9, p. p*)

130. - General Bay Vien, (. . .) opened a great new brothel containing about 400 girls---a brothel like a shabby garden city, little houses set among shrubs and flower beds, neon lighted so that the faces of girls and flowers have the appearance of unhealthy sweets. (*ibid., p. 10*)

131. - General Trinh Minh The, (. . .) who a few months ago disposed of two French officers on one sharpened bamboo---a local form of *shaslik*. (*ibid.*)

132. - ...the babies lie under meat safes to keep the flies away. (*ibid., p. 11*)

'The London Magazine' (1956)

133. - ...poetry is a better medium for hatred than prose. (. . .) For hatred is an obsession, hatred confines, hatred is monotonous --... (*Review of Rudyard Kipling. His Life and Work by Charles Carrington, March*)

Time and Tide Anthology (1956)

134. - There is something just a little unsavoury about a safe area – as if a corpse were to keep alive in some of its members, the fingers fumbling or the tongue seeking to taste. (*'Preparation for Violence' [1940]*)

135. - ...: green glass strewn on the pavement (all broken glass seems green)... (*'Preparation for Violence' [1940]*)

From the Third Programme: A Ten-years' Anthology (1956)

136. - If a man sets up to be a teacher he has duties and responsibilities to those he teaches, and the prophet, I suppose, towards the unborn. (*'The Artist in Society: an exchange of views', p. 102 : 13-16*)

137. - First, I would say there are certain human duties I owe in common with the greengrocer or the clerk: that of supporting my family, if I have a family; of not robbing the poor, the blind, the widow or the orphan; of dying if the authorities demand it – it is the only way to remain independent. The conscientious objector is forced to become a teacher in order to justify himself. These are our primitive duties as human beings. (*'TAiS', p. 102 : 19-26*)

138. - ... I fear there are at least two duties the novelist owes: to tell the truth as he sees it and to accept no privileges from the State. I don't mean anything flamboyant by the phrase 'telling the truth'; I don't mean exposing anything; by truth I mean accuracy. It is largely a matter of style. (*'TAiS', p. 102 : 31 – p. 103 : 4*)

139. - The other duty – to accept no privileges – is equally important. The State's interest in Art is far more dangerous than its indifference. (*'TAiS', p. 103 : 14-16*)

140. - ..., that is a duty the artist unmistakably owes to Society – to accept no favours. (*'TAiS', p. 103 : 26-27*)

141. - Disloyalty is our privilege. (*TAiS, p. 103 : 32 – p. 104 : 1*)

142. - ..., I belong to a group – the Catholic Church – which would present me with grave problems as a writer if I were not saved by my disloyalty. (*'TAiS', p. 104 : 4-6*)

143. - ...; he [the novelist] can afford to offend, for one of the major objects of his craft is a ready awakening of sympathy. (*'TAiS', p. 109 : 23-25*)

144. - Propaganda is only concerned to elicit sympathy for the so-called innocent, and this the propagandist does at the expense of the guilty. But the novelist's task is to draw his own likeness to any human being; the guilty as much as the innocent. Isn't our attitude to all our

characters more or less: There, and may God forgive me, goes myself? (*'TAiS'*, p. 110 : 13-19)

145. - ...that is a genuine duty that we owe Society; to be a piece of grit in the State machinery. (*'TAiS'*, p. 110 : 24-25)

146. - ...; it seems to me unquestionable that once writers are treated as a privileged class from the point of view of taxation, they will lose their independence. (*'TAiS'*, p. 111 : 11-13)

147. - ...all the same don't let us make the mistake of treating the librarian as an enemy. He is our greatest friend. (*'TAiS'*, p. 111 : 24-26)

'The New Statesman and Nation' (1956)

148. - ...serious Protestants may find its levities shocking---they are apt to consider it unfair that Catholics should combine an authoritarian Church with freedom of speech and freedom of criticism. (*'The Price of Faith'*, p. 18; July 7 – on discussing *Report on the Vatican* by Bernard Wall)

149. - The price of faith as well as liberty is eternal vigilance. (*ibid.*, p. 19)

'The Spectator' (1956)

(*'The John Gordon Society'*)

150. – Sir,---In recognition of the struggle he has maintained for so many years against the insidious menace of pornography, in defence of our hearths and homes and the purity of public life, the signatories propose to form the John Gordon Society if sufficient support is forthcoming. The main object of the Society will be to represent the ideals of Mr. Gordon in active form, in the presentation of family films, the publication of family books, and in lectures which will fearlessly attack the social evils of our time, and to form a body of competent censors, unaffected by commercial considerations, to examine and if necessary to condemn all offensive books, plays, films, strip cartoons, musical compositions, paintings, sculptures and ceramics.---Yours faithfully,

GRAHAM GREENE, President

JOHN SUTRO, Vice-president

(*'Letters to the Editor'*, *Febr. 10*, p. 182)

151. – Sir,---Since the publication of Mr. John Gordon's confession that he has several times 'shamefacedly' smuggled pornographic books into this country in his suitcase, I have received several letters (including three from a doctor, a lawyer and a clergyman of the Church of England) protesting that our Society cannot under the circumstances continue with its present name. (. . .) Personally (and I feel sure I speak for Mr. Sutro too) I honour Mr. Gordon all the more for his public confession, startling though it may have seemed to those who have for years admired his stand against the prevailing looseness of morals. It is so much easier to admit a spectacular and major sin than to plead guilty, as he has done, to a 'shamefaced' misdemeanour more common among schoolboys than men of mature years. None the less certain members feel that the title of the Society will have to be subject to debate at the first

General Meeting on March 6, (. . .) I will have little doubt that the point at issue will be honourably settled ('he that is without sin among you cast the first stone'), and that members, (. . .) will continue to pursue their great objectives under the proud and unstained title of the John Gordon Society.---Yours faithfully,

GRAHAM GREENE, President

('Letters to the Editor' , *March 2*, p. 280)

152.- ...the Society might well approach the manufacturers of the game 'Scrabble' and persuade them to include in each set a pledge to be signed by the purchaser that no words would be allowable other than those in the *Concise Oxford Dictionary*. ('Letters to the Editor' , *March 9*, p. 309)

'*The Spectator*' (1957)

THE HO AND 'LOLITA'

153. – Sir,---In spite of Mr. John Gordon's public confession to having smuggled pornographic books on occasion into this country, the John Gordon Society at its first meeting decided that it could still bear the name of its hero. (. . .) Now Mr. Butler---the best Home Secretary we have got---has come to the support of Mr. Gordon in his condemnation of *Lolita*, the distinguished novel by Professor Vladimir Nabokov of Cornell University. The Home Office seem to have brought pressure to bear on the French authorities and induced them to suppress the series in which *Lolita* happens to appear from publication in English in France. (. . .) As President of the John Gordon Society I feel the Society should follow loyally in Mr. Gordon's footsteps, and at the next meeting of the Society I shall have pleasure in proposing that Mr. Butler be selected an Honorary Vice President. (. . .), we cannot but admire his temerity in extending the control exercised by his Ministry across the Channel. In the days when Baudelaire's poems were condemned by a French court there was no British Home Secretary with the courage to work behind the scenes in defence of our tourists' morality. The Society looks forward to the day when the Minister of the Interior in Paris will reciprocate Mr. Butler's activities and arrange the suppression in London of any French books liable to excite the passions of Monsieur Dupont or Monsieur Jean Gordon on holiday. The Society might do a very useful work in compiling such a list and keeping an eye on that danger spot for Parisians, Messrs. Hachette's bookshop in Regent Street.---Yours faithfully,

GRAHAM GREENE

President, The John Gordon Society

('Letters to the Editor' , *March 1*, p. 279)

Our Man in Havana (1958)

154. - "Have you ever seen so many whiskies?"

"As a matter of fact I have. I collect miniatures and I have ninety-nine at home." (*Part I, Chap. 3, 2*)

155. - A drunk man talked endlessly in the drab bar, as though he were saying in the style of Gertrude Stein "Cuba is Cuba is Cuba". (*Part II, Ch, 2, 3*)

156. - "He gets through a bottle of whisky a day," he said. (*Part III, Chap. 3, 1*)

157. - Wormold unfolded the draughts board. Then lie arranged on the board twenty-four miniature bottles of whisky: twelve Bourbon confronted twelve Scotch. (*Part V, Chap. 5, 1*)

The Sixties

The Viper of Milan (Marjorie Bowen, 1960)

1. – Perhaps it is only in childhood that books have any deep influence on our lives. In later life we admire, we are entertained, we may modify some views we already hold, but we are more likely to find in books merely a confirmation of what is in our minds already.

(‘Introductory Note’, p. 9)

2. – When---perhaps I was fourteen by that time---I took Miss Marjorie Bowen’s *The Viper of Milan* from the library shelf, the future for better or worse really struck. From that moment I began to write. (*ibid.*)

3. – As for Visconti, with his beauty, his patience and his genius for evil, I had watched him pass by many a time in his black Sunday suit smelling of mothballs. His name was Carter. He exercised terror from a distance like a snowcloud over the young fields. Goodness has only once found a perfect incarnation in a human body and never will again, but evil can / always find a home there. Human nature is not black and white but black and grey. (*ibid.*, pp. 9 & 10)

4. - ...I think it was Miss Bowen’s apparent zest that made me want to write. One could not read her without believing that to write was to live and to enjoy. (*ibid.*, p. 10)

A Burnt-Out Case (1961)

5. - This is not a *roman à clef*,... (‘Dedication’)

6. - ...Query was not required to answer that he had given up attending Mass more than twenty years before. (*Part II, Chap. 1, 1*)

7. - “There were so many spheres in which *the* Query led the way.”
He recurred again and again to the word “the” as though it were a title of nobility.
(*Part II, Chap. 2, 1*)

8. - At the bottom of my heart I believe very profoundly in love.” He made the claim as some men might claim to believe in fairies. (*Part II, Chap. 2, 1*)

9. - “Fetch that photograph, dear,” Rycker said.
“What photograph?”
“The photograph of M. Query.”
She trailed reluctantly out, (. . .) and returned soon with an ancient copy of *Time*.
Query remembered the ten years younger face upon the cover (the issue had coincided with his first visit to New York). (*Part II, Chap. 2, 1*)

10. - What prayers do you use, Query?”
“None - except occasionally, from habit, in a moment of danger.” He added sadly,
“Then I pray for a brown teddy bear.” (*Part II, Chap. 2, 1*)

11. - Possibly sex and a vocation are born and die together. (*Part II, Chap. 3, 1*)
12. - Even in the days when I believed, I seldom prayed. (*Part II, Chap. 3, 1*)
13. - Self-expression eats the father in you too.” (*Part II, Chap. 3, 1*)
14. - If he believes I’m a crypto-Christian it’s convenient for me, isn’t it? (*Part IV, Chap. 1, 1*)
15. - I wouldn’t even call myself a Catholic unless I were in the army or in a prison. (*Part IV, Chap. 1, 3*)
16. - I made her think that I would leave the Church if I hadn’t her support to my faith - she was a good Catholic, even in bed. In my heart of course I had left the Church years before, but she never realised that. (*Part IV, Chap. 3, 2*)
17. - It was only a question of time before I realised that I didn’t love at all. I’ve never really loved. I’d only accepted love. And then the worst boredom settled in. (*Part IV, Chap. 3, 2*)
18. - “If you are so bored, why not be bored in comfort? A little apartment in Brussels or a villa in Capri. (*Part IV, Chap. 3, 2*)
19. - I don’t like you any more than you like me, Querry, but I’m going to build you up. I’ll build you up so high they’ll raise a statue to you by the river. (*Part IV, Chap. 3, 2*)
20. - “Here is where he reaches what he calls the heart of the matter. (*Part V, Chap. 2, 1*)
21. - Once upon a time there was a boy who lived in the deep country. (. . .) His parents used to tell the boy stories about the King who lived in a city a hundred miles away (. . .) They told him that, even though the King was far away, he was watching everything that went on everywhere. (. . .) When a man and a woman married, he knew that too. He was pleased by their marriage because when *they* came to litter it would increase the number of his subjects; so he rewarded them - you couldn’t see the reward, for the woman frequently died in childbirth and the child was sometimes born deaf or blind (. . .) When a servant slept with another servant in a haystack the King punished them. You couldn’t always see the punishment - the man found a better job and the girl was more beautiful with her virginity gone and afterwards married the foreman, but that was only because the punishment was postponed. Sometimes it was postponed until the end of life (. . .) The boy grew up. He married properly and was rewarded by the King, (. . .) although he made no progress in his profession (. . .) he quarrelled with his wife and he was punished by the King for it. (. . .) He became in time a famous jeweller, for one of the women whom he had satisfied gave him money for his training, and he made many beautiful things in honour of his mistress and of course the King. Lots of rewards began to come his way. Money too. From the King. Everyone agreed that it all came from the King. He left his wife and his mistress, he left a lot of women, but he always had a great deal of fun with them first. They called it love and so did he, he broke all the rules he could think of, and he must surely have been punished for breaking them, but you couldn’t see the punishment nor could he. He grew richer and richer and he made better and better jewellery, and women were kinder and kinder to him. He had, everyone agreed, a wonderful time. The only trouble was that he became bored, more and more bored. Nobody ever seemed to say no to him. Nobody ever made him suffer - it was

always other people who suffered. Sometimes just for a change he would have welcomed feeling the pain of the punishment that the King must all the time have been inflicting on him. He could travel wherever he chose and after a while it seemed to him that he had gone much further than the hundred miles that separated him from the King, further than the furthest star, but wherever he went he always came to the same place where the same things happened: articles in the papers praised his jewellery, women cheated their husbands and went to bed with him, and servants of the King acclaimed him as a loyal and faithful subject.

