

Sacred and Profane Love
As Depicted In
The Writings of Graham Greene

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by

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FOREWORD

During the past year I have had occasion to use as reference, a book written by Father M. C. D'Arcy entitled The Mind and Heart of Love. To state it briefly, the thesis of the book is that man's love is manifested through two diametrically opposed movements. One, the animus, is directed to the self and seeks the good of the self; while the contrary movement, the anima, takes man outside himself and seeks the good of others.

According to Father D'Arcy, the ideal human life should consist in animus and anima working together because man needs both to develop fully; but the conflict between them is too deep-seated to be overcome by human means alone. It was only with the advent of Christianity that a new dimension was added to the concept of love and this was the doctrine of charity, the new doctrine of God's love and man's response to it. It is through God's love, Agape, that the oscillations between the two movements of man's love can be clearly understood.

So forcibly was I impressed by this idea that I decided to examine it in the light of what modern writers had to say about love and I selected the controversial Graham Greene as the most suitable representative.

I was not surprised to find that much of what Father D'Arcy

had set forth could be traced in Mr. Green's writings. Several examples could be listed but I think the most significant are the impotency of human love alone; the perversion of human love, unaided by grace, into counterfeit charity; the contrast between human love and divine love; and the elevation to faith when human love is taken up by God's love.

These ideas I have tried to set forth in the following paper to the best of my ability. Of those who are more familiar with the concepts of eros and agape, I beg indulgence and trust that, if I have at least grasped the general argument of Father D'Arcy's book, they will overlook any lack of philosophic depth.

CONTENTS

	Page
FOREWORD.....	ii
CONTENTS	iv
INTRODUCTION	1
Chapter	
1. SACRED AND PROFANE LOVE.....	4
Metaphysical roots of love	
Friendship-highest manifestation of man's love	
Dual tendencies in Love-animus and anima	
Nygren and deRougemont-comparison of Eros and Agape	
Relative status of animus and anima	
Charity-the sublimation of man's love	
History of Courtly Love Poetry and its effect on Literature.	
II. A STUDY OF GRAHAM GREENE'S WORKS IN GENERAL.....	34
Greenland-setting of human misery	
Greene's heroines-manifestations of anima	
Greene's heroes-sinners pursued by grace	
Counterfeit and supernatural charity	
Contrast of human love and Divine Love	
Role of carnal love in Greene's works	
Greene and the theme of justice	
III. A BURNT-OUT CASE.....	61
Querry-A pursuit of love	
Rycker-Blindness of self-love	
Dr. Colin-Kinship with Christ	
FOOTNOTES.....	72
BIBLIOGRAPHY.....	79

INTRODUCTION

Love has a wealth of meaning. The task for man becomes one of finding a basis for it which covers the main senses in which the word is used. Because we are human and have a body and mind, the physical, sensuous, and spiritual senses are easily interrelated. All our desires spring from the one being which is our own self. It is natural, therefore, to speak of self love; but it is equally natural for us to be drawn out of ourselves to other things and persons. This dual division of love can be described as active and passive, or as a desire to be possessed or to possess.

Love is coeval with human nature. As nations rose out of barbarism and found it more convenient to co-exist, reason became more highly valued. Through reason, man discovers his nature and with the self confidence that comes from this, tries to form his own happiness. During the time when reason is extolled, the wisest take refuge in a philosophic religion and seek to find fulfillment in the riches of beauty, truth, and goodness. Such a spiritual quest is properly called the love of wisdom, which the Greeks extolled. Even at this level, however, human love, the love of man and woman, is merely tolerated but not esteemed.

When the mystery religions of the East encountered Greek philosophy, the result was a mingling which gave to each what it lacked. The mystery religion was passionate in nature and the frenzy which love aroused changed into a divine madness. Brutal and carnal delight became a spiritual one and the love of truth was transformed into a longing for union with the Divine One.

