A Sort of NEWSLETTER

Summer 2000

THE GRAHAM GREENE BIRTHPLACE TRUST

£1.50
Free to Friends

In This Issue

Editorial
Introduction

The Third Festival

Spring Lecture

Reviews
The Third Woman
by William Cash

The End of the Affair
the new film

Greene on Capri
by Shirley Hazzard

The Ministry of Fear
revisited

Miscellany
The Reading Circle

In the Press
Cuttings of interest

News of Friends
Who was published

Correspondence
You write

This is the first issue of the new quarterly which takes over from the annual newsletter. It is hoped it will keep Friends in touch with the Trust and with each other. It is intended to make it an interactive quarterly with as many contributions from Friends as possible. These can be in the form of articles, letters, requests for help from other readers, reviews, news snippets or advertisements, small or large. In fact its success will depend entirely on you the readers, so first of all do comment on the contents and format of this issue.

There will be certain regular features such as the correspondence column, press cuttings and news of Friends. Reviews will be particularly welcome when a new book or film appears, or indeed at any time if you feel you have a fresh insight to contribute; articles and other features can always be submitted, and will be published if suitable and if space permits.

In this issue you will find news of the autumn Festival. Dates for your diary: **28 Sept - 1 Oct**. Roger Watkins is once more organising a programme of events and talks up to the standard we have come to expect. In 2000 I for one hope to spend Graham Greene's birthday exactly the same way as last year.

Yan Christensen

No responsibility will be accepted for any errors or omissions, or comments made by writers or interviewees. Views expressed are not necessarily the views of The Graham Greene Birthplace Trust

The Third Festival

Time flies, and it is already time to start booking the tickets for the next Graham Greene Festival. You will see from the enclosed Festival Brochure that an exciting programme has been arranged for Autumn 2000.

Norman Sherry, Graham Greene's official biographer has agreed to come from the USA to talk on the life and work of his famous subject. No one could be better qualified to do that. Norman Sherry has worked for many years on the project and has published two volumes of the biography; the eagerly awaited third volume is expected shortly.

The programme also includes the interesting concept of two film versions of *The End of the Affair*, separated by 45 years. They will be compared and discussed by Quentin Falk, whose knowledge of films is well known to veteran Festival goers; he will be talking to Stephen Woolley, the producer of the new version of the film. It is hoped that the great actor Sir John Mills, was Parkis in the earlier version, will recall his association with Graham Greene, and compare notes with Ian Hart who takes that part in the more recent version.

As in previous years there will be lectures by academics who, far from being dry and dusty, have fresh insights delivered with an evident background of erudition and enthusiasm. Martin Stannard will speak on Graham Greene's relationship with a contemporary writer, Evelyn Waugh.

Cedric Watts has entitled his lecture: *Greene's Secret Agencies*, and will be certain to do justice to that interesting topic.

Neil Sinyard has made a study of Graham Greene's writing habits and will discuss his writing as craft. Readers will know what a craftsman he was and will be interested to learn more of his techniques and influences.

This year there will also be drama! The Festival is proud to be the venue for the world première of a play by Graham Greene. A group of local actors, directed by Lee Marsh and David Pearce, will give a rehearsed reading of *A House of Reputation*. This play has never been published, much less performed, and has been made available to The Trust by Burns Library, Boston College with the kind permission of the Greene family.

Add to all this the guided tours of the School and the Town, the showing of video tapes and finally. an innovation, the Farewell Party, and another interesting and enjoyable Festival is guaranteed. Don't forget to book your tickets in advance; and remember there is a discount for Friends, so it will be worthwhile sending in your subscription now.

CORRECTION - Fr. Duran

On page 6 of the Spring Newsletter, we reported that Fr. Duran maintained that 'Greene took the sacraments during the last 20 years'. This should have read '12 years'.

Spring Lecture

This year the Trust planned a joint meeting with the Berkhamsted Citizens Association, and Roger Watkins gave the Spring Lecture which he called "*The Smell of Innocence*".

Appropriately the talk concentrated on the Berkhamsted connection. References recur again and again in Graham Greene's writings, from which Anthea and Patrick Lepper read extracts. The title of the talk comes from a Greene short story which features Berkhamsted, albeit disguised as Bishops Hendron. Other versions of the town are found as Denton in *The Other Side* and Bankstead in *Doctor Crombie*.