“Because people could only see the reward, and the punishment was invisible, he got the reputation of being a very good man. Sometimes people were a little perplexed that such a good man should have enjoyed quite so many women - it was, on the surface anyway, disloyal to the King who had made quite other rules. But they learnt in time to explain it; they said he had a great capacity for love and love had always been regarded by them as the highest of virtues. Love indeed was the greatest reward even the King could give, all the greater because it was more invisible than such little material rewards as money and success and membership of the Academy. Even the man himself began to believe that he loved a great deal better than all the so-called good people who obviously could not be so good if you knew all (you had only to look at the punishments they received - poverty, children dying, losing both legs in a railway accident and the like). It was quite a shock to him when he discovered one day that he didn’t love at all. (. . .) It was the first of several important discoveries which he made about that time. Did I tell you that he was a very clever man, much cleverer than the people around him? Even as a boy he had discovered all by himself about the King. Of course there were his parents’ stories, but they proved nothing. They might have been old wives’ tales. They loved the King, they said, but he went one better. He proved that the King existed by historical, logical, philosophical and etymological methods. His parents told him that was a waste of time: they knew: they had seen the King. “Where?” “In our hearts of course.” He laughed at them for their simplicity and their superstition. How could the King possibly be in their hearts when he was able to prove that he had never stirred from the city a hundred miles away? His King existed objectively and there was no other King but his.”

“I have told you about my hero’s first discovery. His second came much later when he realised that he was not born to be an artist at all: only a very clever jeweller. He made one gold jewel in the shape of an ostrich egg: it was all enamel and gold and when you opened it you found inside a little gold figure sitting at a table and a little gold and enamel egg on the table, and when you opened that there was a little figure sitting at a table and a little gold and enamel egg and when you opened that . . . I needn’t go on. Everyone said he was a master-technician, but he was highly praised too for the seriousness of his subject-matter because on the top of each egg there was a gold cross set with chips of precious stones in honour of the King. The trouble was that he wore himself out with the ingenuity of his design, and suddenly when he was making the contents of the final egg with an optic glass - (. . .) our hero realised how bored he was - he never wanted to turn his hand any more to mounting any jewel at all. He was finished with his profession - he had come to an end of it. Nothing could be ever so ingenious as what he had done already, or more useless, and he could never hear any praise higher than what he had received. He knew what the damned fools could do with their praise. (. . .) A long time ago he had got to the end of pleasure just as now he had got to the end of work, although it is true he went on practising pleasure (. . .)

People came to him to demand eggs with crosses (it was his duty to the King’s followers). It almost seemed from the fuss they made that no one else was capable of making eggs or crosses. To try and discourage them and show them how his mind had changed, he did cut a few more stones as frivolously as he knew how, exquisite little toads for women to wear in their navels - navel-jewels became quite the fashion for a time. He even fashioned little soft golden coats of mail, with one hollow stone like a knowing eye at the top, with which men

might clothe their special parts - they came to be known for some reason as Letters of Marque and for a while they too were quite fashionable as gifts. (. . .) So our hero received yet more money and praise, but what vexed him most was that even these trifles were now regarded as seriously as his eggs and crosses had been. He was the King's jeweller and nothing could alter that. People declared that he was a moralist and that these were serious satires on the age - in the end the idea rather spoilt the sale of the letters, as you can imagine. (. . .)

"However the fact that his jewels ceased to be popular with people in general only made him more popular with the connoisseurs who distrust popular success. They began to write books about his art; especially those who claimed to know and love the King wrote about him. The books all said much the same thing, and when our hero had read one he had read them all. There was nearly always a chapter called The Toad on the Hole; the Art of Fallen Man, or else there was one called From Easter Eggs to Letters of Marque, the Jeweller of Original Sin." (. . .)

"What none of these people knew was that one day our hero had made a startling discovery - he no longer believed all those arguments historical, philosophical, logical and etymological that he had worked out for the existence of the King. There was left only a memory of the King who had lived in his parent's heart and not in any particular place. Unfortunately his heart was not the same as the one his parents shared: it was calloused with pride and success, and it had learned to beat only with pride when a building . . . " (. . .)

"When a jewel was completed or when a woman cried under him, '*donne, donne, donne*'." (. . .) "he had deceived himself, just as much as he had deceived the others. He had believed quite sincerely that when he loved his work he was loving the King and that when he made love to a woman he was at least imitating in a faulty way the King's love for his people. The King after all had so loved the world that he had sent a bull and a shower of gold and a son . . . " (. . .)

"But when he discovered there was no such King as the one he had believed in, he realised too that anything that he had ever done must have been done for love of himself. How could there be any point any longer in making jewels or making love for his own solitary pleasure? Perhaps he had reached the end of his sex and the end of his vocation before he made his discovery about the King or perhaps that discovery brought about the end of everything? I wouldn't know, but I'm told that there were moments when he wondered if his unbelief were not after all a final and conclusive proof of the King's existence. This total vacancy might be his punishment for the rules he had wilfully broken. It was even possible that this was what people meant by pain. The problem was complicated to the point of absurdity, and he began to envy his parents' simple and uncomplex heart, in which they had always believed that the King lived - and not in the cold palace as big as St. Peter's a hundred miles away." (. . .)

He thought: the King is dead, long live the King. (*Part VI, Chap. 1, 2*)

22. - If we really believe in something we have no choice, have we, but to go further. (*Part VI, Chap. 3, 5*)

In Search of a Character (1961)

23. - Never had a novel proved more recalcitrant or more depressing. The reader had only to endure the company of the character called in the journal X and in the novel Querry for a few hours' reading, but the author had to live with him and in him for eighteen months. (*'Introduction'*)

24. - ...I have very little visual imagination and only a short memory. ('Intro.')
25. - ..., the girl with a baby on her lap smiling like an open piano. ('Congo Journal', 1959, Febr. 3rd)
26. - I would claim not to be a writer of Catholic novels, but a writer who in four or five books took characters with Catholic ideas for his material. Nonetheless for years--- particularly after *The Heart of the Matter*---I found myself hunted by people who wanted help with spiritual problems that I was incapable of giving. Not a few of these were priests themselves. ('CJ', Febr. 4th, 5th footnote)
27. - ...as an author throws aside one more worthy and boring thesis on his work by a student for a baccalauréat. ('CJ', Febr. 7th)
28. - Reading Conrad---(. . .) the first time since I abandoned him about 1932 because his influence on me was too great and too disastrous. The heavy hypnotic style falls around me again, and I am aware of the poverty of my own. Perhaps now I have lived long enough with my poverty to be safe from corruption. ('CJ', Febr. 12th)
29. - Conrad's *Heart of Darkness* still a fine story, but its faults show now. The language too inflated for the situation. (. . .) It is as if Conrad had taken an episode in his own life and tried to lend it, for the sake of 'literature', a greater significance than it will hold. And how often he compares something concrete to something abstract. Is this a trick that I have caught? ('CJ', Febr. 12th)
30. - A girl with beautiful heavy breasts made me aware of how sex was returning after satiety, slowed by the heat and the strangeness but returning. ('CJ', Febr. 13th)
31. - Yet I feel that X must die because an element of insoluble mystery in his character has to remain. ('CJ', Febr. 14th)
32. - My novel, *It's a Battlefield*, had its origin in a dream. ('CJ', Febr. 22nd, 4th footnote)
33. - So far in spite of nausea and watches I have kept up an average of 500 words a day on British Dramatists. ('Convoy to West Africa', 1941, 11 Dec.)
34. - French letters blown up the size of balloons and hung over the captain's chair. ('CtWA', 24 Dec.)
35. - My daughter's birthday. ('CtWA', 28 Dec.)

African Sketchbook (1961)

36. - ...(for the wind of change is blowing through every scene in his sketchbook). ('Preface', p. vii)

Introductions to Three Novels (1962)

(To 'The Power and the Glory')

37. - An inhabitant told me of the last priest in the state who had baptized his son - giving him a girl's name by accident, for he was so drunk he could hardly stand for the ceremony, leave alone remember a name.

38. - ...the Cardinal Archbishop of Westminster read me a letter from the Holy Office condemning my novel because it was »paradoxical» and »dealt with extraordinary circumstances».

39. - ...I refused to revise the book, on the casuistical ground that the copyright was in the hands of my publishers; there was no public condemnation, and the affair was allowed to drop into that peaceful oblivion which the Church wisely reserves for unimportant issues.

(To 'The Heart of the Matter')

40. - ...the same experiences used in *The Heart of the Matter* were employed again more than ten years later in a very different book, *Our Man in Havana*.

41. - I find the scales too heavily weighted, the plot overloaded, the religious scruples of Scobie too extreme.

42. - I have often been accused of inventing a country called Greenland,...

(To 'The End of the Affair')

43. - ...I had been reading *Great Expectations*. I, who had never found Dickens a very sympathetic writer before, was captivated by the apparent ease of the first person. Here was an escape, something I had never tried.

44. - The incident of the strawberry mark had no place in this book; every so-called miracle should have had a natural explanation, and the coincidences ought to have continued over the years, battering the mind of Bendrix, forcing on him a reluctant doubt.

A Sense of Reality (1963)

45. - A writer, so he had always understood, was supposed to order and enrich the experience which was the source of his story,... (*Part One*, 5)

46. - It was as if, for those two hours or days, the only important things in life were two, laughter and fear. (Perhaps the same ambivalence was there when I first began to know a woman.) (*Part Two*, 3)

47. - I found Morin was sometimes accused of Jansenism---whatever that might be: others called him an Augustinian---a name which meant as little to me---... ([1])

48. - ...I certainly was to discover just how far Morin carried in his own life the sense of paradox. ([1])

49. - However, a novelist may sometimes write most objectively of his own failings. (2)

50. - 'I think it was your books that made me curious.'

'I will not take responsibility,' he said. 'I am not a theologian.' (3)

51. - 'There were always too many priests,' he said, 'around me. The priests swarmed like flies. Near me and any woman I knew. First I was an exhibit for their faith. I was useful to them, a sign that even an intelligent man could believe. (3)

52. - 'For twenty years,' Morin said, 'I excommunicated myself voluntarily. I never went to Confession. I loved a woman too much to pretend to myself that I would ever leave her. (. . .) Five years ago my mistress died and my sex died with her.' (3)

('A Discovery in the Woods')

53. - 'We don't need baskets. We've got Liz's skirt.'

'And it's Liz who'll be thrashed when her skirt's all stained.'

'Not if it's full of blackberries she won't. Tie up your skirt, Liz.'

Liz tied it up, making it into a pannier in front, with a knot behind just above the opening of her small plump buttocks. The boys watched her with interest to see how she fixed it. (2)

54. - She squatted on the ground with a bare buttock on each heel and tied and retied the knot... (2)

55. - 'When I think of giants, I shiver---here,' and she laid her hand on the little bare mount of Venus below her panniered skirt. (2)

56. - Her thighs and bottom were scratched with briars and smeared with blood the colour of blackberry juice. (3)

57. - ...they advanced slowly like suspicious cats, Liz a little in the rear, and there on the other side was another girl with skirts drawn up in the same fashion as hers to hold the same forfeits, with a similar little crack under the mount below the belly,... (6)

58. - 'Then Bottom was at the bottom of the sea once?' Liz asked. Her mouth fell open and she scratched her buttocks stung with briars and scraped with rock and smeared with bird-droppings. (6)

59. - At the top of the ladder Pete turned to see what Liz was up to. She sat squatting on the thigh-bones of the skeleton, her naked buttocks rocking to and fro as though in the act of possession. (6)

60. - 'You are pretty, Liz,' Pete said, shuffling around in front of her, trying in vain to straighten his own spine like the skeleton's, beseeching her to notice him, feeling jealousy for those straight white bones upon the floor and for the first time a sensation of love for the little bandy-legged creature bucketing to and fro. (6)

The Bodley Head Ford Madox Ford Volume Three (1963)

61. - Those of us who, even though we were children, remember Armistice Day (so different from that sober, reflective V.E. day of 1945) remember it as a day out of time---an explosion without a future. (*'Introduction'*, p. 6)

62. - The private life cannot be escaped and death does not come when it is most required. (*'Introd.'*, p. 8)

'New Statesman' (1963)

63. - ...(I prefer in any case atheism to agnosticism under the guise of official Christianity),... (*'Letter to a West German Friend'*, p. 824; 31 May)

64. - Belief, like it or not, is a magnet. (. . .) In a commercial world of profit and loss man is hungry often for the irrational. (. . .) ; but capitalism is not a belief, and so it is not a magnet. It is only a way of life to which one has grown accustomed. (*ibid.*)

65. - ...the acceptance of the last difficult dogma – say the infallibility of the Pope. (*ibid.*)

66. - As long as living standards differ, there'll always be motives less than noble. (*ibid.*)

67. - Perhaps the old Catholic convert has something in common with the old communist convert which makes it easy for the two to get on terms – he has lived through the period of enthusiasm and now recognises the differing regions of acceptance and doubt. (*ibid.*, pp. 824/25; s.d.)