The effect of all this on the insight into and the respect for love was great. Human love was elevated for now it was totally human instead of being a form of lust. Still, there was something lacking. Man's love was afraid of approaching the gods because of the uncertainty of its reception. It had to wait for a new era of love, the era of Christianity, before it could come into its own. With the advent of Christian agape, the conflict between man's two movements of love was resolved in the perfection of the love we call charity; and this perfection is found in personal friendship whether between man and woman, man and man, or man and God. When God revealed Himself as Love, then man understood fully that all things, instead of being hostile, could be loved through God's love. Eros, once it understands its own nature, can walk hand in hand with agape.

During medieval times when Christianity was being generally accepted throughout Europe, there also arose a concept of love contrary to Christianity and which extolled love outside the marriage bond. This love was a reflection of the Manichean heresy that had attacked the Church in the first centuries of its existence.

Now these beliefs were being brought to life again in the poetry of the troubadours. Once accepted, however, this passionate love began to be used by European man without thought of its origins. He exploited it in novels and plays and thus led the way for the exaltation of the sin and lawlessness found in the sex-weary novels of the present day.

It is exhilarating, then, to find a novelist who goes straight to the heart of the matter when describing modern love and marriage. Against a background depicting the depths of human misery, Graham Greene traces the unmistakable workings of grace. Amid the ruins and ravages of man-made grief, among souls who are the outcasts of society, he demands of us that we demonstrate the charity and mercy that love, no matter how small, deserves. He portrays for us the vestiges of Divine love at work in a world laid waste by the effects of original sin and shows us that love, any kind of love, can lead to God.

"Love is the leech of life and nearest our Lord Himself, and also the straight road that leadeth into Heaven."¹

CHAPTER 1

SACRED AND PROFANE LOVE

When one desires to explain ideas to others, it is most vital that the terms used have the same meaning for both the writer and reader. Thus, before attempting to show how I consider eros and agape to be present in the writings of Graham Greene, it would be well to state just exactly what I understand by the terms eros and agape.

First of all let me state that they are not merely words that are synonymous with love, but are, rather, words that describe two definite movements of love. One is rooted in man and proceeds from him to the rest of the world, the other is most specifically rooted in God and proceeds from Him to all creation. The question then becomes, what is meant by a movement of love, or better still, what is meant by love?

We are all too familiar with the word love. It is bandied about in novels and plays, on radio, and on television. It is a term that seems to cover every emotion from the affection shared by a family, the passion between lovers, the amity between friends, to the homage that man gives his Creator. If ever there was a word that needed clarification, it is the word love.

Throughout the ages the wisest of men have had something to say about love. The love, or eros, that is described by Plato

is simultaneously an empty longing and a noble inspiration. It is a kind of have-not whose nature it is to be filled with the riches of heaven. Its sense of need is the motive lending dynamism to its desires. In the Symposium, Plato points out that "everyone who desires, desires that which he has not already,"² and it therefore follows that the gods who have everything do not desire and do not return man's love for them. Love between man and god is, according to Plato, all on man's side and in no measure on God's; eros is the way to the divine. God already possesses happiness and perfection, and since man has neither, what man really loves or desires is happiness.³ Furthermore, according to D'Arcy's interpretation, Plato shows that "eros is man's conversion from the sensible to the super-sensible; it is the upward movement of the soul; it is a real force driving the soul upward to seek the world of Forms."⁴

A description of this philosophy is given in the Phaedrus where the soul is described as being like a charioteer with a pair of winged steeds and we are to think of the driver and his horses as a single organism. All the souls travel round the whole compass of the heavens under the leadership of the gods. The goal of the whole pilgrimage is reached by an ascent to a region where the procession halts and contemplates the forms. It is in the strength of this pure contemplation that the gods and men alike execute the practical task of establishing and maintaining natural and moral order in the world of becoming. The gods, of course, achieve this steep ascent of heaven with success, but the best of men only suc-

ceed in getting a glimpse of the forms and then redescend. The worst are thrown into complete confusion by the restiveness of the horse of inferior strain and the unskilful handling of the horseman. Their horses lose their wings and horses and horsemen fall to earth, not to regain their old place until the wings of the soul have grown again. The recovery of the soul's wings is only done by the recollection of the things which the soul caught a glimpse of when she followed the great procession of the gods. Our sensible experiences only suggest faint images of temperance, righteousness, and the other forms; but the effect of beauty in awakening recollection is exceptionally startling. The sight of beautiful things increases the soul's longing, or eros, for the original forms and she is able to take wings to rise to supersensible beauty.⁵