Among the novels, many readers will recognise Berkhamsted in *The Captain and the Enemy* and *The Human Factor*. Roger Watkins drew attention to these and many other references with examples also from *A Sort of Life*, Graham Greene's autobiographical fragment in which he acknowledges his roots in and, for better or worse, debt to Berkhamsted.

Particular attention was of course paid to the short story which gave the talk its name. In it a multitude of topographical references were instantly recognisable to the audience: some are no longer there, e.g. grain warehouses; the so-called sunken cottages (which were the site of a suicide witnessed by the very young Graham); and a cinema. But the Castle, canal and the High Street are all there still.

The Innocent had been dramatised by David Pearce and the audience was treated to a superb performance by Jonathan Baldwin, Kimberly Orsten and Ben Skinner, three talented sixth formers from Berkhamsted Collegiate School. Phil Evans provided incidental music, and David Pearce took the part of the narrator.

The combination of an interesting talk interspersed with readings and the marvellous playlet made for a very enjoyable and successful evening.

REVIEWS

The Third Woman

by William Cash
(Little Brown, 318 pp, £14.99)

The End of the Affair

directed by Neil Jordan

Infidelity is a key theme of Graham Greene's *The End of the Affair*; and accusations of similar treachery have been levelled at these two diverse responses - one biographical, the other filmic - to Greene's text. Cash has been accused of not seeing the wood for the trees in his obsessively assiduous investigation of the Graham Greene / Catherine Walston affair and its significance for the novel. Jordan has been attacked for taking narrative liberties and underplaying the

importance of one of Greene's key characters: namely, God. Neither work is entirely successful, but both have something to offer the Greene scholar and enthusiast.

THE BOOK

Friends of the Greene Festival will remember Cash from last year, bravely stepping in at the last minute for one session to give a commendably lucid and informative account of his researches for his book. Curiously the Festival experience seems to have made an impression on Cash too, since he mentions it in various contexts. For example, he recounts his anguish when some of his research documents are stolen from his car in Berkhamsted and his joy when he later - one could almost say miraculously - discovers them again: the kind of experience that would put one in an ideal mood for Greene's text. He also sardonically describes the atmosphere of the Festival as 'a cross between a provincial book-fair and a David Lodge-style academic conference', which has never been my feeling: Isabel Quigly in a sympathetic account in *The Tablet* has caught the tone more accurately, I feel. I mention these because it is symptomatic of a personalised style (which sometimes dwells on the activity of research as much as the results) that has antagonised some readers. *The London Review of Books* drew attention to some factual errors (though the only glaring ones that I noticed were the misdating of *The Power and the Glory* and the misspelling of Stewart Grainger) and has suggested that the curious absence of index, bibliography and footnotes indicates a work written in haste to, as it were, cash in on the imminent release of the film. I took this more as signalling some confusion over what the book is and who it is for. Cash is an intelligent commentator and the kind of researcher who leaves no stone unturned. But do we learn anything essential about Greene and Catherine that cannot be gleaned from other sources? Does it throw any new light on Greene's novel as an artistic achievement? Sadly, my answer to both of those questions would be: No.

'This is not another biography of Greene', he says, 'rather it is an investigation into fact and fiction in the work of one of the most important writers of the twentieth century'. He also describes his book as 'an enquiry into the creative debt that literature owes to adultery'. The first claim is not sustained; the second has been done before (definitively by Tony Tanner); so the book keeps falling between the stools of biography and criticism. He cautions reasonably enough against a too ready identification between Greene and the novel's first person narrator (though if that is the case, why does Greene give the character so many of his literary characteristics?); but he never demonstrates how the Jamesian unreliability of the narrator enriches the text.



We are indebted to John Cook of the Berkhamsted Citizens Association for this photograph of Graham Greene's birthplace - an appropriate picture for this newsletter. Look out for more about "place" in future issues.

He claims that 'after Greene's affair with Walston ended, his creativity never fully recovered', but the claim is not developed and is arguable on several grounds: e.g. that Greene was getting older anyway and might be expected to slow down irrespective of Catherine; that later masterpieces such as *The Honorary Consul* and *The Human Factor* hardly suggest a diminution of his creative powers. Describing Greene's writing of the final part of the novel, Cash writes: 'his fountain pen ink ran as dark blue as the cold morning sea'. Greene's fountain pen ink would have put a line through that: it is the kind of flowery writing he got out of his system in the early 1930s. An absorbing overall read, then, but the project is not persuasively justified nor realised.