Edgar Wallace: The Biography of a Phenomenon (1964)

68. - ...Arnold Bennett, (. . .), when a waiter gave me a glass of 'something' (. . .), remarked sternly, 'A serious writer does not drink liqueurs.' At that moment (which doomed me, so far as liqueurs were concerned, to a lifetime's abstinence) I looked away from him and saw Edgar Wallace at his first meeting with Hugh Walpole. (*'Introduction'*, p. xi)

69. - I remember Walpole's patronizing gaze, his bald head inclined under the chandeliers like that of a bishop speaking with kindness to an unimportant member of his diocese. (*Ibid.*)

70. - No one---the theologians and the psychologists agree---is responsible for his own character: he can make only small modifications for good or ill. (*Ibid.*, p. xii)

71. - Sometimes looking in the windows of art-dealers south of Piccadilly, I find myself wondering how it is that a painter has stopped just there. I could no more paint that sunset or that beetling cliff, that moorland with the clump of sheep, than I could draw a recognizable human face, but with that amount of enviable skill what made the painter stop? Perhaps the answer is that if he had ever possessed the capacity to enlarge his skill, he would never have begun on that sunset, that cliff, that moorland. (*Ibid.*, p. xii & xiii)

In the Sixties (1965)

72. - You find the ceremonies reflected in many Haitian paintings, especially those of Hector Hyppolite, who was a Voodoo priest. (*'Nightmare Republic'*, p. 51, ll. 13-14, having appeared first in Sunday Telegraph of 29/09/1963)

73. - The unconscious of this people is filled with nightmares; they live in the world of Hieronymus Bosch. (*'N.R.'*, p. 51, ll. 17-19)

74. - A reign of terror has often about it the atmosphere of farce. The irresponsible is in control. (*'N.R.'*, p. 51, ll. 24-25)

75. - ...Port-au-Prince – that city of ruined elegance where the houses belong to the world of Charles Addams and the door may well be opened to you by a Boris Karloff -... (*'N.R.'*, p. 51, ll. 26-28)

76. - ...the dark glasses of Baron Samedi (they are the uniform also of the Tontons Macoute). (*'N.R.'*, p.52, ll. 44-45)

77. - It is impossible to exaggerate the poverty of Haiti. (*'N.R.'*, p. 54, l. 10)

78. - Port-au-Prince has always been a city of beggars who make their headquarters around and in the Post office,... (*'N.R.'*, p. 54, ll. 15-16)

79. - ...a voodoo worshipper must receive Holy Communion if he is to be accepted by the *houngan*. (*'N.R.'*, p. 54, ll. 31-32)

80. - Haiti produces painters, poets, heroes – and in that spiritual region it is natural to find a devil too. (*'N.R.'*, p. 55, ll. 15-17)

The Good Soldier (Ford Madox Ford, 1965)

81. - How seldom a novelist chooses the material nearest to his hand; it is almost as if he were driven to earn experience the hard way. (*'Introduction'*, II)

82. - A novelist is not a vegetable absorbing nourishment mechanically from soil and air: material is not easily or painlessly gained, . . . (*'Introduction'*, II)

'New Statesman' (1965)

83. - ...Burma of late years has closed the door on foreign observers (happy indeed is the country which is unaided and unobserved). (*'The American Presence'*, 19 March, p. 448)

84. - The religious question is very much a political question in Vietnam,... (*ibid.*)

85. - America has not brought freedom from war or from hunger: she has certainly not brought freedom to choose a government. (*ibid.*)

86. - ...right [*opp. wrong*] is the first casualty in a struggle for power. (*ibid.*)

87. – A temporary power-struggle is becoming a kind of religious war with the Capitalist the Good side and the Communist the Evil side. (*ibid.*)

88. - ...it is the American presence which alone makes it likely that Vietnam will become a satellite of China. (*ibid.*)

The Comedians (1966)

89. - ...I want to make it clear that the narrator of this tale, though his name is Brown, is not Greene. Many readers assume---I know it from experience---that an 'I' is always the author. So in my time I have been considered the murderer of a friend, the jealous lover of a civil-servant's wife, and an obsessive player at roulette. ('Dedication')

90. - Poor Haiti itself and the character of Doctor Duvalier's rule are not invented, the latter not even blackened for dramatic effect. Impossible to deepen that night. The Tontons Macoute are full of men more evil than Concasseur;... ('Dedication')

91. - ...where was the small brass paper-weight shaped like a coffin, marked with the letters R.I.P., that I bought for myself one Christmas in Miami? (*Part I, Chap. II*)

92. - Haitian women are the most beautiful in the world, I think,... (*Part I, Chap. III, 3*)

93. - ...once my hand encountered a stiff inhuman stump, like a piece of hard rubber. I forced it on one side, and I felt revolted by myself, as though I were rejecting misery. The thought even came to me, What would the Fathers of the Visitation have said to me? So deeply embedded are the disciplines and myths of childhood. (*Part II, Chap. I, 1*)

94. - 'The Tontons Macoute are the only law. The words, you know, mean bogey-men.' (*Part II, Chap. I, 5*)

95. - This was the first and the last ceremony I was to see. During the two years of prosperity, I had watched, as a matter of duty, the Voodoo dances performed for tourists. To me who had been born a Catholic they seemed as distasteful as the ceremony of the Eucharist would have seemed performed as a ballet on Broadway. (*Part II, Chap. II, 1*)

96. - You're living in a government rest-house for V.I.Ps.'
'Very important pooves we called them in Imphal,' Jones said with the ghost of a laugh. (*Part III, Chap. I, 1*)

97. - First out of the car came the heavy rubber-soled shoes, a pair of socks striped in scarlet and black like a school-tie worn in the wrong place, then fold after fold of blue-black skirt, and last the head and shoulders wrapped in a scarf, the Remington-white face and the provocative brown eyes. Jones shook himself like a sparrow after a dust-bath and advanced rapidly to join us. (*Part III, Chap. I, 1*)

98. - The first colours touched the garden, deep green and then deep red---transcience was my pigmentation;... (*Part III, Chap. I, 2*)

99. - 'You should have been a novelist,' she said, 'then we would all have been your characters. We couldn't say to you we are not like that at all, we couldn't answer back. Darling, don't you see you are inventing us?'

'I'm glad at least I've invented the bed.'

'We can't even talk to you, can we? You won't listen if what we say is out of character---the character you've given us.'

'What character? You're a woman I love. That's all.'

'Oh yes, I'm classified. A woman you love.' (*Part III, Chap. II, 1*)

100. - She said, 'My darling, be careful. Don't you understand? To you nothing exists except in your own thoughts. Not me, not Jones. We're what you choose to make us. You're a Berkeleyan. My God, what a Berkeleyan. You've turned poor Jones into a seducer and me into a wanton mistress. (. . .) My dear, try to believe we exist when you aren't there. We're independent of you. None of us is like you fancy we are. Perhaps it wouldn't matter much if your thoughts were not so dark, always so dark.'

I tried to kiss her mood away, but she turned quickly and standing at the door said to the empty passage, 'It's a dark Brown world you live in. I'm sorry for you. As I'm sorry for my father.' (*Part III, Chap. II, 1*)

'*ADAM – International Review*' (1966)

101. - I try to restrict myself to home ground if I can, English backgrounds, London whenever possible: I've always made that a rule. (. . .) Oh I know, I've broken the rule several times. But all the same I think an English novelist should write about England,... ('Graham Greene's Human Comedy' by David Pryce-Jones, p. 21)

102. - The world is all of a piece, of course; it is engaged everywhere in the same subterranean struggle, lying like a tiny neutral state, with whom no one ever observes his treaties, between the two eternities of pain and---God knows the opposite of pain, not we. (*Ibid, same page*)

103. - There is no peace anywhere where there is human life,... (*Ibid, s.p.*)

104. - The horror may be the same, it is an intrinsic part of human life in every place:... (*Ibid, s.p.*)

105. - So many years have passed in England since the war began between faith and anarchy: we live in an ugly indifference. (*Ibid, s.p.*)

106. - It is not, of course, that one wishes to stay for ever at that level [below the cerebral], but when one sees to what unhappiness, to what peril of extinction centuries of cerebration have brought us, one sometimes has a curiosity to discover if one can from what we have come, to recall at what point we went astray. (*Ibid, p. 27*)

107. - (*Query, in A Burnt-Out Case:*) 'Why did he give us genitals then if he wanted us to think clearly?' (*Ibid, p. 28*)

108. - (*Brown, in The Comedians:*) 'There is a point of no return unremarked at the time in most lives. (*Ibid, p. 32*)

109. - (*From Our Man in Havana:*) ‘Childhood was the germ of all mistrust. You were cruelly joked upon and then you cruelly joked. You lost the remembrance of pain through inflicting it The cruel come and go like cities and thrones and powers, leaving their ruins behind them. (*Ibid*, p. 33)

110. - (*From The Quiet American:*) ...a reporter, ‘when God exists only for leader writers’. (*Ibid*, p. 37)

‘*The London Magazine*’ (1966)

111. - A mean action has a mean cause,... (‘Poison Pen’, p. 71 [*on reviewing Robert Aldington’s Pinorman. A Composite Portrait*])

112. - Indeed Mr Aldington might sue Mr Aldington for bringing himself into ridicule and contempt. (p. 71)

113. - Mr Aldington, who is not worried by ‘gentlemanly’ scruples,... (p. 72)

114. - If Mr Aldington had been present at a certain gospel scene nineteen hundred years ago, one can imagine with what unction and celerity he would have stooped to pick up the first stone. (p. 73)

May We Borrow Your Husband? (1967)

115. - I had been at Antibes working on a book of mine, a biography of the seventeenth-century poet, the Earl of Rochester, for more than a month before Poopy and her husband arrived. (‘May We Borrow Your Husband?’, i)

116. - It was the time of year I liked best, when Juan les Pins becomes as squalid as a closed fun-fair with Lunar Park boarded up and cards marked ‘Fermeture Annuelle’ outside the Pam-Pam and Maxim’s,... (‘MWBYH?’, i)

117. - But speaking as a professional novelist (for biography and reminiscence are both new forms to me)... (‘MWBYH?’, iii)

118. - ...I recall her---I, the writer, the observer, the subsidiary character, what you will. (‘MWBYH?’, iii)

119. - I could have gone direct, I suppose, to the girl and given her a little lecture on the facts of life, beginning gently with the régime of an English public school----... (‘MWBYH?’, v)

120. - ‘Bloody orful aircraft company,’ he said mechanically when he saw the letters BOAC--without ill-will, it was a Pavlov response. (‘The Over-Night Bag’)

121. - ‘Your father was walking along a street in Naples when a pig fell on him. A shocking accident. Apparently in the poorer quarters of Naples they keep pigs on their balconies. This

one was on the fifth floor. It had grown too fat. The balcony broke. The pig fell on your father.’ (‘A Shocking Accident’)

122. - ...Bankstead was only an hour from London by train,... (‘Doctor Crombie’)

123. - It would not surprise me if one day they did not come to suspect even this little innocent comfort of mine’ (he waved his cigarette in the direction of the Grand Junction Canal),... (‘Doctor Crombie’)

‘New Statesman’ (1968)

124. - Success in journalism can be a form of failure. Freedom comes from lack of possessions. (‘The Mask Remover’, p. 728; 31 May – on discussing *The Years of The Week* by Patricia Cockburn)

Travels With My Aunt (1969)

125. - ...he said it was his birthday. He never had a birthday last year, so I gave him twenty pounds.’ (*Part I, Chap. 4*)

126. - ‘The anniversary of his death,’ my aunt said, ‘falls on October 2. I remember the date because it is the feast day of the Guardian Angel. (*Part I, Chap. 16*)

127. - ‘Dolly!’ my aunt repeated with distaste as though Dolly were an unmentionable word. ‘Yes. That was what he called me. My name is Dorothy.’ (*Part I, Chap. 18*)

128. - Corrientes isn’t too bad---if you don’t spend a night. (*Part II, Chap. 1*)

Collected Essays (1969)

129. - No novelist now can fail to take the ‘point of view’ into account. (*Part II, ‘Servants of the Novel’*)

130. - ...he ceased to send me any money to live on (or to pay my almost non-existent agents.) (*Part IV, ‘The Soupsweet Land’*)

131. - I announced my safe arrival by means of a book code (I had chosen a novel of T.F. Powys from which I could detach sufficiently lubricious phrases for my own amusement), and a large safe came in the next convoy with a leaflet of instructions and my codes. (*Part IV, ‘The Soupsweet Land’*)

132. - The Portuguese liners came in and out carrying their smuggled industrial diamonds, and not one search---from the rice in the holds to the cosmetics in the cabins---had ever turned up a single stone. (*Part IV, ‘The Soupsweet Land’*)

The Seventies

Eleven (1970)

1. - ...; suddenly we realize how unbelievably rational most fictional characters are as they lead their lives from A to Z, like commuters always taking the same train. ('Foreword')
2. - The characters are as flat as a mathematical symbol. ('Foreword')
3. - Fear after a time, as we all learned in the blitz, is narcotic, it can lull one by fatigue into sleep, but apprehension nags at the nerves gently and inescapably. ('Foreword')

A Sort of Life (1971)

4. - ...in the course of sixty-six years I have spent almost as much time with imaginary characters as with real men and women. ('Introduction')
5. - If I had known it, the whole future must have lain all the time along those Berkhamsted streets. (*Chap. 1, 1*)
6. - ...the great flinty Norman church where the helmet of some old Duke of Cornwall hung unremarked on a pillar like a bowler hat in a hall. (*Chap. 1, 1*)
7. - ...everywhere were those curious individual Berkhamsted faces which I feel I could recognize now anywhere in the world: pointed faces like the knaves on playing cards, with a slyness about the eyes, an unsuccessful cunning. (*Chap. 1, 1*)
8. - ...the School---part rosy Tudor, part hideous modern brick the colour of dolls'-house plaster hams---where the misery of life started,... (*Chap. 1, 1*)
9. - I cannot to this day peer down into a lock, (. . .) and many of my early dreams were of death by drowning, of being drawn magnetically towards the water's edge. (*Chap. 1, 1*)
10. - The first thing I remember is sitting in a pram at the top of a hill with a dead dog lying at my feet. (*Chap. 1, 2*)
11. - ...the old alms-houses which leant against each other near the Grand Junction canal. There was a crowd outside one of the little houses and a man broke away and ran into the house. I was told that he was going to cut his throat, nobody followed him, everybody, including my nurse and I, stood outside waiting, but I never learnt whether he succeeded. (*Chap. 1, 2*)
12. - I remember of St John's only the extra piece of garden we had across the road, where on special days in summer we would go and play with the exciting sense of travelling abroad. (. . .) ...I used to think of the two gardens as resembling England and France with the Channel between, although I had never been to France---England for every day and France for holidays. (*Chap. 1, 2*)

13. - I was in Sierra Leone, running ineffectually a one-man office of the Secret Service, when my father died in 1943. The news came in two telegrams delivered in the wrong order---the first told me of his death---the second an hour later of his serious illness. (*Chap. 1, 2*)

14. - I inherited from my mother a blinding terror of birds and bats. (*Chap. 1, 2*)