In the Symposium this movement of eros upwards is described in terms of a ladder:

He who under the influence of true love rising upward from these begins to see that beauty is not far from the end. And the true order of going or being led by another to the things of love, is to use the beauty of each as steps along which he mounts upwards for the sake of that other beauty going from one to two, and from two to all fair forms, and from fair forms to fair actions, and from fair actions to fair notions, until from fair notions he arrives at the notion of absolute beauty, and at last knows what the essence of beauty is.⁶

Aristotle extended this ideal so as to make it cosmic. In the Aristotelian system, there is constant movement in the world of matter and the change is explained by his theory of matter and form, act and potentiality. What lies behind this universal movement is

a cause; but it is a final cause, a stir which is ever passing through the universe because of the presence of the Perfect Form, the Divine being. The Divine being is wrapt in self-contemplation but, because of his presence, he draws all nature by love. He is the magnet, the object which attracts; and so Aristotle can be said to make eros the driving force of all the world and the lower is ever striving towards that which is higher than itself under the stress of eros.⁷

St. Thomas Aquinas makes further distinctions in the forms of love when he says that:

Love is something pertaining to the appetite; since good is the object of both. Wherefore love differs according to the difference of appetites. For there is an appetite which arises from an apprehension existing, not in the subject of the appetite, but in some other; and this is called natural appetite. Because natural things seek what is suitable to them according to their nature by reason of an apprehension which is not in them but in the Author of their nature as stated in the First Part (Q.6,A.1 ad 2; Q.103,A.1 ad 1,3). And there is another appetite arising from an apprehension in the subject of the appetite, but from necessity and not from free will. Such is in irrational animals, the sensitive appetite, which, however, in man has a certain share of liberty, in so far as it obeys reason. Again, there is another appetite following freely from an apprehension in the subject of the appetite. And this is the rational or intellectual appetite, which is called the will.

Now in each of these appetites, the name love is given to the principle of movement towards the end loved. In the natural appetite the principle of this movement is the appetitive subject's connaturalness with the thing to which it tends, and may be called natural love, thus the connaturalness of a heavy body for the centre is by reason of its weight and may be called natural love. In like manner the aptitude of the sensitive appetite or of the will to some good, that is to say, its very complacency in good, is called sensitive or intellectual or rational love.

Natural love is not only in the powers of the vegetal soul, but in all the soul's powers and also in all parts of

the body, and universally in all things. Because as Dionysius says (Div.Nom.iv,) Beauty and goodness are beloved by all things since each single thing has a connaturalness with that which is naturally suitable to it.⁸

Thus we see that there is in man a natural desire for the goods that he must have as a human being in order to develop his full potentiality. Man is drawn of necessity to those things which are good for him, and he seeks to possess them. He is a creature of body and soul and he must have both material and spiritual goods in order to grow and develop, and these he desires or loves of necessity. As a material being he must have food, clothing, and shelter in order to develop his body. As a spiritual being, his intellectual faculties must grow and develop also.

The powers of man's soul are his intellect and will. The act of the intellect bears on being as true, while the act of the will bears on being as good. Where, then, does man show his highest act of love? The answer is in his relationship with his fellow man and with God, i. e. in friendship.

According to Plato, the act of friendship, although it is the highest kind of love between man, is but a stepping stone to a higher good which is the perfect Good. He tells us that:

Man should love first one fair form and then many, and learn the connector of them; and from the beautiful bodies he should proceed to beautiful laws and institutions until he perceives that all beauty is of one kindred, and from institutions he should go on to sciences, and then he will behold the everlasting nature which is the cause of all, and will now be the end.⁹

Plato gives us further insight into the dual tendencies of man's love when he points out that within us "there are two

guiding and ruling principles which lead us whither they will. One is a natural desire of pleasure, while the other is an acquired opinion which is in search of the best.¹⁰