THE FILM

'It's not what I wrote' says Bendrix to Sarah when he takes her to see a film version of one of his novels in Neil Jordan's *The End of the Affair*. The film they are watching is *21 Days*, Greene's debut as a screenwriter which he was himself famously to trash in his other guise as film critic of *The Spectator*. It's an in-joke in another sense too: Jordan's adaptation is not quite what Greene wrote either. Still, the only major miscalculation seems to me the resumption of the affair towards the end of the film, which undermines Sarah's sacrifice and is sentimentally rendered. Elsewhere the conflation of the characters, the reduction of the number of miracles and even the transferral of the birthmark from one character to another are done in the spirit of narrative coherence, conciseness and cohesion and work reasonably well. The period is sharply evoked; the novel's cinematic time shifts are masterfully negotiated in the editing; and although the casting is controversial (only Ian Hart's 'Parkis is willing' characterisation seemed to me spot-on), the skill of the playing draws one into the drama. It is a film about hearts full of passion, jealousy and pain, as time goes by: not so much shades of Greene perhaps as of *Casablanca*. And there is a way you can summarise the plot here - a death-

haunted narrative of romantic obsession and endless love, that touches on resurrection and religious haunting - that could make it sound very like Alfred Hitchcock's *Vertigo*, a film with which Jordan seems obsessed (witness *The Crying Game* also) and yet another mysterious connection between Greene and a director he affected to dislike. There is a book to be written on the artistic influences on Greene, secret or acknowledged, which, to be honest, seems to me potentially more illuminating than trying to relate the 'secret passions' of his relationships to his work. I agree with Orson Welles: you don't study a man's life to find out about his art: you study a man's art to find out about his life.

Neil Sinyard

Neil Sinyard is Senior Lecturer, Film Studies at The University of Hull. He has given several interesting talks to the Trust, including film introductions, and is well known to Friends.



Greene on Capri

by Shirley Hazzard
(London: Virago Press 2000. 152 pp £12.99)

This short memoir, in which the novelist Shirley Hazzard recalls her friendship with Graham Greene during his visits to Capri between the late 1960s and the late 1980s, deserves a valued place in Greene biography. Though it adds little to what is known of Greene's life (it does not set out to do that), it nevertheless contributes a vivid vignette of the novelist, all the better for coming from a fellow writer who has her own gift for making a human presence real on the page.

Greene acquired a small villa in Anacapri in the spring of 1948, for £4000 including contents. He never ceased to boast about his bargain (he seems to have been ready to exaggerate his luck: Norman Sherry puts the price at £3000). For the next forty years he spent regular short periods there in spring and autumn, in the earlier years with Catherine Walston and later with Yvonne Cloetta. Shirley Hazzard and her biographer husband, Francis Steegmuller, met Greene for the first time in the late 1960s, through a casual café encounter that is itself like a moment from a novel (though not one of Greene's). From then on they met usually twice a year, always on the island; often in restaurants, but sometimes at Greene's house, Il Rosaio. Greene clearly liked them, though this did not prevent him from sometimes being touchy and difficult. The friendship endured to the time, in the later 1980s, when Greene was too infirm to continue making the journey from Antibes.

Tact is rarely a feature of contemporary biography, and Greene has himself suffered in this respect from the more opportunistic accounts of his life. Hazzard, however, is eminently tactful in the best sense: she does not set out to say more than she knows, or to force an entry into areas that were not open to her. She makes it very clear that she knew Greene only in a small part of his life, those few weeks each year when he came to work and rest in Capri. She tells us what she saw, but does not speculate about the rest. The result is a sharply defined image of the man in a particular context, against a very special landscape. The figure that we see is unbreachably private but also loyal to those who mattered to him, most at home when there could be talk of books (though hardly ever, it seems, of his own), and oddly indifferent to the beauty of a place that had lured writers before him from the ends of Europe.

Though tactful, Hazzard's picture does not overlook faults. Greene could be cruel, even gratuitously so. The worst instance is perhaps that in the Café Rondinella, when Greene rounds on a strange young man who has been listening to his talk of Henry James from behind the *Corriere della Sera* and humiliates him by calling him a spy. She is also clear that he shared many of the attitudes of his generation toward women: they were most acceptable when supportive, affectionate, and (implicitly) deferential.

Nevertheless, Hazzard's admiration wins through, for a life lived with peculiar intensity and a disciplined commitment to what at one point she calls (would Greene have agreed?) "the grand illusion of art".