15. - ...I was terrified by a witch who would lurk at night on the nursery landing by the linen-cupboard. After a long series of nightmares when the witch would leap on my back and dig long mandarin finger-nails into my shoulders, I dreamt I turned on her and fought back and after that she never again appeared in sleep. (*Chap. 1, 2*)

16. - Dreams have always had an importance for me: 'the finest entertainment known and given rag cheap'. Two novels and several short stories have emerged from my dreams,... (*Chap. 1, 2*)

17. - I hated the very idea of children's parties. They were a threat that one day I might have to put to practical use my dancing lessons, (. . .) Many years later I wrote a short story about a children's party, and another about dancing lessons,... (*Chap. 1, 3*)

18. - ...before I went to school, that I began regularly to steal currants and sultanas out of the big biscuit-tins in the School House store-room, stuff my pockets full with them, currants in the left, sultanas in the right, and feast on them secretly in the garden. (*Chap. 1, 3*)

19. - A smell which comes back from those years was the smell of a breakfast food which I didn't like. The same smell I noticed later from sacks of grain outside a corn chandler's, and curiously it was the smell too of my carriers' sweat in Liberia in 1935, and yet (. . .) I enjoyed the smell: it had become the smell of Africa. (*Chap. 1, 3*)

20. - *Hide-and Seek in the Dark*. This was a game containing the agreeable ingredient of fear, and we played it on the ground floor and first floor of the School House with all the lights out and in the big school hall during the holidays. (*Chap. 1, 3*)

21. - I wasn't scared of butterflies, but I was deeply afraid of moths---something about their hairy bodies terrified me. (*Chap. 2, 1*)

22. - The books on the nursery shelves which interested me most were *The Little Duke* by Charlotte M. Yonge (the memory of this book returned to me when I was writing *The Ministry of Fear* and when I revised the novel after the war I inserted chapter headings from *The Little Duke*),... (*Chap. 2, 1*)

23. - At an earlier period of course there was Beatrix Potter. I have never lost my admiration for her books and I have often reread her, so that I am not surprised when I find in one of my own stories, *Under the Garden*, a pale echo of Tom Kitten being bounced up by the rats behind the skirting-board and the sinister Anna-Maria covering him with dough, and in *Brighton Rock* the dishonest lawyer, Prewitt, hungrily echoes Miss Porter's dialogue as he watches the secretaries go by carrying their little typewriters. (*Chap. 2, 1*)

24. - *The Pirate Aeroplane* made a specially deep impression (. . .) One episode, when the young hero who is to be shot at dawn for trying to sabotage the pirate plane, plays rummy

with his merciless and benevolent captor was much in my mind when I wrote about a poker game in *England Made Me*. (Chap. 2, 1)

25. - ...without a knowledge of Rider Haggard would I have been drawn later to Liberia--- which led to a wartime post in Sierra Leone? (Chap. 2, 1)

26. - The school began just beyond my father's study, through a green baize door. (Chap. 2, 2)

27. - History was my favourite subject,... (Chap. 2, 2)

28. - I suffered in those days, like a character of mine, Jones, in *The Comedians*, from flat feet,... (Chap. 2, 2)

29. - ...my mother was kin to the Balfours of Pilrig, and indeed first cousin to Stevenson himself. (Chap. 2, 2)

30. - In the 1950s I was to be summoned by Cardinal Griffin to Westminster Cathedral and told that my novel *The Power and the Glory*, which had been published ten years before, had been condemned by the Holy Office, and Cardinal Pizzardo required changes which I naturally---though I hope politely---refused to make. (Chap. 3, 1)

31. - Later, when Pope Paul [VI] told me that among the novels of mine he had read was *The Power and the Glory*, I answered that the book he had read had been condemned by the Holy Office. (. . .) 'Some parts of all your books will always,' he said, 'offend some Catholics. You should not worry about that': a counsel which I find it easy to take. (Chap. 3, 1)

32. - What an anti-climax the meeting had been. I wondered all the way back to my hotel if I would ever have written a book had it not been for Watson and the dead Carter, if those years of humiliation had not given me an excessive desire to prove that I was good at something, however long the effort might prove. (Chap. 3, 2)

33. - I could call myself C.I.D. Special Branch, they said,... (Chap. 3, 3)

34. - ..., I swallowed twenty aspirins before swimming in the empty school baths. (I can still remember the curious sensation of swimming through cotton wool.) (Chap. 3, 4)

35. - I kept perforce a dream diary (I have begun to do so again in old age),... (Chap. 4, 2)

36. - ..., I wrote three sentimental imagist lines to the girl, whose romantic name was Isola ('a future Pavlova' I wrote to my mother),... (Chap. 4, 2)

37. - ...my rich Greene uncle, Eppy, (. . .) sent his daughter Ave to be analysed, and she too stayed in the house. (. . .) ...she was a pretty girl, who, (. . .), was courted by all the Greene brothers, except Hugh who was still too young. Herbert and I particularly entered into rivalry. Tennis on summer evenings,... (Chap. 4, 2)

38. - It was now I began to develop a love for the landscape around Berkhamsted, which never left me,... (Chap. 5, 1)

39. - ...the hidden spots of the Chilterns were all the dearer because they were on the very borders of Metroland. (*Chap. 5, 1*)

40. - ..., I was beginning to write the most sentimental fantasies in bad poetic prose. One abominable one, called *The Tick of the Clock*, (. . .) was published in the school magazine. I cut out the pages and posted them to the *Star*, (. . .) and (. . .) they published the story and sent me a cheque for three guineas. (. . .) The sense of glory touched me for the first and last time. (*Chap. 5, 1*)

41. - In 1920 tea was still one of the important meals of the day, and the most aesthetic. (*Chap. 5, 1*)

42. - I began to have the dream which continued intermittently for twenty years. In the dream, though still at school, I was an established writer who was making enough money to support himself. (*Chap. 5, 1*)

43. - My father's widowed secretary who had married, for the second time; (. . .) By her first husband, (. . .) she had a beautiful daughter with long golden hair falling below her waist. How often I walked up the long High Street almost as far as North-church and the Crooked Billet in the hope of catching sight of her. (*Chap. 5, 2, footnote*)

44. - I had emerged from my psycho-analysis without any religious belief at all, certainly no belief in the Jesus of the school chapel,... (*Chap. 5, 2*)

45. - And if I were to choose an epigraph for all the novels I have written, it would be from *Bishop Blougram's Apology*:

‘Our interest’s on the dangerous edge of things,
The honest thief, the tender murderer,
The superstitious atheist, demi-rep
That loves and saves her soul in new French books---
We watch while these in equilibrium keep
The giddy line midway.’ (*Chap. 5, 2*)

46. - I had found another alleviation of the boredom-sickness and later at Oxford it served me dangerously well, when for a whole term I was drunk from breakfast till bed. (*Chap. 5, 2*)

47. - ..., an unreal romantic love for a girl with a tress of gold and a cousin who played tennis when it was almost too dark to see the ball---... (*Chap. 5, 2*)

48. - I tried to make my aunt Maud into an intermediary between me and the girl with the gold hair,... (*Chap. 5, 3*)

49. - ...a governess had been appointed, a young woman of about twenty-nine or thirty---ten years or more older than myself. (*Chap. 6, 1*)

50. - The first time I looked at her with any interest was at the same instant the *coup de foudre*. She was lying on the beach and her skirt had worked up high and showed a long length of naked thigh. Suddenly at that moment I fell in love, body and mind. (*Chap. 6, 1*)

51. - I would go upstairs to the nursery where she sat alone and the slow fire consumed the coals behind an iron guard. My parents must have heard my footsteps night by night as they crossed the floor, just as when I sat below I could hear her movements on the ceiling while I pretended to read. (*Chap. 6, 1*)
52. - I can remember very clearly the afternoon I found the revolver in the brown deal corner-cupboard in a bedroom which I shared with my elder brother. It was the early autumn of 1923. (*Chap. 6, 2*)
53. - The boredom was as deep as the love and more enduring---indeed it descends on me too often today. (*Chap. 6, 2*)
54. - The discovery that it was possible to enjoy again the visible world by risking its total loss was one I was bound to make sooner or later. (*Chap. 6, 2*)
55. - I wrote a bad piece of free verse (. . .) describing how, in order to give myself a fictitious sense of danger, I would 'press the trigger of a revolver I already know to be empty'. This verse I would leave permanently on my desk, so that if I lost the gamble, it would provide incontrovertible evidence of an accident, and my parents, I thought, would be less troubled by a fatal play-acting than by a suicide---or the rather bizarre truth. (Only after I had given up the game did I write other verses which told the true facts.) (*Chap. 6, 2*)
56. - The whole episode of my love had lasted less than six months,... (*Chap. 6, 2*)
57. - I visited the Communist headquarters in Paris, (. . .) ...I was invited to a meeting that night somewhere around Menilmontant. (. . .) Years later, writing *It's a Battlefield*, I used this meeting and the sense of futility it conveyed to describe rather unfairly a branch meeting of the Communist Party in London. (*Chap. 7, 1*)
58. - It was an odd schizophrenic life I lived during the autumn term of 1924. (. . .) There another life began, where I exchanged last letters with the woman I loved, who was engaged to another man, wrote a first novel never to be published,...(*Chap. 7, 3*)
59. - I knew I could never be a good poet, (. . .) and my first novel which I had written while at Oxford had never found a publisher. (*Chap. 8, 1*)
60. - ...I went back to my lodging in Chelsea and tried to go on with my second novel---I had abandoned all hope for the first.
Conrad was the influence now,... (*Chap. 8, 1*)
61. - Again I was without a future, for I had no confidence in those five hundred words a day on single-lined foolscap. What did I know of Carlist Spain or Spain at all except from the pages of Conrad? And yet (. . .) the book was published and can still be found in second-hand catalogues under the title *Rumour at Nightfall*. (*Chap. 8, 1*)
62. - ..., loose stone walls and occasional cottages with an Irish air of dilapidation. (*Chap. 8, 1*)
63. - She offered me a mongrel wire-haired terrier as a souvenir, which (. . .) was to prove the bane of my life. Later the dog played an off-stage part in a play of mine, *The Potting Shed*,

and Mr Kenneth Tynan, for reasons which remain mysterious to me, believed that he represented God. (*Chap. 8, 1*)

64. - When I read Dickens on Victorian London I think of Nottingham in the twenties. (. . .) I had found a town as haunting as Berkhamsted, where years later I would lay the scene of a novel and of a play. (*Chap. 8, 2*)

65. - Vivien was a Roman Catholic, but to me religion went no deeper than the sentimental hymns in the school chapel. (*Chap. 9, 2*)

66. - It was on the ground of a dogmatic atheism that I fought and fought hard. It was like a fight for personal survival. (*Chap. 9, 2*)

67. - ...my belief never came by way of those unconvincing philosophical arguments which I derided in a short story called *A Visit to Morin*. (*Chap. 9, 2*)

68. - I took the name of Thomas---after St Thomas the doubter and not Thomas Aquinas---... (*Chap. 9, 2*)

69. - I thought I was leaving Nottingham without regret, and I would have disbelieved anyone who had told me then that the city was embedded unforgettably in my imagination, (. . .)

Then years passed before I wrote in a book called *A Gun for Sale* a description of my first morning in the city. (*Chap. 10, 1*)

70. - In 1945, when the second war was over, I began to plan a novel set in Nottingham, (. . .) I wrote no more than the first chapter of the novel before I turned instead to *The Heart of the Matter*, but in 1957 I adapted the idea into an unsatisfactory play, *The Potting Shed*, in which I gave an off-stage part to my unsatisfactory dog. (*Chap. 10, 1*)

71. - No, whatever Tynan might think, Paddy was never intended to be God. He was just himself. (*Chap. 10, 1*)

72. - The furnished room in All Saints Terrace drew me back, like the Common at Berkhamsted, the abandoned trenches, and I made it the home of a libidinous clergyman who, unlike my grandfather, had been unfrocked against his will. (*Chap. 10, 1*)

73. - ...I went out in the evening to Battersea Station (. . .) Wandering along those streets I was passing unconsciously through the scenery of a future book, *It's a Battlefield*. (*Chap. 10, 2*)

74. - I even began a third book which I soon abandoned, (. . .); *Across the Border*, an African story, which opened in Berkhamsted; a school novel of a timid boy's blackmail of the housemaster who had protected him; a spy story called *A Sense of Security* . . . (*Chap. 10, 4*)

75. - The Hindu doctor stayed in my mind---a symbol of the shabby, the inefficient and possibly the illegal, and he left his trace, with another doctor, on some pages of *A Gun for Sale*. (*Chap. 10, 5*)

76. - As I lay in the ward after the operation (. . .) I began to plan my third novel, the forlorn hope. I called it *The Man Within*, and it began with a hunted man, who was to appear again

and again in later less romantic books. But curiously enough there came to me also in the ward, with the death of a patient, the end of a book which I would not begin to write for another six years. ((Chap. 10, 5)

77. - Catholics have sometimes accused me of making my clerical characters, Father Rank in *The Heart of the Matter* and Father James in *The Living Room*, fail unnecessarily before the human problems they were made to face. (Chap. 10, 5)

78. - Father Talbot was a man of the greatest human sympathy, but he had no solution for me at all. There was only one hard answer he could honestly give ('the Church knows all the rules,' as Father Rank said),... (Chap. 10, 5)

79. - Now when I write I put down on the page a mere skeleton of a novel---nearly all my revisions are in the nature of additions, of second thoughts to make the bare bones live---... (Chap. 10, 6)

80. - ...ten years later, with my tenth novel, *The Power and the Glory*, the publisher could risk printing only 3,500 copies, one thousand copies more than he had printed of my first novel. (Chap. 10, 6)

81. - *The Man Within* is very young and very sentimental. It has no meaning for me today and I can see no reason for its success. (Chap. 10, 6)

82. - A few months after the publication of *The Man Within*, while I struggled with another novel, *The Name of Action* (the only good thing about the book was its title and that was suggested to me by Clemence Dane),... (Chap. 10, 7)

83. - With all its faults of sentimentality and over-writing *The Man Within* was professional. (Chap. 11, 1)