In the Nicomachean Ethics, Aristotle gives special emphasis to man's love for his fellow man, which in its highest form is called a love of benevolence. This love is based on the fact that all men have the same nature and, since man loves his own being most of all, he transfers this love to others because they are like him. Aristotle extends this further by pointing out that when this love is focused on one person and this person returns it, then love becomes friendship.¹¹ From the same source, Aristotle then goes on to distinguish among three forms of friendship. The first one is based on profit and dies when the profit is gone. The second, since it springs from pleasure, is selfish and fickle. But the third, since it is based on what is true and good in us, is the best of all three; for it is the friendship of men who wish well to each other for their own sake,

Perfect friendship is such as is found between good men whose respective virtues serves as a common bond. Such men wish each other good solely by reason of each other's goodness and the goodness of each of them belongs to his essential character. Wishing good to one's friend for his own sake is what constitutes friendship in the truest sense.¹²

Love between friends involves choice and choice proceeds from a state of character. When we wish the good of anyone for his own sake, our good will depends not on emotion but on a conscious reflective act. Yet this love of friendship is not com-

pletely disinterested for Aristotle points out that in loving one who is genuinely a friend, we love what is good in ourselves; for when a man becomes our friend he thereby becomes part of our own good. "Thus each party to a friendship loves what is to himself, while, at the same time, he returns an amount of goodwill and pleasure equivalent to what he gets."¹³

St. Thomas Aquinas also makes similar distinctions in friendship when he tells us:

To love is to wish good to someone. (Rhet.ii.4), Hence, the movement of love has a twofold tendency; towards the good which a man wishes to someone—to himself or to another, and towards that to which he wishes some good. Accordingly, man has a love of concupiscence towards the good that he wishes to another, and a love of friendship towards him to whom he wishes good. Now the members of this division are related as primary and secondary since that which is loved with the love of friendship is loved simply and for itself; whereas that which is loved with the love of concupiscence, is loved, not simply and for itself, but for something else. For just as that which has existence is being simply, while that which exists in another is a relative being; so because good is convertible with being, the good, which itself has goodness, is good simply; but that which is another's good is a relative good. Consequently the love with which a thing is loved, that it may have some good, is love simply; while the love with which a thing is loved, that it may be another's good, is relative love.¹⁴

In his book, The Meaning of Love, Father Robert O. Johann calls amor amicitiae direct love; that is, it is a love that goes straight to a term willed in and for itself and rests there; while amor concupiscentiae is called desire; that is, it is a love that implies a further reference of its terms to something beyond that aim itself.¹⁵

As I understand it, this simply means that man can love another as someone who can do him some good, or he can love

another person simply because that person in himself is precious. He no longer seeks to gain anything for himself but is content to do everything he can to preserve the well-being of the other. The first way of loving can be said to be selfish or interested love, while the other is unselfish or disinterested love.

I do not see any difference between the two kinds of friendship that have been described and the dual movements of love that Father D'Arcy describes in The Mind and Heart of Love. In this book, Father D'Arcy points out that in every human being there is an active and dominant instinct that works together with a passive and self-squandering one. To distinguish between them he uses the terms animus and anima. The soul or the self is the anima, and in subhuman beings it is irrational; but in human beings, because of the mind, it manifests itself as the dominant and orderly reason that keeps the passions in check and directs them.

This description by D'Arcy calls to mind the description of the soul that Plato gives us in the Phaedrus, where he likens it to a charioteer with a pair of winged steeds, the driver and his horses to be thought of as a single unit. In the case of the gods, driver and horses are equally good; but in the human soul, the driver has to manage two horses of different strain which makes the task extremely difficult. The driver is judgement and the two horses are honour and appetite.

The better horse is a well disciplined thoroughbred, while the inferior horse is a bolter, and it is up to the driver to manage them so that they work in harmony.¹⁶

Father D'Arcy gives to the aggressive and orderly reason that controls the passions, the name of animus and it is the nature of the animus to make all objects in the world, including persons, instruments to its own purpose. However, the animus is not an absolute power that rules unchallenged. Should the reason drop its guard for a moment, the animal side of man can come to the fore and lower man to the level of the brute.