As well as offering a picture of Greene, this is also a book about Capri and the often bizarre expatriate community of writers and *littérateurs*, of the rich and the outcast, who settled or visited. In this strange tableau Lenin features alongside Norman Douglas and Addison alongside Krupp. Here a contrast emerges between Hazzard and her subject. Where she, with her husband, seems to have delighted in belonging to this world (to the extent that she can be snobbish about less disinguished visitors), Greene seems to have been indifferent to it. At more than one point she records his comment that Capri was "not his kind of place". But perhaps no place was Greene's kind of place, and that may have been the secret of his ability to enter into so many different places, from Nottingham and Stockholm to Vietnam, Haiti and Paraguay.

This indifference to an alluring setting, within sight of the "Siren Land", may have been self-protection. Greene, as Hazzard shows, was aggressively independent and always resisted constraint, even of the most natural kind. To become part of a self-cultivating but essentially artificial world would have threatened the roots of his creativity. Greene valued his relations with certain people: besides Hazzard and Steegmuller, there were Michael Richey and the "Dottoressa" Moor (whom he commemorated in *An Impossible Woman*). But he was not willing to be assimilated into a milieu which might seem to make art a substitute for life, still less to become one of the

sights of the island. Hence, perhaps, his rudeness in the café Rondinella.

Around this small book hover important issues of ownership: Greene's refusal to be anyone's property in his life, but also a posthumous question about Greene and his readers. Auden said of Yeats that, after his death, he had become his admirer. This is the fate of all loved artists, for better or for worse. Shapely and vivid though *Greene on Capri* is, there are moments when one has the uncomfortable sense that Greene is being claimed for a particular kind of literary milieu: exclusive, self-cultivating, essentially dismissive of the lives of most of the people who read him. Perhaps his resistance to Capri was partly a resistance to this bid of assimilation. Though in life (as Hazzard well shows) a private man with his own strong defences, Greene in his writing knew better than any that the human condition is a common condition; that we are all at an equal closeness to despair and can claim no privileges. It is those who understand that who have the best claim to Greene's memory.

Martin Corner
Kingston University

Martin Corner is well remembered as a contributor to the 1998 Festival. His 'double-act' with Neil Sinyard was much enjoyed by all who heard it.

The Ministry of Fear revisited

I told the editor that I had read *The Ministry of Fear* when I was very young. She suggested that it would be interesting if - now mature (?) - I reread the book and compared my reactions, then and now. I absent-mindedly agreed.

It will immediately occur to those quicker witted than I was - i.e. the great majority of readers - that it is difficult or impossible exactly to recapture previous thoughts and feelings in this way. But I think I have in fact largely done this, mainly because, although it is approaching forty years since I first read the book (I may have skimmed it not more than once or twice again in the meantime), the main features of the plot (with exceptions I mention later) have stayed floating in my mind to a degree equalled by few other books.

I have no specialist training or qualification in literature and have always read only for pleasure.

I first came to *The Ministry of Fear* (TMOF) before I was nineteen. That is certain because I discovered James Bond at nineteen in the very early sixties and, as with many youths in those years, 007 made a deep impression on me. Before that I remember having read *The Riddle of the Sands* (heavy going) and E. Philips Oppenheim (a bit over my head with his social settings). I do not recall having read anything else of the 'spy' genre.

Trying to analyse it, I think there are three reasons why TMOF has stayed with me. In no special order, one is the limpidity of the prose and the feeling, that I at any rate get with few other writers, of eagerness to discover what the next sentence is; another is the fact that TMOF was the first top class spy story I had read. Thirdly, although I think I only dimly appreciated this on my first reading, there was the haunting portrayal of Arthur Rowe's fractured and guilt-ridden mind, to be reborn after his amnesia.