84. - In most of my novels I can remember passages, even chapters, which gave me at the time I wrote them a sense of satisfaction---'this at least has come off'. So I felt, however mistakenly, with the trial scene in *The Man Within*, and later with Querry's voyage in *A Burnt-Out Case*, with the three-cornered love scene in *The Quiet American*, the chess game in *Our Man in Havana*, the prison dialogue in *The Power and the Glory*, the intrusion of Miss Paterson into the Boulogne chapters of *Travels with My Aunt*---I don't think a single book of mine has failed to give me at least once a momentary illusion of success except *The Name of Action*. (Chap. 11, 1)

85. - *The Man Within* had sold 8,000 copies; *The Name of Action* barely passed a quarter of that figure. (Chap. 11, 1)

86. - It is difficult for me to understand how I could have spent hours with the bloodless creatures of my new novel, *Rumour at Nightfall*, (. . .) set this time in a Spain I had never visited. (Chap. 11, 2)

87. - There is no spark of life in *The Name of Action* or *Rumour at Nightfall* because there was nothing of myself in them. (Chap. 11, 2)

88. - Only once, and that at the very beginning, had the book moved with a semblance of life, when a colonel played the part of a priest and heard the confession of one of his men, dying from a wound. it was a clumsy rehearsal for a scene better rendered ten years later in *The Power and the Glory*. (Chap. 11, 2)

89. - Never again, I swore, would I read a novel of Conrad's---a vow I kept for more than a quarter of a century,... (Chap. 11, 4)

90. - I wrote the book, to the music of Honneger's *Pacific 231* on my gramophone, with a sense of doom. It is always hard for me to reread an old book, but in the case of *Stamboul Train* it is almost impossible. The pages are too laden by the anxieties of the time and the sense of failure. (Chap. 11, 4)

91. - Even my dreams were full of disquiet---I remember how in one I was condemned to prison for five years and I woke depressed by the thought that my wife would be over thirty when we lived with each other again. The dream proved to be the germ of my next novel, *It's a Battlefield*, but I didn't realize it then,... (Chap. 11, 4)

92. - ...even before *Stamboul Train* was finished I had begun to plan its successor---a novel about spiritualism and incest, with only two main characters, a fraudulent spiritualist and his sister. (. . .) A little of the incestuous story must have sunk back into my unconscious to emerge again four years later in *England Made Me*. (Chap. 11, 4)

The Virtue of Disloyalty (1972)

93. - I can see now that it was the main-spring of my first published novel *The Man Within*,... ('Prefatory Note')

94. - Any reader will detect it easily enough in *It's A Battlefield*, *The Heart of the Matter*, *Our Man in Havana*, and my friend Kim Philby in his autobiography spotted it accurately in *The Confidential Agent*. ('Prefatory Note')

The Pleasure Dome (1972)

95. - "Technicolor," I wrote in 1935, 'plays havoc with the women's faces; they all, young and old, have the same healthy weather-beaten skins.' ('Introduction')

96. - I had distinct reservations about Greta Garbo whom I compared to a beautiful Arab mare,... ('Introduction')

97. - ...I gave a warm welcome to a new star, Miss Ingrid Bergman – 'what star before has made her first appearance on the international screen with a highlight gleaming on her nose-tip'. ('Introduction')

98. - Then, of course, there was the Shirley Temple libel action. The review which set 20th Century-Fox alight cannot be found here for obvious reasons. I kept on my bathroom wall, until a bomb removed the wall, the statement of claim – that I had accused 20th Century-Fox of 'procuring' Miss Temple 'for immoral purposes'. Lord Hewart, the Lord Chief Justice, sent

the papers in the case to the Director of Public Prosecutions, so that ever since that time I have been traceable on the files of Scotland Yard. ('Introduction')

99. - I had persistently attacked the films made by Alexander Korda (. . .) There was never a man who bore less malice, and I think of him with affection – even love – as the only film producer I have ever known with whom I could spend days and nights of conversation without so much as mentioning the cinema. ('Introduction')

100. - I little knew that the reign of Kubla Khan was nearly over and that the Pleasure-Dome would soon be converted into an enormous Bingo hall, which would provide quite other dreams to housewives than had the Odeons and the Empires. ('Introduction')

101. - The only complaint I have against Technicolor is that it plays havoc with the women's faces; they all, young and old, have the same healthy weather-beaten skins. ('Becky Sharp/Public Hero No. 1/...')

102. - Even a spirited battle in a restaurant with soda-water siphons could have been transferred at a cost to the stage:... ('.../Two for Tonight')

103. - The freer, more cinematic fairy sequences are set to Mendelssohn's music, and this is the way Shakespeare's poetry ought surely to be used if it is not to delay the action. ('A Midsummer Night's Dream')

104. - *Sous les Toits de Paris* contained a sequence in which Préjean was surrounded by a gang with drawn razors in the darkness of a railway viaduct; the smoke blew continually across, and the dialogue was drowned in the din of shunting trucks. The steamy obscurity, the whispers, the uproar overhead combined to make the scene vividly sinister. ('Barbary Coast/.../...')

105. - It is the first film of a new English director, Mr Carol Reed, who has more sense of the cinema than most veteran British directors,... ('.../Midshipman Easy/Treasure Island')

106. - *Treasure Island* contains, as *Midshipman Easy* does not, a sense of good and evil. ('.../Midshipman Easy/Treasure Island')

107.- Yes, it is still possible for us to laugh, but not with too great an assurance; it is these and not the French who are nearer to the English public-school spirit, and it is an Englishman's portrait, not Pilsudski's or Hitler's, which hangs on the wall. ('.../The Day of the Great Adventure/...')

108. - But there are consolations (though perhaps I ought not to count among them the odd use of incestuous love as a comic idea):... ('Liebesmelodie/.../.../...')

109. - These three represent innocence in an evil world – the world of childhood, the world of moral chaos, lies, brutality, complete inhumanity. Never before has childhood been represented so convincingly on the screen, with an authenticity guaranteed by one's own memories. ('These Three/...')

110. - Miss Lupino as yet is a dummy, but she is one of the more agreeable screen dummies to whom things are made to happen, and I feel some remorse when I think of the shootings and

strangulations she will have to endure next year in a story of my own. ('One Rainy Afternoon/.../...')

111. - ..., the jealous gangster with his razor-blade and his cheap girl, the sudden heartless, passionless knifing, occupies only a very few feet of film, but it conveys the right snake-like air of incurable corruption. One may feel uneasy at Mr Connelly's humour and wonder whether the negro mind is quite so material, but he is extraordinarily successful with the two extremes of good and evil. ('The Green Pastures')

112. - ...: *The Tenth Man*, the story of an English Kreuger written by Mr Maugham.) ('.../The Tenth Man')

113. - ..., what makes the picture remarkable is less the heroics than the lyrical, the poetic, the critical sense. (. . .) : not plays by Shakespeare adapted to a medium even less suitable than the modern stage; but poetry expressed in images, which let in a little more of common life than is in the story. ('We from Kronstadt')

114. - 'First will I question with thee about Hell. . . . ' ('Land Without Bread/...')

115. - I remember lying in bed a few years ago in a public ward listening with fascinated horror to a mother crying over her child who had died suddenly and unexpectedly after a minor operation. You couldn't question the appalling grief, but the words she used . . . they were the cheapest, the most improbable, the most untrue . . . one had heard them on a dozen British screens. Even the father felt embarrassment standing there beside her in the open ward, avoiding every eye. ('Marie Walenska/True Confession')

116. – He is like the Herod you sometimes see in cribs at Christmas-time, leaning down from his battlements towards the miniature Bethlehem – the plaster sheep and Wise Men and cows. ('From the Manger to the Cross/.../.../.../...')

117. - ..., a daughter writes novels which will never be published, just for fun – what an extraordinary idea of fun! ('You Can't Take It With You')

118. – But the film is most worth seeing for the new star, Miss Ingrid Bergman, who is as natural as her name. What star before has made her first appearance on the international screen with a highlight gleaming on her nose-tip? ('.../Escape to Happiness')

119. – Incidentally, the British Board of Film Censors have given this picture a certificate for adults only. Surely it is time that this absurd committee of elderly men and spinsters who feared, too, that *Snow White* was unsuitable for those under sixteen, was laughed out of existence? As it is, in many places, parents will be forbidden by the by-laws to take their own children to *The Wizard of Oz*. ('The Wizard of Oz/...')

120. - ...anyone who sees it is likely to lose his palate for cinema fiction that week. ('Dark Rapture/.../...')

The Lucifer Society (1972)

121. - [on filmscreen] The flat figures passed and repassed, their six-year-old gestures as antique as designs on a Greek coin. (*'All But Empty'*, p. 93)

Diplomat (Gunnar Hägglöf, 1972)

122. - Neutrality---(. . .) To the general public in certain countries it is often a word spoken with a sense of moral superiority: among less fortunate countries, with equal unreason it is a word of reproach, as though there were a special virtue in being forced into an armed struggle. Gunnar Hägglöf's memoirs make clear for the first time all that is required of those who direct neutrality, (. . .) to save your country from the savagery of a world conflict and at the same time with extreme caution to do everything you can to aid the struggle against what you believe to be the evil side. (*'Foreword'*, p. 7)

123. - ...the young 'neutral' diplomat who was as much in the front line saving lives as any fireman in the blitz. (*ibid.*, p. 8)

The Honorary Consul (1973)

124. - Perry Mason's secretary Delia was the first woman to arouse Plarr's sexual appetite. (*Part One, Chap. II*)

125. - Such a daily agony and the result---five hundred words. (*Part Two, Chap. II*)

126. - The man broke two eggs one after the other on the edge of the pan. As he held two half shells over the pan there was something in the position of the fingers which reminded Fortnum of that moment at the altar when a priest breaks the Host over the chalice. (*Part Three, Chap. III*)

127. - What happens afterwards, God knows.'
'God again! You can't get away from the bloody word, can you? (*Part Five, Chap. IV*)

128. - I am sorry I did not live in an age when the rules of the Church seemed more easy to keep---or in some future when perhaps they will be changed or not seem so hard. (*Part Five, Chap. IV*)

129. - ---he said, "I am not unhappy here, I am bored. Bored. If God would only give me a little pain." It was an odd thing to say.' (*Part Five, Chap. IV*)

130. - 'She's going to give me the O.B.E.'
Doctor Plarr laughed. 'Order of the Bad Egg,' he said. (*Part Five, Chap. V*)

The Portable Graham Greene (1973)

131. - ...we cannot help recognizing the genuine note of hate, the hate of a man who loves, of one aware that it was for this grotesque world a God died, who is bitterly ashamed of what we have made of ourselves. (*'The Redemption of Mr. Joyboy'*, 1949)

132. - Belief, like it or not, is a magnet. Even what seem the extravagant claims of a belief are magnetic. ('Letter to a West German Friend', 1963)

133. - To take the few steps beyond Checkpoint Charlie can be compared with the acceptance of the last difficult dogma---say the infallibility of the Pope. ('Letter to a West German Friend')

134. - As long as living standards differ, there'll always be motives less than noble. ('Letter to a West German Friend')

'with all faults' (1973)

135. - I don't know how Freud would have interpreted them, but for more than thirty years my happiest dreams have been of secondhand bookshops: shops previously unknown to me or old familiar shops which I am revisiting. ('Introduction')

136. - At various periods of my life I have kept a diary of my dreams, and my diary for this year (1972) contains in the first seven months six dreams of secondhand bookshops. ('Introduction')

137. - Secondhand booksellers are among the most friendly and the most eccentric of all the characters I have known. If I had not been a writer, theirs would have been the profession I would most happily have chosen. ('Introduction')

138. - To enter properly this magic world of chance and adventure one has to be either a collector or a bookseller. I would have preferred to be a bookseller, but the opportunity escaped me in the war. ('Introduction')

139. - Before the war I collected Restoration literature because I was working on a never-published life of Rochester. ('Introduction')

140. - No, the West End is not my hunting ground now any more than Charing Cross Road, but thank God! Cecil Court remains Cecil Court, even though David Low has moved to Oxfordshire. ('Introduction')

'The Daily Telegraph Magazine' (1974)

141. - Life is not very rich in comedy; one has to cherish what there is of it and savour it during the bad days. ('Pleasures of Deportation', *Oct. 11, p. 65*)

142. - At the age of 19 for the fun of the thing I joined the Communist Party in Oxford as a probationary member... (*ibid.*)

143. - How little we change. We are pursued through life by a shadow which caricatures us but which only our friends notice. We are too close to pay it any attention, even when it quite outrageously plays the clown, exaggerating our height in the evening and dwarfing us at the midday hour. And then there are those lines stamped on the left hand . . . I wonder whether, if

our tracks about the globe were visible at one glance from a god's point of view, they would not have the same designs as they have on the palm. ('The Lines on the Palm', Nov. 15, p. 55)

144. - Once upon a time, I regret to say, I was addicted to practical jokes. (. . .) But I have learnt better now. I have learnt that nothing can be more difficult to stop than a practical joke which succeeds too well.

It all began on August 22, 1953, when a letter appeared in *The Times* under the heading "Anglo-Texan Society". ('A Thorn on the Yellow Rose', Nov. 22, p. 59)

145. - ...I had given up my job to write, and I felt the desolate isolation of defeat, like a casualty left behind and forgotten. ('The Poet and the Gold', Dec. 20, p. 25)

146. - I felt immediately caught up into his [Nordahl Grieg's] intimacy which seemed as impersonal (. . .) as sunlight. (*ibid.*)

'The Daily Telegraph Magazine' (1975)

147. - ... – there's no copyright in names,... ('The Other...Whom Only Others Know', Jan. 10, p. 23)

Miss Silver's Past (1976)

148. - Exile is like some herb which gives its distinct bitter flavor to many different forms of writing: the comic, the ironic, the tragic. (. . .) For to experience exile a man doesn't necessarily have to leave his country. The sense of banishment can be felt on one's own hearthstone. Exile is a deprivation---to be an exile is to be unable to communicate freely. ('Preface')

'The Daily Telegraph Magazine' (1976)

(on revising *The Man Within*)

149. - ...I had eliminated the only quality it may possess – youth and the morbidity of youth.