The sacrificial or unselfish instinct in man is just as easy to find but it is not as easy to name. D'Arcy uses the term anima but he points out that it is not as precise a term as animus. To get the correct idea, he cautions us to think of the anima as a longing or breaking away of desire from the self towards some other object or person. It is the part of man that is always moved by what is personal and individual and can be seen most clearly manifested in the unselfish acts of sacrifice that are made on behalf of family or society. The anima is irresistibly drawn outside the self to merge with those around and seeks to offer the self as sacrifice for the good of others.¹⁷

Before proceeding further, there is a point to be made about the respective positions of the animus and anima in regard to each other. We should remember that selfishness is only a vice if it means an undue regard for the self; and unselfishness

is only a virtue if it is countered by self-respect. The two loves, therefore, far from being in opposition, seem to require the presence of each other. They seem to go hand in hand, yet we do not know on what terms they can be brought together or even whether they are as ultimately different as they seem to be.

To throw additional light on the problem, both Nygren and deRougemont have something to say about these dual tendencies of man's love. Both writers use the terms eros and agape to differentiate the two loves but here the similarity between them ceases, at least for a time. The first impression their conclusions give us is that the two loves clash but further study seem to indicate a remarkable resemblance between them.

In Love in the Western World, deRougemont observes that at the very moment when the Church was establishing a Christian Ethos, the so called courtly songs and tales of the troubadours were idealizing a love which was the antithesis of Christian marriage and the Christian sacramental view of life. The most typical example of this was the story of Tristram and Isolde, which I shall outline later. In doctrine, this story stood for mystical union; in theoretical application, it stood for woeful human love; and in its historical setting, for hedonism, and a rare and despised passion. On the other hand, Christian love, as deRougemont understands it, stood for communion, love of neighbour, blissful marriage and painful clashes.¹⁸ The first kind of love he calls eros; the second, agape.

Once deRougemont develops his theme, we see love of self and love of others in a new perspective. According to him the opposition of eros and agape is not a light one but goes down to the very roots of human nature. Eros is the dark passion, which entices man and destroys him. Romance becomes a form of escape, a love that breaks loose from the control of reason, evolves into frenzied emotion, and crashes to its death. Sometime or other in the theme of eros, the death note is sounded; man in love with death and longing for the night when his soul will be fused with the object of his passion.

It would seem to me, therefore, that the eros deRougemont describes is the anima that has escaped from the control of the animus and is sacrificing itself, abandoning itself, as it were, to the love which it ceaselessly seeks. Father D'Arcy has pointed out that the anima has an immortal lover and it is for this love that the anima keeps searching.¹⁹ Since what the anima seeks is God, it is only when man dies that the soul will be united with its Divine Lover. All through its earthly sojourn, the anima is attracted by many forms of goodness and beauty because they are the reflection of Him who is all Goodness and Beauty. That is why it must be the animus, reason, that keeps anima in check lest she sacrifice herself to false gods.

The passion that is found in the medieval courtly tales goes back to the philosophy and religion of pre-christian, Indo-European religions, which can be summed up in the name gnosticism.

They all have this in common; that the material world is evil, that the soul which has descended from the divine substance longs to escape from the world and be united again with the Divine, and that the body and all things associated with it, such as marriage, are hateful.

This is the view that lies behind Manicheanism. There is evidence that this philosophy under the name of Catharism was prevalent in Spain and spread across the Pyrenees through Southern France, even to Italy, just at the time the Provencal songs and tales were written. Thus, the romantic development in Europe, with its cult of the dark passion, its antipathy to reason, and its cult of death and false mysticism, can be traced back to neo-platonism and the religions of Asia. It is this kind of love which deRougemont calls Eros.²⁰

Far different at first sight is Nygren's account in Agape and Eros. DeRougemont treats of eros as unrestrained and passionate and to that extent selfish; but, at the same time, it is bent on self destruction and union with the goddess of night. To Nygren, it is the rational man who relies upon himself and is fundamentally egocentric, who is moved by eros. Eros, according to him, belongs to the Greek way of life for Greek philosophy made man the measure of truth and the perfection of man consisted in possessing truth. Eros, then, for Nygren is equivalent to self-love.²¹

The Christian love which Nygren calls agape does not

negotiate with this self-love at all but utterly discards it. God does everything; man does nothing. God is agape, and freely, without regard for the worth of the human person, he initiates agape in them. He takes them out of themselves altogether and inspires in them, in place of self-love, a non-natural love for Himself and for their neighbours. No self-love is left at all. Pure Christianity, as Nygren sees it, teaches agape without any taint of eros.²²

Thus we see that, while deRougemont considers eros to be unrestrained and passionate and more inclined to self-effacement than to self regard, Nygren defines it as intellectual, self complacent, possessive; in short, totally egocentric. In terms of animus and anima it appears to me that deRougemont gives the name eros to the movement of love which D'Arcy calls the anima, while Nygren calls eros the movement of love, which D'Arcy terms the animus.