I think though that Rowe's personality made only a minor conscious impression on me. I was more interested in the physical story, the handling of matters by Prentice and the come-uppance of the spies. Rowe's introspection in the first part of the book I found rather irritating, an obstacle to description of the action. Also an irritation was Rowe's instant attraction to Anna Hilfe (I still actually feel this). When I reread the book I found I had no recollection of how Rowe found himself in Dr Forster's home

For the most comprehensive selection
of Berkhamsted local interest titles
and a large selection of titles by
Graham Greene, visit or call:

THE BOOKSTACK

248 High Street
Berkhamsted, HP4 1AG

Tel: 01442 864559
Fax: 01442 870868

Now for the re-evaluation. Of course, it's easier to pick holes when one's older, but as a spy story TMOF is not the greatest. Surely even amateur spies would have found a way of handing on the film without some-one getting it by mistake? Why didn't they make more copies? Surely it wasn't all that difficult to get a tiny film out of the country, even in the war? Why was Jones killed and could they not have disposed of the body without - presumably riskily - taking it all the way to Dr Forester's? As in much of his work, Graham Greene is more interested in the out-of-focus mind than in the detail of the plot, expertly albeit not perfectly well drawn though that is.

Rereading of course made me more sympathetic to Rowe although I wondered to what extent his dreams and fugues were what a normal man in his situation would experience or what Graham Greene would. But in respect of Rowe's internal landscape the first half of the book (before amnesia) seems more convincing than the second half. Rowe's recovery of normality seems a little too abrupt (it was a relief to me when I first read the book). Touches such as Prentice's observation that Rowe/Digby is too immature to feel pity seem at odds with the idea of the man made whole. And the whole relationship between Rowe and Anna

Hilfe still seems to me frankly incredible. I had difficulty in deciding my feelings about Hilfe (the brother). When I first read the book my recollection is that he came across as an archetypal villain. On rereading I am less clear. On the one hand he seems two-dimensional, a totally amoral man with charm. On the other hand, psychopaths do exist. I don't know. If I have concentrated on criticisms it is because they are easier to write than praise. TMOF is still a wonderful book. It will remain with me.

Alan Porteous

CORRESPONDENCE

Please use these columns to express views, discuss themes, comment on the news and views of others, or simply to tell us you are there.

1

The promise of an interactive Newsletter gives me the opportunity to record publicly the thanks that are due to Roger Watkins for his contribution to the success of the Trust.

Roger organized last year's festival and produced an even more successful and inspiring venture than in 1998. Although spread over only four days he produced an enormous programme.

All the events were well attended and enjoyed by everyone, and all of us interested in Graham Greene and his writings are very grateful to Roger for his work and efforts on behalf of the Trust in creating again such an interesting festival. Although he has now moved out of the area, I understand that Roger will remain Festival Director for this year's Festival, our third, and I know he is already planning great things for this millennium year. Whenever a new Director will be needed, it will be a very hard act to follow!

Yrs etc

Paul Gilbert

See **Trust** Section for further news. ed.

2

Please excuse this unsolicited mail. It occurred to me that you and others in the Graham Greene Birthplace Trust may be interested in some exciting auction news.

Sotheby's has recently established an Internet auction business to complement our successful live sales. In addition to regular auctions we are able to feature special sales. Our current special sale is entitled 'Modern First Editions' and has now opened.

In this sale we offer a number of volumes by Graham Greene. We also have a number of highly exciting lots by Greene on our regular auction web pages. I would like to recommend:-

www.sothebys.com
(see the literature section)
www.sothebys.amazon.com
(see the literature section and/or the 'Modern First Editions' sale)

I hope these are of some interest.

Yrs etc.

Dr Philip W. Errington
Department of Printed Books & Manuscripts,
Sotheby's

MISCELLANY

The Reading Circle

The Beginning

When the Graham Greene Birthplace Trust first started, whose who had expressed an interest were canvassed to discover the type of activity which would interest them. Amongst the suggestions was a Reading Group and sufficient people opted for this for there to be an inaugural meeting at Berkhamsted Public Library almost two years ago.

From the outset the success of the group owes a debt of gratitude to Yan Christensen, who acted as co-ordinator to the first meeting and has since served the group with admirable efficiency.

Subjects

What does the Reading Circle do and how do we do it? Initially it was mooted that there could be two Reading Circles within the Trust membership: one would only read books written by Graham Greene and the other would focus on authors who were either contemporaries or whose work had been influenced by him. Inevitably a compromise between these has evolved and currently the Reading Circle mixes Greene's own work with that of authors who reflect similar concerns. It has been a highly successful mix and has encompassed works as diverse as those of Isaac Bashevis Singer and Brian Moore. The group meets on the first Monday of each month (10 meetings a year because of Bank Holidays) and the membership takes turns to host the meeting in their homes. However, anyone who wanted to join need not feel it obligatory to 'host' a meeting if that does not fit in with their domestic arrangements - there are enough people happy to do this now. At the meeting each member present contributes one pound, and that money goes to the Trust. The group decides the books for the next year with everyone throwing in suggestions from which the final selection is made. "The Bookstack" in Berkhamsted is kind enough to acknowledge the established nature of the group and we get a 10% discount, or the local library makes sure copies are available for loan.