I was 22 years old and I was on sick-leave from *The Times* after an operation for appendicitis. ('A Young Man's Fancy', Febr. 20, p. 33)

150. - ...after the unwise publication of a volume of verse, now an expensive curiosity for collectors. ('A.Y.M.F.', Febr. 20, p. 33)

151. - Writing a novel is a little like putting a message into a bottle and flinging it into the sea – unexpected friends or enemies retrieve it. ('A.Y.M.F.', Febr. 20, p. 34)

'Telegraph Sunday Magazine' (1977)

152. - The Canal is now only important as a symbol of colonialism, a narrow splinter of colonialism cutting the country in two. ('Political Gulf of Panama', March 20, p. 16)

153. - Panamá is not an insignificant banana republic with politicians and presidents up for sale,... (*P.G.o.P.*, March 20, p. 17)

154. - “You can choose your enemies, but you can’t choose your friends” (*P.G.o.P.*, March 20, p. 17)

155. - Torrijos is totally unaware of his different charisma – the charisma of desperation. (*P.G.o.P.*, March 20, p. 18)

‘The New York Review of Books’ (1977)

156. - When he [*an American in Panamá*] heard that I was moving around, he asked my friend Chuchu, “What’s the old goat doing here?”---... (*‘The Country With Five Frontiers’*, Febr. 17, p. 10, 1st column)

157. – The Canal is now only important as a symbol of colonialism, a narrow splinter of colonialism cutting the country in two. (*ibid.*)

158. – Panamá is not an insignificant banana republic with politicians and presidents up for sale,... (*ibid.*, 2nd column)

159. - ..., the sudden wicked smile which greets a phrase that pleases him [*General Torrijos*] (“You can choose your enemies, but you can’t choose your friends”). (*ibid.*)

160. – Mr. Drummond had the thinnest legs, bandaged in tight brown trousers, of any man I have ever seen. When he stood up to speak---very uninspiringly---one leg seemed to lean against the other for support, or perhaps to make music like a grasshopper. (*ibid.*, p. 12, 3rd column)

161. – As Chuchu said, (. . .) “A revolver is no defense.” (*ibid.*, p. 13, 4th column)

The Human Factor (1978)

162. - My Africa was still a little like the Africa of Rider Haggard. (*Part Two, Chap. I, 3*)

163. - There were still fathers around even today who told their children that God existed. (*Part Two, Chap. II*)

164. - Then he allowed himself to strike, like his childhood hero Allan Quatermain, off on that long slow underground stream... (*Part Three, Chap. III, 2*)

‘The New York Review of Books’ (1978)

165. – All of them [*Kissinger, Nelson Rockefeller, Lady Bird, ex-pres. Ford, the Mondales, Mrs Carter, Andy Young*] looked strikingly unimportant, like the stars in *Around the World*. They were not there to act, only to be noticed,... (*‘The Great Spectacular’*, Jan. 26, p. 9)

166. – General Videla of Argentina with a face squashed so flat there was hardly room for his two foxy eyes;... (*ibid.*)

167. - ...the greatest character actor of them all---General Pinochet himself, the man you love to hate. Like Boris Karloff he had really attained the status of instant recognition,... (*ibid.*)

168. – Some opponents have been exiled to Miami, which is known in Panama as the Valley of the Fallen,... (*ibid.*)

169. – An embrace is the usual greeting in the southern hemisphere, and I noticed how Torrijos embraced the leaders of Colombia, Venezuela, and Peru and confined himself to a formal handshake with Bolivia and Argentina as he worked down the row toward Pinochet. But Pinochet had noticed that, and his eyes gleamed with amusement. When his turn came he grasped the hand of Torrijos and flung his arm around his shoulder. If any journalist's camera had clicked at that moment it would be thought that Torrijos had embraced Pinochet. (*ibid.*)

'The Listener' (1979)

170. - I think the two writers whose deaths have meant most to me were, first, Conrad, who died in 1924 when I was 19. (. . .) The second death was that of Evelyn Waugh in 1966, which came suddenly, without warning, and was a death not only of a writer whom I admired, but of a friend. (Remembering Evelyn Waugh, 11 Oct., 1st column)

171. - There was always in Evelyn, it seems to me, a conflict between the satirist and the romantic. I suppose a satirist is always to some extent a romantic: but he doesn't usually express his romanticism. (R.E.W., 11 Oct., 1st column)

172. - A writer of Evelyn's quality leaves us an estate to walk through: we discover unappreciated vistas, paths which are left for our discovery at the right moment, because the reader, like the author, changes. (R.E.W., 11 Oct., 2nd column)

173. - There is almost a complete absence of the beastly adverb---far more damaging to a writer than an adjective. (R.E.W., 11 Oct., 3rd column)

174. - I think one of the best qualities in Waugh was his treatment of sex. It's a matter of a sentence, a phrase. As it is in Trollope;... (R.E.W., 11 Oct., 5th column)

The Eighties

Doctor Fischer of Geneva or The Bomb Party (1980)

1. - 'He didn't invite you to a party?'
'No.'
'Thank God for that.'
'Thank Doctor Fischer,' I said, 'or is it the same thing?' (4)
2. - 'So you'll let him take you into a high place and show you all the kingdoms of the world.'
'I'm not Christ, and he's not Satan, and I thought we'd agreed he was God Almighty, although I suppose to the damned God Almighty looks very like Satan.' (5)
3. - It was odd how seldom we named names. It was generally 'he' or 'she', but there was no confusion. Perhaps it was part of the telepathy that exists between lovers. (11)
4. - I had read many years ago in a detective story how it was possible to kill oneself by drinking a half pint of spirits in a single draught. (. . .) I thought I would make certain by dissolving in the whisky twenty tablets of aspirin which was all I had. (14)
5. - I think now that the aspirin had been a mistake – two poisons can counteract each other. (14)
6. - -- death by drowning had been a phobia of mine since childhood ever since I had been pushed into the deep end of a *piscine* by a young Secretary of Embassy. (15)
7. - Death is by no means certain, even if you choose the dangerous cracker, (. . .)
'But if someone was killed,' Belmont said, winking rapidly, 'why, it would be murder.'
'Oh, not murder. I have you all as witnesses. A form of Russian roulette. Not even suicide. (16)
8. - 'When I was a boy,' the Divisonaire said, 'I used to play at Russian roulette with a cap pistol. It was very exciting.' (16)

Ways of Escape (1980)

9. - In those black days for authors (. . .) there was one firm of solicitors who went out of their way to incite actions for libel, checking the names of characters with the names in the London telephone directory. An acquaintance of mine was approached at the door of his flat by a solicitor's clerk who carried a novel which, he said, contained an undesirable character of the same name (the more uncommon the name the greater the danger, which was one reason why in my novel *The Comedians* I called my principal characters Brown, Jones and Smith). (Chap. One, 4)
10. - In the case of *Stamboul Train* about twenty pages had to be reprinted because of Priestley's threatened libel action,... (Chap. One, 4)

11. - (There is another thing which my journal shows to counterbalance the sleepless nights – the courage and understanding of my wife who never complained of this dangerous cul-de-sac into which I had led her from the safe easy highroad we had been travelling while I remained on *The Times*.) (*Chap. One, 5*)

12. - I have seldom had the courage to reread a book of mine more than once, and that immediately after publication when I check it for misprints and for small changes which I ought to have made in manuscript, typescript or proof, so that I may have a marked copy ready for another edition if one is ever required. (*Chap. One, 5*)

13. - ...I had accused Twentieth Century-Fox of ‘procuring’ Miss Temple ‘for immoral purposes’ (I had suggested that she had a certain adroit coquetry which appealed to middle-aged men). (*Chap. Two, 2*)

14. - The career of writing has its own curious forms of hell. Sometimes looking back I think that those benzedrine weeks were more responsible than the separation of war and my own infidelities for breaking our marriage. (*Chap. Three, 2*)

15. - At thirty-one in Liberia I had lost my heart to West Africa. (*Chap. Four, i*)

16. - ...*The Third Man* was never intended to be more than the raw material for a picture. (*Chap. Five, i*)

17. - In Italy I wrote the treatment of *The Third Man*, but more important for the future I found the small house in Anacapri where all my later books were to be at least in part written. (I am proud now to be an honorary citizen of that little town of five thousand inhabitants.) (*Chap. Five, 3*)

18. - The incident of the atheist Smythe’s strawberry mark (apparently cured by Sarah after her death) should have had no place in the book; every so called miracle, like the curing of Parkis’s boy, ought to have had a completely natural explanation. (. . .) So it was in a later edition I tried to return nearer to my original intention. Smythe’s strawberry mark gave place to a disease of the skin which might have had a nervous origin and be susceptible to faith healing. (*Chap. Five, 3*)

19. - ...my friend, Dorothy Glover, the illustrator of my children’s books, who had decided to become a Catholic,... (*Chap. Six, 2*)

20. - Perhaps there is more direct *reportage* in *The Quiet American* than in any other novel I have written. (*Chap. Six, 2*)

21. - Sir Robert Scott died years ago. I have reached the age when one outlives friends more easily than memories of them and, as I write, another incident returns to mind – that occasion outside Berkhamsted Town Hall when he wore a heavy false moustache and appeared as Rudyard Kipling making an appeal for the Boy Scout movement and a retired admiral called Loder-Symonds took the chair until he noticed that something seemed somehow to be wrong . . . (*Chap. Six, 4*)

22. - Dreuther, the business tycoon in *Loser Takes All*, is undeniably Alexander Korda,...
(*Chap. Seven, 2*)

23. - The fifties were for me a period of great happiness and great torment – manic depression reached its height in that decade, and I remember there was one more than usually suicidal suggestion – I forget what – which I had put up to a Sunday newspaper. (*Chap. Seven, 2*)

24. - It was in the fifties that I began to write plays which were produced. (*Chap. Eight, i*)

25. - My early novels as a rule fell a long way below those seventy-five thousand words which publishers used to consider a minimum length. (*Chap. Eight, i*)

26. - The boat which carried Henry Pulling from Buenos Aires to Asunción stopped for half an hour during the night in the little river harbour of Corrientes in northern Argentina, but I had no idea that I would be landing there from a plane some years later in search of the right setting for *The Honorary Consul*. (*Chap. Nine, 3*)

27. - Years passed and during those years I wrote *The Honorary Consul*, perhaps the novel I prefer to all the others. (*Chap. Nine, 5*)

The Bachelor of Arts (1980)

28. - Kipling romanticises the Indian as much as he romanticises the administrators of Empire. (*'Introduction'*, p. v)

29. - We had both been born under the sign of Libra, so if one believes in astrology, as [R.K.] Narayan, who once supplied me with my horoscope, certainly does, we were destined by the stars to know each other. (. . .) (I half believe myself in the stars that ruled over an Indian and an English Libra birth). (*'Introd.'*, p. viii)

30. - A writer in some strange way knows his own future – his end is in his beginning,...
(*'Introd.'*, p. x)

Cockburn Sums Up (Claud Cockburn, 1981)

31. – If I were asked who are the greatest journalists of the twentieth century, my answer would be G.K. Chesterton and Claud Cockburn. (*'Foreword'*)

32. - ..., I would like to salute the only man with whom I have ever gone barrel-organing. The memory of that three-day escapade is still fresh after nearly sixty years. (*ibid.*)

'Firebird I: Writing Today' (1982)

33. - ...- jealousy after all is a form of love; (*'On the Way Back'*)

34. - Good looks could be as nauseating as chocolate truffle. (*'On the Way Back'*)

J'Accuse: The Dark Side of Nice (1982)

35. - I wrote to the Grand Chancelier returning the insignia of a Chevalier de la Légion d'Honneur which I had been awarded under the Presidency of Monsieur Pompidou. (4)

'The Times' (1982)

36. – The corruption of Nice by the criminal milieu, of police officers, certain magistrates and some avocats, is a subject which has been well described in a novel by Monsieur Max Gallo. If old age permits I hope to deal with it too in a non-fiction book based on personal experience. As for the title I shall have to borrow from Zola, *J'Accuse*. (*'Corruption in Nice', a Letter to the Editor, 25 Jan.*)

37. – A second book of mine---a small pamphlet called *J'Accuse*---was condemned rather curiously in my absence, and in the absence of my lawyer, by a court in Nice and the condemnation has now been confirmed by the Court of Appeal in Aix. (. . .) However, I hope this will not deter me from continuing to write for any cause the justice of which I believe in. (*'Corruption in Nice', a Letter to the Editor, 7 Aug.*)

Getting to Know the General (1984)

38. - Another year, and it would seem quite natural for me to be travelling to Washington carrying a Panamanian diplomatic passport as an accredited member of the Panamanian delegation for the signing of the Canal Treaty with the United States. (*Part I, 1976, i*)

39. - ...I arrived in Amsterdam?

The city was well enough known to me from the period in 1946 when I would go there frequently in my rôle as a publisher to repurchase English paper which had been exported from England where it was rationed, paper which we badly needed to print our bestsellers... (*Part I, 1976, 2*)

40. - Not that Chuchu believed in the Christian God---he was too good a Marxist for that---though he believed in the Devil. (*Part I, 1976, 7*)

41. – A man was passing by us to join Stroessner's group when he was stopped by my companion. She began to say, 'This is one of General Stroessner's ministers. May I introduce . . . '---we each of us put out a polite hand---'This is Mr Graham Greene.' The minister's hand dropped and left mine to reach after it through the empty air. 'You passed once through Paraguay,' he accused me in a tone of fury and went on to join his general. I couldn't help feeling a little proud that apparently I had been able to arouse the dislike of one more dictator. I had experienced much the same pride when Doctor Duvalier published a pamphlet in Haiti with the bilingual title, 'Graham Greene Démasqué: Graham Greene Finally Exposed.' (*Part II, 1977, 7*)

42. – Price said, 'I wrote to you once some years ago.' (. . .)
'I asked you what was in *The Over-night Bag*.'