Agape, on the other hand, according to Nygren is so theocentric as to leave nothing human in it, while deRougemont sees in it something which irradiates reason and everything human. As he points out, through God's love, "every human relation has been given a new direction in being given a new meaning."²³

DeRougemont is concerned to show that eros is a dark passion which makes its victim dash himself against the bars of reason and all that is human. As a result, he seems to leave no place for reason in eros. On the other hand, all that is

good and reasonable belongs to agape. Agape is Christian love created by the generosity of God in the Incarnation. The symbol of love now becomes the marriage of Christ and the Church.²⁴ Married love wants the good of the beloved, and in this round-about way through the other, the self rises into being a person. But charity, which is equivalent to the supernatural love of God, is made by deRougemont to carry too much of a burden so that human nature is impoverished at the expense of grace.²⁵

Nygren learns too heavily the other way. Instead of eros being little else than a dark passion, it is now identified with the highest activities of man, the pursuit of truth and goodness. Eros is the Greek ideal and agape has no relation to human reason or ideals. Instead of doing the work of reason as in deRougemont, agape dispenses with it and this is to take everything human out of agape. Man does nothing while God does everything, and self esteem and self-perfection disappears.

To redress the balance, therefore, two things must occur. Eros must include the best in man; his reason and will, and the ideal possessive love of which it is capable. Eros must stand for both the irrational and self-destructive mood of love as well as the rational and possessive form. Some self-love must be accepted as legitimate. There must be some place for the Greek concept if love is to be human at all. On the other hand, agape should stand for God's special love and man's response to it. It will be God's love which takes the initiative and gives the power to men to be the sons of God. But still man must participate

in that love even as he participates in goodness and truth. On the one side then, there will be man with a love that seeks to give all, together with a love that seeks its own perfection; and on the other, God who respects man's autonomy, while lifting him up into a new relation of love with Himself.²⁶

What both Nygren and deRougemont have to say about love is invaluable. DeRougemont brings out the truth that man has a love which does not end with himself. Outside Christianity, that love has a habit of revolting against reason and rushing off to lose the self in some trance or ecstasy or in a misguided self-immolation. Nygren, by contrast, shows how potent and all pervading is self-love. The self is irresistably borne along by the desire to perfect itself. The Greeks realized this and taught mankind the value of human nature and the grandeur of reason. Nygren presents us with self-love and its most powerful instrument, reason; deRougemont presents us with a romantic and ecstatic love which is either irrational or inimical to the claim of reason. One love takes, the other gives. The two are necessary to man and should not be separated.

The distinctions that have been made between eros and agape, and more specifically between animus and anima, prepare us for an answer to the problem of the relative status of the two loves.

From the natural and human standpoint, the animus or reasonable side of man would seem to have the leadership. It

is the aggressive and regulative principle which we are inclined to consider as the root of our independence and self sufficiency. Man is such that by nature he must seek his own preservation, development, and perfection; and is, therefore, drawn to things in so far as they are suitable to his nature. But we know we have another love, a love which as a person we have for God, who gave us our existence, and for others, as persons also. It is in the relationship of persons, that the solution of the problem of the two loves is found.