Development

It has been fascinating to see the group evolve from the very polite and somewhat cautious early meetings to the full and frank discussions we have

now! One of the great pleasures is the divergence of views held within the group and how these are now expressed openly and vigorously but always in a constructive and non-confronting way. It would be rather boring if we all agreed and we certainly don't. The discussion is relaxed and informal. There is a pleasurable sociable element, but it isn't an evening of chit-chat! One evening we undertook a play-reading which worked well as we were allocated parts in advance and all supplied with a copy of the play beforehand so there was a chance to prepare a little.
One obvious consequence of the group is that we have all acquired a far more detailed knowledge of Graham Greene's work and have pooled knowledge derived from the various biographies and critics. The inclusion of other authors as well as Greene has prevented us becoming stale.

Interested?
The group is stimulating and sociable and it is not a 'closed-shop'! There is room for a few more members so if you are interested contact Yan on 01442 873604 and she will send you a list of books and venues. If you live further afield contact her at the address at the end of the last page and she will send you an information sheet to help you start your own group.

Anne Vickers

So far this year the group has read:
A Gun for Sale, The Ministry of Fear + The Comedians
by G Greene; The Lonely Passion of Judith Hearne
by Brian Moore;
The Magician of Lublin: I Bashevis Singer and
Still to come:

7 Aug - Dr Fischer of Geneva
4 Sept - The Wasteland: T S Eliot
2 Oct - Festival Postscript - see below
6 Nov - At Lady Molly's: Anthony Powell
4 Dec - The Confidential Agent

Festival Postscript
The Reading Circle invites
Monday 2 October - Graham Greene's birthday - is the first Monday in the month so the Reading Circle meets as usual. This time you are invited to get to know us by sitting in on a play reading. We do not promise a polished performance, but we shall give The Potting Shed an airing. Ken Sherwood, will host the evening at his home in Ivy House Lane; if you come you will be able to toast Graham Greene again.
Please book in advance if possible.
£2 includes a glass of wine.

The Quiz
Mike Hill reports that although there were not large numbers of entries, the standard was impressively high, i.e. no-one had less than 40 (out of 45) correct answers. Several had all answers, and the final selection was a draw. He has already contacted all entrants with a set of correct answers and the winners have received their prizes. The names of the winners are:

Thomas H Bragge, Berkhamsted
Jonathan Langley, High Wycombe
Dorothy Entwistle, Amersham
Penny Gregory, Berkhamsted

IN THE PRESS

The Editor cannot keep up with the entire International Press, so please help by sending any press cuttings you would like to see reported. An English précis in case of the more exotic languages would be appreciated.

El mundo de Graham Greene
On 30 August 1998 the Mexican publication La Fornada Semanal carried an article by the journalist Rubén Moheno; the article takes as its starting point Graham Greene's posthumously published book "*A World of My Own - a Dream Diary*" but ranges far beyond that slim volume of diary notes with a foreword by Yvonne Cloetta. Moheno is clearly interested in the life and other works of the author and discusses his attitudes to and sayings on subjects such as religion, contraception, lost causes, politics and politicians. He notes *inter alia* how already in 1971 Graham Greene recommended dialogue and constitutional changes as the way forward in Northern Ireland. "Why not sooner rather than later?" Greene said. Graham Greene would wake up in the night after a dream and immediately jot it down. Some of these notes eventually found their way into the novels. Moheno finds *A World of My Own* a refreshing contrast to the bored and melancholy Greene known from some other works; here we find an appetite for life and delight in dreaming which exercised him to the end of his life.

Graham Greene: Los mapas perdidos
That is the title of an essay by Rubén Moheno, published in La Jornada Semanal of 6.9.1998. It discusses Graham Greene's relationship to South America where several of his novels are set, attracting a large Spanish speaking readership despite the local hostility aroused in Mexico by *The Lawless Roads* in 1939, a book which Moheno likens to "a road movie". There was speculation about an intelligence aspect to Greene's travels in Mexico as there were in relation to other countries, but no evidence to that effect has been discovered. His views on Mexico were, however, said to be coloured by a number of irrelevant things, e.g. his dislike of the food and the lack of chocolate to his taste.Greene's trip lasted only a few weeks. Some of the time he travelled on muleback; he fell ill with dysentry; currency was devalued; he lost his reading glasses; truly a time of suffering. But despite his almost total lack of Spanish he managed to collect impressions of the religious persecutions, the situation of the priests and the lives of the Indians; the books that came out of the journey were understandably the

subject of much controversy and they were tacitly banned in Mexico for many years.
Greene returned briefly in the sixties and commented that some things had improved but many had not. His subsequent visits were limited to dreams.