The Over-night Bag was the title of a short story which I had written many years before. (. . .)

‘What did I say?’

‘You wrote that there was nothing in the bag.’ (*Part III, 1978,3*)

43. - ...: in March I was in hospital having part of my intestins removed, and almost simultaneously events broke out in the private life of myself and my friends that led eventually to my writing a pamphlet called *J’Accuse*. (*Part IV, 1979 and 1980, i*)

44. - ...I was finishing with difficulty a short novel, *Doctor Fischer of Geneva*,... (*Part IV, 1979 and 1980, i*)

The Collected Plays of Graham Greene (1985)

45. - CALLIFER: (. . .) I really thought I loved God in those days. I said, ‘Let him live, God. I love him. Let him live. I will give you anything if you will let him live.’ But what had I got to give him? I was a poor man. I said, ‘Take away what I love most. Take . . . take . . . ‘ [*He can’t remember.*]
JAMES: ‘Take away my faith, but let him live’? (*Act Two, Scene Two*)

(‘The Complacent Lover’ - 1959)

46. - VICTOR: (. . .) I remember a poem by Swinburne about a woman who loved a leper and washed his sores with her hair. (*Act Two, Scene One*)

(‘Carving a Statue’ - 1964)

47. - DR PARKER: (. . .) It’s only the young whom I love. (*Act Three*)

(‘The Return of A.J. Raffles’ – 1975)

48. - RAFFLES: (. . .) I’m not convinced of the existence of God, but I’m quite sure of Inspector Mackenzie. (*Act One*)

‘*Granta 17*’ (Autumn 1985)

1937

49. - December 26. Discussed film with [John Stuart] Menzies. Two notions for future film. A political situation like that in Spain. A decimation order. Ten men in prison draw lots with matches. A rich man draws the longest match. Offers all his money to anyone who will take his place. One, for the sake of his family, agrees. Later when he is released the former rich man anonymously visits the family who possess his money, he himself now with nothing but his life . . . (‘While Waiting for a War’)

1938

50. - January 2. Saw the film tests [of *The Green Cockatoo*] at Denham. The excitement of hearing one’s own dialogue on the screen for the first time. Good dialogue it sounded too. (‘While Waiting for a War’)

51. - January 3. Poor little Lucy [my daughter] had a bad night. Vivien now is beginning a cough and Francis is worse [my wife, my son]. It is horrifying how anxious and torn one is by these small creatures' small (I hope to God) sicknesses. How will one feel when the major illnesses come: appendicitis, measles, adolescence? ('While Waiting for a War')

1939

52. - (January 12.) (. . .) And they say that religion is an escape. The man who believes in eternity must often experience an acute nostalgia for atheism---to indulge himself with rest. There is a real escape. ('While Waiting for a War')

53. - (September 24.) (. . .) But this morning and afternoon, till the doctor had been, the most important thing in the world was a fall Francis had on the stone steps at the back: a war seemed nothing in comparison. Just as last year the Shirley Temple libel action---and possible ruin---seemed unimportant because Lucy was ill.* ('While Waiting for a War')

Night and Day (1985)

'Wee Willy Winkie---(. . .)'

54. - The owners of a child star are like leaseholders---their property diminishes in value every year. Time's chariot is at their back; before them acres of anonymity. What is Jackie Coogan now but a matrimonial squabble? Miss Shirley Temple's case, though, has peculiar interest: infancy with her is a disguise, her appeal is more secret and more adult. Already two years ago she was a fancy little piece (real childhood, I think, went out after *The Littlest Rebel*). In *Captain January* she wore trousers with the mature suggestiveness of a Dietrich: her neat and well-developed rump twisted in the tapdance: her eyes had a sidelong searching coquetry. Now in *Wee Willy Winkie*, wearing short kilts, she is a complete totsy. Watch her swaggering stride across the Indian barrack-square: hear the gasp of excited expectation from her antique audience when the sergeant's palm is raised: watch the way she measures a man with agile studio eyes, with dimpled depravity. Adult emotions of love and grief glissade across the mask of childhood, a childhood skin-deep.

It is clever, but it cannot last. Her admirers---middle-aged men and clergymen---respond to her dubious coquetry, to the sight of her well-shaped and desirable little body, packed with enormous vitality, only because the safety curtain of story and dialogue drops between their intelligence and their desire. "Why are you making my Mummy cry?"---what could be purer than that? And the scene when dressed in a white nightdress she begs grandpa to take Mummy to a dance---what could be more virginal? On those lines her new picture, made by John Ford, who directed *The Informer*, is horrifyingly competent. It isn't hard to stay to the last prattle and the last sob. The story---about an Afghan robber converted by Wee Willy Winkie to the British Raj---is a long way after Kipling. But we needn't be sour about that. Both stories are awful, but on the whole Hollywood's is the better.... (*October 28, 1937*)

[In reprinting this article, the editor and publishers of this anthology wish to make it clear that they are doing so only for reasons of historical interest and without any intention of further maligning the good name of Mrs. Shirley Temple Black. (Page 204)]

Graham Greene Country (1986)

55. - At least he has not had to follow me to some trouble spots of which I did not write in fictional – Kenya and the Mau Mau, Malaya in the Emergency, Israel in 1968, Nicaragua of the Sandinistas. ('Foreword')

56. - 'The Gloucester factory came my way because while I was living in Gloucestershire in 1932 a box of matches exploded in my hand. I wrote a letter of complaint and promptly received enough matches to last me for a year and an invitation to visit the factory. ('Commentary on "It's a Battlefield"')

57. - 'For some six years before this book was published I had been travelling the roads of Spain between Madrid and El Toboso and the Monastery of Osera in Galicia with my friend Father Leopoldo Durán and the chosen driver from among his friends. The idea of the book was actually born in Portugal over two and a half bottles of Vinho Verde which brought to mind a problem of belief – in the Trinity.' ('Commentary on "Monsignor Quixote"')

The Poetry Book Society Anthology 1986/87 (1986)

58. - Tiredness can resemble dishonesty,... ('The Outsider: On the Death of Adlai Stevenson after a Press Conference in London on the Vietnam War', p. 45)

The Captain and the Enemy (1988)

59. - I had read *King Solomon's Mines* four times, and I thought that if I ever went like my father to Africa I would keep a journal of my adventures. (*Part I*, 2, i)

60. - He said, 'Go back and get two éclairs: she likes éclairs,' ... (*Part I*, 2, 3)

61. - Why am I so possessed by them? (. . .) It is as though I had taken them quite coldbloodedly as fictional characters to satisfy this passionate desire of mine to write. (*Part I*, 3)

62. - So there had been, after all, some kind of love between them. Whatever that phrase meant it seemed more durable than the casual sexual interludes which I had in my way enjoyed. (*Part III*, 8, 10)

In Memory of Borges (1988)

63. - I feel that the Falklands War was a tragedy and it was almost an incestuous war. One thinks of the close ties that have existed between England and Argentina before the days of Videla. ('Latin America and Other Questions', p. 57)

64. - ...I like that book [*The Honorary Consul*] better than *The Power and the Glory*, (. . .)...in *The Honorary Consul* I think I did something which was more difficult: the characters changed. (*Ibid.*, p.59)

65. - If it hadn't become a dirty word, I would call myself a social democrat, but certainly I am on the left,... (*Ibid.*, same page)

66. - Some of the great film makers, like Cukor and Fritz Lang and Mancovitz [sic!], have made intolerably bad films out of my books, and I would say that there are only about half a dozen reasonably good ones out of some twenty-five or so. (*Ibid.*, p. 61)

67. - The book that I like least (. . .) is *Rumour at Nightfall*,... (*Ibid.*, s.p.)

68. - I think the novel is not a good route for a film, because you have to cut a novel so much, (. . .) Cutting is an absolute essential for the novel; I think the short story makes far better film. (*Ibid.*, p. 64)

Letters from Nicaragua (John Medcalf, 1988)

69. - Nicaragua is a country of poets. ('Foreword')

Dear David, Dear Graham (1989)

70. - I am at the moment amusing myself with a book of moral theology by a German and Published in America as late as 1959 where coitus interruptus comes under the sin of Onan. Withdrawal is condemned unless "a third person appears on the scene"! I picture the arrangement made by the husband and wife and the butler that at a certain point he should arrive and knock on the door. It's going to be of great use to me I think if I ever continue *Monsignor Quixote*. (29th May 1980)

Yours etc.: Letters to the Press (1989)

71. - 'I've always liked reading newspapers. My enemies might say I get my ideas from theological works and newspapers.' ('Introduction')

72. - A modern Firbank would certainly be a rather different Firbank. There would inevitably be a difference of tone in his books.' 'Perhaps a note of defiance,' asked the ever-hopeful Toynbee, only to receive the classic comment, typical of Greene, 'Or of despair. Or even of optimism.' ('Introduction')

73. - Also dropped have been a few pseudonymous ones, under the names of M.E. Wimbush and Hilary Trench. ('Editor's Note and Acknowledgements')

74. - ...I am getting tired of denying, that General Lansdale was the original of the quiet American of my novel. ('Sunday Telegraph' / 7 January 1968)

75. - - With regret I ask you to accept my resignation as an honorary foreign member of the American Academy – Institute of Arts and Letters. My reason – that the Academy has failed to take any position at all in relation to the undeclared war in Vietnam. ('The Times' / 19 May 1970)

76. - Just for the sake of the record – my novel [*The Honorary Consul – Sel.*] was more than three years in writing and I began it some fifteen months before Sir Geoffrey was kidnapped. ('Daily Telegraph' / 9 October 1973)

77. - 'He amuses me,' commented Greene in 1982. 'And he always accuses me of being Jansenist or Manichean or something and I say it is because you were born a Catholic and therefore you don't know any theology. Whereas I am a convert and had to work it up.' ('Interview with Duncan Fallowell, Penthouse', Vol. 17, No. 9, p. 46)

The Nineties

Reflections (1990)

1. - (He [General Bay Vien – Sel.] had cleaned the city of beggars by putting them all, one-legged, armless, broken-backed, in a grim concentration camp.) ('Return to Indo-China')
2. - Second-hand booksellers are among the most friendly and the most eccentric of all the characters I have known. If I had not been a writer, theirs would have been the profession I would most happily have chosen. ('Second-hand Bookshops')

A World of My Own: A Dream Diary (1992)

3. - I decided to choose, out of a diary of more than eight hundred pages, begun in 1965 and ended in 1989, selected scenes from My Own World. ('Introduction')
4. - I explained to a companion who was with me, 'I am terrified of birds, as my mother was. I can't bear touching feathers. I can't stay in this room.' (VI)
5. - The road we were on was striped alternatively white and black, and I thought---'White is life and black is death.' (VI)
6. - I have never liked lecturing, and I certainly do not feel competent to speak on religious subjects, but all the same I found myself on one occasion in My Own World explaining to a number of people my theory of the common evolution of God and Man, and the common identity of God and Satan.
...that theory appeared later in *The Honorary Consul*:... (VII)

True Confessions (1992)

7. - I didn't invent the world I write about---it's all true. ('Clarifications', p. 229)

The Graham Greene Film Reader: Mornings in the Dark (1993)

Reviews

8. – Dog, I suppose, ought not to eat dog, otherwise I should be inclined to cast a malicious eye towards my fellow film-reviewers... (*The Spectator*, 4 Oct. 1935.)
9. – Power misapplied is apt to be a little absurd. (review of '*Anna Karenina*', *The Spectator*, 11 Oct., 1935)
10. – [about Greta Garbo] No other film actress can so convey physical passion that you believe in its dignity and importance, and yet there is no actress who depends so little on her own sexual charm. (. . .) What beauty she has is harsh and austere as an Arab's;... (*Ibid.*)

11. - ...I like to rationalize my nightmares. (review of 'The Irish in Us', *The Spectator*, 29 Nov. 1935)

12. - One can't call these pictures cinema; they are all, with the possible exception of the last, just flickers;... (review of 'Page Miss Glory', *The Spectator*, 13 Dec. 1935)

13. - The only opportunities for satire are at the expense of rich and tasteless Americans, as safe a form of weekly family fun as were war-profiters a few years ago and as cubists still seem to be today. (review of 'The Ghost Goes West', *The Spectator*, 27 Dec., 1935)

Essays and Articles

14. - We are most of us nowadays considerably over-sexed. We either go to Church and worship the Virgin Mary or to a public house and snigger over stories and limericks; and this exaggeration of the sex instinct has had a bad effect on art, on the cinematograph as well as on the stage.

In the Elizabethan age women were not allowed to act, and the result was that the first great period in the history of our drama was unruled by sex. ('The Average Film', *The Oxford Outlook*, Febr. 1925)

15. - Words, (. . .) are a clumsy, unmalleable material. They follow the creator, and not the creator them. ('The Province of the Film', *The Times*, 9 Apr. 1928)

16. - The object of the film should be the translation of thought back into images. (*Ibid.*)

17. - Cinema is an art of movement; the theatre, because of its limitations in space, is an art of discussion;... ('The Middlebrow Film', *The Fortnightly Review*, March 1936)

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18. -: the huge public has been trained to expect a villain and a hero, and if you think you're going to reach the biggest possible public, it's no good thinking of drama as the conflict of ideas; its [sic] the conflict - in terms of sub-machine guns - between the plainest Good and the plainest Evil. ('Ideas in the Cinema', *The Spectator*, 19 Nov. 1937)

19. - ...if the expression is fine enough the world will listen, but the fineness of the expression demands on the integrity of the source - Shakespeare is English first, and only after that the world's. (*Ibid.*)

20. - There goes the year's technihorror;... ('Movie Parade, 1937', *Sight and Sound*, Winter 1937/1938)

21. - My life as a writer is littered with discarded plays, as it is littered with discarded novels. (*Preface to Three Plays*, 1961)

Interviews & Lectures

22. - Only someone who believes in God can blaspheme; only a man who, like Cervantes, believes in chivalry can laugh at Don Quixote, and we perceive sadly that [Bernard] Shaw doesn't believe in anything. ('The Spanish Talks', 26 Apr. 1941)

Film Stories & Treatments

'No Man's Land'

(Beginning) 'I had noticed him for days in the Club Restaurant sitting there in the same spot, always alone with a book propped in front of him: a man in the early forties with an expression of tired

patience as though his life were spent waiting around in just such unrewarding spots as the leave-centre of Braunlage.'

23. – Protestants don't go in for visions,... (*Chapt. One, I*)

24. – Forced labour after all is not in the long run as good as free labour – or shall we say controlled labour? (*Ibid.*)

25. - ...the fir trees that come down the hills towards the houses are like fellow actors who have (. . .) not mastered the atmosphere,... (*Chapt. Two, I*)

(Ending) *'If I here described Brown's story in detail it's because I've heard it from two people, because I swore that night that one thing in life was worth fighting for – after all in the long run Brown had to discover that you can't love and not trust.'*

'The Stranger's Hand'

(Beginning) *'The child had an air of taking everything in and giving nothing away.'*

26. – A child's privacy is never quite secure: nobody even hesitates to intrude: privacy has to be guarded behind a locked door ('how often have I told you not to turn the key?') or in the centre of a hedge ('we looked for you everywhere'). (*Part One, Chapt. One, I*)

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27. – But we do not love people for what they do for us. Love happens to us; it isn't created. (*Ibid.*)

28. - ..., the boy represented to him the whole of family life – that vaguely desired condition which he had never really enjoyed, that the war had broke for ever. (He never blamed his wife for what had happened: the war had broader shoulders on which to lay the blame for everything.) (*Part One, Chapt. One, II*)

29. – He could hear the sound of glasses laid down on the desk and the sound made him feel as though he and his father were completely forgotten. (*Chapt. Two, I*)

(Greene's ending) *'He said there'd been some trouble about stores.'*

The Two Thousands

In Search of a Beginning: My Life with Graham Greene (2004)

1. - 'I now realise that love – real, true love – between two human beings only reveals itself once it's no longer a question of sex.' ('Introduction')
2. - 'To love and to like – it must have been difficult for me as a child to learn how to distinguish between the two' (*Chap. 1*)
3. - 'Obviously, emotion has a great part in the creation of fictitious characters. The only way of giving them life is to imagine how they might react confronted with such and such a situation. This is where the emotional element comes in. To describe the impact of facts on such a character and, consequently, his reactions, I have to feel myself real, deep emotion facing the same facts, in the same situation' (*Chap. 2*)
4. - Finding myself in the company of Querry, I felt so depressed that I had to vomit.' (*Chap. 2*)
5. - 'As a symbol of my new freedom [living in France – comp.], I have decided to abandon the lined variety of paper I used to write on, where the lines seem to me now like the bars on a prison window.' (*Chap. 4*)
6. - 'My fellow countrymen won't allow me to be funny,' (. . .) 'It goes against their preconceptions, what they expect of me. It doesn't tally with the label they've pinned to me. There's nothing I can do about it apart from reminding them that the subject of the book is death. It's a farce, but farce, unlike comedy, is not a cheerful genre, even if it contains some amusing scenes. The clown makes us laugh, but he himself is sad' (*Chap. 4*)
7. - 'My roots are in rootlessness.' (*Chap. 4*)
8. - [Yvonne: 'Is the character of the twelve-year-old Victor (also Baxter III and Jim, who is also an outcast at school) based on you at Berkhamsted?']
'Yes, definitely,' (. . .)
['Did you really feel like an "Amalekite"? ' (. . .)]
'Yes, certainly, and even worse, if possible.' (*Chap. 6*)
9. - [Yvonne: (. . .) 'But who are you, Mr Greene?']
(. . .) 'I am my books.' (*Chap. 7*)
10. - 'Whenever I talk about myself, I wear a mask.' (*Chap. 7*)
11. - ... I believe a writer is not a public figure. His books may be well known – that's only to be desired – but he himself should remain anonymous.
'Next, because television is a formidable weapon. If you're successful, you allow yourself to be lured irresistibly, and then the actor takes over from the writer. (*Chap. 7*)
12. - 'None of my characters is really like me. But there is always something in their character, or in the feelings they experience, which comes from me. Otherwise, how could I

describe them? And then it's possible that one particular character may resemble me more than another: Daintry, perhaps, in *The Human Factor*, to name just one.' (Chap. 7)

13. - 'I'm constantly being told that I have only two masks: Boredom and Amusement,' (Chap. 8)

14. - 'Melancholy is much harder to cope with than sadness: one knows the reasons for sadness. One looks in vain for the causes of melancholy' (Chap. 8)

15. - 'that feeling of exhilaration which a measure of danger brings to the visitor with a "return ticket"'. (Chap. 8)

16. - 'Before the operation [for cancer of the colon – comp.], (. . .) I had an enormous feeling of relief, of liberation: not having to feel the least responsibility either for oneself or for other people, (. . .) and telling yourself that from now on nothing depends on you any longer,... (Chap. 8)

17. - 'Unlike compassion, pity is a contemptible sentiment. There is an element of condescension in pity which can sometimes do great harm. With compassion, by contrast, one is dealing with people on equal terms. What I call the "Scobie complex" is not a noble sentiment at all' (Chap. 8)

18. - 'I wonder how those who don't write, or paint, or compose music, manage to cope with life. Writing is a very painful process, but I feel infinitely more upset and depressed when I'm not writing' (Chap. 9)

19. - 'I am afraid of living too long away from work', (Chap. 9)

20. - 'Retirement is always a distressing time for a man. But for a writer it is death, for in our profession everything depends on him and not on his circumstances.' (Chap. 9)

21. - 'I am not a genius. I am a craftsman who writes books at the cost of long and painful labour' (Chap. 9)

22. - 'The development of a book is a bit like the gestation period of a child; but in the first instance the pregnancy is always long and painful' (Chap. 9)

23. - [About writing a novel:] 'Everything is difficult and everything is important, but the trickiest part, in my opinion, is creating characters, and making them real and alive. At the outset, a character is nothing but a tiny speck, a speck which I concentrate upon with such intensity that after two or three hours my eyes begin to water and I am obliged to stop. Then this speck grows bigger, looms closer, and gradually – very slowly – takes shape. Then, if everything proceeds smoothly, he becomes alive and even independent; he acquires his own character and his own will, outside and independent of me. In *The Human Factor*, for example, when I started to write the scene in the confessional between Castle and the priest, I did not have the following passage in mind for a moment: (. . .) It was Castle himself who wanted this paragraph, one which alters the whole atmosphere of the scene, it was he who guided my hand. That was a good sign; it proved that he was truly alive. I would not say the same of Davis. Davis is a manufactured character. You can tell. I'm perfectly aware of it. (Chap. 9)

24. - 'The trouble with my eyes comes not from the concentration upon a character, but on a character's movements. It's not important for the narrative that I mention that he sits down or goes to the window, but it's important for me that I follow his every movement' (*Chap. 9*)
25. - 'For a writer, and similarly for a priest, there is no such thing as success. (*Chap. 9*)
26. - 'During my life I have spent more time living with fictional characters than with real people,' (*Chap. 9*)
27. - 'It's terrible to think that from now on I'm going to have to live for three years with a certain Charlie Fortnum.' (*Chap. 9*)
28. - ...perhaps I was remembering how depressed I was when I had to endure the company of Query in writing *A Burnt-Out Case*. In fact, I grew quite attached to Charlie Fortnum' (*Chap. 9*)
29. - 'I'm neither a theorist, nor a philosopher. I'm a storyteller.' (*Chap. 9*)
30. - 'A storyteller creates characters first of all, and he then proceeds to make them speak and tell an interesting story. (*Chap. 9*)
31. - 'The epigraph is meant to sum up what the book is all about.' (*Chap. 9*)
32. - ...in each of my novels there are things I like and others that I dislike; but if I had to make a choice, I think it would be *The Honorary Consul* (1973).' [preference] 'Many years after this was written, other books have been born. I now think [no date is given] I might choose *Monsignor Quixote* (1982).' (*Chap. 9*)
33. - 'I am not a preacher, still less a pedagogue,'(...) (*Chap. 10*)
34. - 'I have the capacity to forget a secret which has just been confided in me the moment afterwards. I think I would have made a good priest. But this ability to forget is also a precious gift for the novelist; it's a weapon against sterility.' (. . .) 'I suppose what is forgotten sinks into the unconscious and is enriched there, so that it rises again with all the excitement of novelty'. (*Chap. 10*)
35. - The general term "writer" is used to refer to people who practise totally different functions. I would make three essential distinctions. There are historians, whose work is based on actual facts and events; there are the theoreticians, who provide an intellectual interpretation of those facts, and who then develop theories; and, finally, there are the writers of the imagination. I belong to this last group, and I am certain that "emotion" has an enormous amount to do with the creation of fictional characters. The only means of bringing them to life is to imagine how they would behave in a given situation. That's where the emotional element comes in: in order to describe the impact of events on a particular character, and his subsequent reactions, I need to experience a genuinely deep emotion myself in the same circumstances and confronted with a similar situation'. (*Chap. 10*)

36. - 'Fifty years of living with fictional characters, of dreaming their dreams, picking up their jealousies, meannesses, dishonest tricks of thoughts and betrayals doesn't make one easy to live with.' (*Chap. 10*)

37. - 'Those who speak of "Greeneland" go about with their eyes shut.' (*Chap. 10*)

38. - 'Language is made out of concrete things. General expressions in non-concrete terms are a laziness, they are talk, not art, not creation. They are the reaction of things on the writer, not a creative art *by* the writer.' [extract from Pound]

'You see,' he told me [Yvonne], 'I should have liked to have written that, for it expresses my opinion on the art of storytelling exactly.' (*Chap. 10*)

39. - 'My main areas of interest in life have always been religion and politics. In the old days, religion was more dominant. Nowadays, I have clearly opted for politics.' (*Chap. 11*)

40. - 'The only people to have souls are those who are capable of suffering for others, even it's only once in their lives.' (*Chap. 11*)

41. - 'Talk (. . .) is so often an escape from action – instead of a prelude to action.' (*Chap. 12*)

42. - ... – the writer always has to have sympathy with the victims of domestic trouble, of things touching human life in his immediate environment. (*Chap. 12*)

43. - ..., I think Human Rights are also on the purely human, local level: a beggar on the streets, a woman who has been betrayed in some way, a man who has been betrayed . . . ' (*Chap. 12*)

44. - 'It's the anger induced by what I saw in Vietnam, in Haiti, in Mexico, that made me write *The Quiet American*, *The Comedians* and *The Lawless Roads*. It's the people I spoke to, the on-the-spot witnesses, not the abstract principles or reported facts, that prompted this need to write which then became a necessity.' (*Chap. 12*)

45. - 'But the greater the affection one feels for any country, the more one is driven to protest against any failure of justice there.' (*Chap. 12*)

46. - 'I should not have liked to be a rich man. I like to feel the need to work in order to provide for my family.' (*Chap. 12*)

47. - 'Don't think that I went to brothels to do what other men normally do in those places. Firstly, I was intrigued. I wanted to know why those girls had come there. Furthermore, I found their conversations much more interesting than those one heard in fashionable circles.' (*Chap. 13*)

48. - 'I don't think I could have seriously performed the role of double agent. But I feel a certain sympathy towards them. (*Chap. 13*)

49. - 'In *The Human Factor* I wanted to describe that dreary routine, so unlike John le Carré's or James Bond's.' (*Chap. 13*)

50. - 'I know, deep down, that what Kim [Philby] wanted was to bring down the Nazis.'
(Chap. 13)
51. - 'Sharing a feeling of doubt can bring men together even more than sharing a faith . . .'
(Chap. 13)
52. - 'It's a world [politics and espionage] where I've never been anything but a minor cog, an amateur for a few years during the war.'
(Chap. 13)
53. - 'Who among us has not committed treason to something or someone more important than a country?' (Chap. 13)
54. - ... I never believed in the prime importance of loyalty to one's country. Loyalty to individuals seems to me to be far more important.'
(Chap. 13)
55. - 'deadly zones of politics' (Chap. 14)
56. - 'No, I've never had any homosexual experiences, but I take no credit for it, for I've never been tempted. The experience of life in a community, among young boys of my own age in dormitories when I was a boarder at Berkhamsted, cured me of that for good.'
(Chap. 14)
57. - ... I find that women, in general, are more intelligent, more honest and more courageous than men.'
(Chap. 14)
58. - 'My roots are in rootlessness' (Chap. 15)
59. - 'After all, it [death] may be an interesting experience; at last I shall know what lies on the other side of the fence. (. . .) I shall know the answer to our questions. (. . .) I wonder whether I shall see the intense bright flash that those who have been in a coma and come back to life to talk about. (. . .) If we human beings come on this earth only in order to spend about eighty years here, that makes no sense. What is eighty years compared to eternity? Nothing. So there must be something else.'
(Chap. 16)
60. - 'I would add that perhaps in Paradise we are given the power to help the living. I picture Paradise as a place of activity. Sometimes I pray not *for* the dead friends but *to* dead friends, asking their help.'"
(Chap. 16, footnote)
61. - 'the hope of survival that generates anguish, for anguish lies in the conflict between the hope of surviving and the fear of not surviving.'
(Chap. 16)
62. - 'But I want to go' were his last words. (Yvonne) (Chap. 16)
63. - 'Those who believe that they believe in God, but without passion in their hearts, without anguish of mind, without uncertainty, without doubt, without an element of despair in them, in their consolation, believe only in the "God" idea, not in God Himself.'
(Chap. 16)
64. - 'It's at railway stations that you notice people who love each other. They're always the last on the platform, waving their handkerchiefs as the train carrying their loved one sets off.'
(Chap. 17)

65. - 'I now realize that love – real, true love – between two human beings only reveals itself once it's no longer a question of sex.' (*Chap. 17*)

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