Unfortunately we cannot do full justice to this interesting essay, but clearly Rubén Moheno is a writer for Spanish speaking Friends to look out for.

NEWS OF FRIENDS

For this column we should like you to tell us about any publications or projects in which you are involved. We shall be glad to tell members of articles et al which you have had published; or print any requests for help with projects.

Ken Sherwood, the Trust Secretary, is seeking to compile a geographical concordance of Graham Greene's work - a huge task. If you can help, please contact him.

A Reader wonders what influenced Greene to use the title *England Made Me*. Was it purely irony or did he get it as a quote from, say, Henry V? If you have any ideas on this , please write in.

A Preface to Greene is a precise and comprehensive guide to Greene's life and works. It was published originally by Longmans in 1997. It is being reprinted by Pearson Education and should be available in August 2000. We hope to have more about this in the next issue.

Rubén Moheno is a Mexican journalist with a great many articles to his credit. He has kindly made copies of some available to the Trust. We are unable to translate and reproduce them in full, but believe they may be accessible on internet:
unam.netgate.net/jornada **or**
serpiente.dgsca.unam.mx/jornada/index.html
The section is Suplementos, La Jornada Semanal for 6 Sept 1998. Ejemplares anteriores.
Other works can be found at www.excelsior.com.mx Dates are 30 August + 8 November 1998. Section El Búho. Rubén Moheno has translated *A World of My Own - A Dream Diary* and when we last heard from him, he was looking for a publisher. He is clearly a writer to look out for by Spanish speaking members, and we hope he will keep us informed of progress.

Occasional Papers et al
The following are available from the Secretary

Bill West's Inaugural Lecture
Graham Greene and the Berkhamsted Connection
by John Davison
The Comic Sense of Graham Greene
by Neil Sinyard
The Berkhamsted GG Trail
Video of 1998 and 1999 Festivals
Papers given at Festivals - details on application

The Trust
David Pearce has agreed to become the next Festival Director, with Roger Watkins as Consultant Director. The Trust therefore needed a new Chairman and Giles Clark has agreed to serve in that capacity. We welcome the new Chairman and Directors and wish them well. Our thanks are due to both David and Roger whose contributions in their initial roles got the Trust and the Festivals off to a flying start.

Michael Webster, The Town Hall Trust's nominee, has resigned due to heavy business commitments. Instead the Town Hall trustees have nominated Ken Sherwood as their representative on GGBT for a period of three years until 7 April 2003. Ken is therefore no longer a co-opted trustee. The new co-opted trustee is Tom Dobbyn who will assume responsibility for PR.
Ken Sherwood remains the Secretary of GGBT and the man to contact with queries about membership and details of the Trust. His e-mail address is KSherw9100@aol.com

Do visit the Website at
www.zyworld.com/GGBT/Home.htm

The Graham Greene Birthplace Trust Awards
The Trust offers two Awards (£300 each) annually. These are designed either to further research on Greene, or to subsidise some project that might have caught his eye and imagination had he been alive. These Awards are open to anyone, but may appeal most to school-leavers and those at university.
Details may be obtained from the Trust Secretary and applications must be submitted by 30 November 2000.

Subscriptions
At only £7.50 p.a. for UK members it's a bargain. There is a discount for three years. To join send your cheque to Ken Sherwood at the Trust's address shown below.



We are very grateful to Jenny Thomas for permission to use her original drawings
The Graham Greene Birthplace Trust is a member of the Berkhamsted Arts Trust which is financially supported by Dacorum Borough Council

Literary Editor: Neil Sinyard
Correspondence to Yan Christensen, 12 Ellesmere Road, Berkhamsted, HP4 2EX, England
Reg'd Office: Graham Greene Birthplace Trust, Rhenigidale, Ivy House Lane, Berkhamsted, HP4 2PP
Produced and printed by The Print Shop 01442 876881 and Strongs Printers 01442 878592