How is this so? D^oArcy explains that within a person we can roughly distinguish his nature, his humanity, what he is. The foundation of self-love is in the nature, and in the higher reaches of the soul it tends to rely upon the intellect. It would be possible to put forth a noble theory of love by making full use of this natural love of the self as Plato and Aristotle did, but the keynote of it would always be possessiveness. In loving things, there is only a one way street of love. We take and hold, the thing is ours or else we lose ourselves in something higher. In the relation of persons, however there is a return of love. Both are active and the way of taking is to receive from the other, and the more one gives the more one is likely to receive.²⁷

This is perfect love on earth between persons, but unfortunately, there are two impediments to its perfect realization. The first is that there is no certainty of equality of giving and taking, no surety that the love will be returned; and secondly,

there is the fine point of personality that cannot be overcome. The aloneness of the self cannot be completely crossed and there is no sure guarantee of the continuance and worth of human love. It is right here that the mind comes in to establish the friendship on truth, on the knowledge of the genuine character of the loved one's response, and his or her worth. Only on truth can friendship be founded; on the certainty that the honour of the self will not be endangered.

No one can neglect the sense of personal worth. Self-regard must curb the other love, the tendency of the anima to throw off the restraints of reason. But as the self is one in both its loves and operates as one, the mind cannot allow love to betray it. Both self-love and disinterested love have to be kept straight by truth. In our struggle and wanderings in search of our one Love, we are at the mercy of our imagination, passion and impulses. It is only when reason has examined the many loves that entice us that we can give ourselves wholeheartedly in friendship to another; for the interests of the self have been safeguarded.

The law of love exhibited in personal friends is really a foretaste of the state of perfect love. We can make vows of friendship to another because we have an ideal in our heart which tells us that they can be fulfilled. We give ourselves to another in friendship because we know that no matter how frustrated and imperfect human love may be there is a Lover in whose heart we

can trust.

The primary act of the creature is not to possess God but to belong to Him. The essential self does not die, but it is the anima which goes forth to meet the Divine Lover. The mind will have its own work in discovering the true God and when he has discovered Him, there will be much to be learned about Him. As far as the initial relation to God is concerned, it is the self-sacrificing, self-giving love that leads the way.²⁸

Since this is so, the finite person is not primarily concerned with possessing God as much as belonging to Him. This means that in terms of love our principal aim is not to have God, but to love by Him, and for Him, and in Him. How far this is attainable outside of Christian agape is not known. By our nature, we are the work of God and it is His love which keeps us in existence. Therefore, it is in our own being, with the help of nature about us, that we discover God. What secrets there are of love between God and man in the natural order, we do not know because in the Christian agape the complete revelation of love is given. By it, man is lifted up to a new degree of being, a supernatural life, whose limit is measured only by the necessity of remaining human.

This new love was defined in Christ's farewell to His apostles at the Last Supper. "A new commandment I give unto you: That you love one another as I have loved you."²⁹ This is the doctrine of disinterested love which manifests itself in personal

friendship and in Divine Love. This is the love declared by Christ on the eve of His Passion and death:

I am the vine and you the branches; he that abideth in me and I in him the same beareth much fruit, for without me you can do nothing.³⁰ And the glory which thou hast given me I have given them; that they may be one, as we also are one; I in them and thou in Me; that they may be made perfect in one.³¹

Since the anima and the animus are not necessarily opposed, out of what does the disinterested love manifested in friendship grow? Is there a dual source for these movements of love or but one?

Aristotle tells us that, a good man ought to be a lover of self, because,

Friendly relations to others, with all the characteristics by which friendship is defined seems to have been derived from the feelings of regard that we entertain towards ourselves. A friend may be described as one who unselfishly wishes and promotes another person's real or apparent good; or as one who, for his friend's sake, wishes him continued existence and long life. Others describe a friend: as one who frequents another's society and follows the same pursuits, or as one who shares another's griefs and joys. Now everyone of these attributes is found in the good man's relations to himself. In the first place the good man is at one with himself and follows the same pursuits with every part of his soul. Again, he wishes his own good, real as well as apparent, and pursues it; since it is the mark of the good man to work always for the good. He does this, moreover, for the sake of his own self-i.e., for the sake of his rational part, which is accounted a man's real self. Again, he wishes his self to live and to be preserved especially that part of it wherewith he thinks. This is inevitable, inasmuch as worthy men regard existence as a good; and that it is for himself that each man wishes this good is evident from the consideration that no one would choose to possess even all the good in the world on condition of becoming someone else.... Again, the good man is found to wish for his own society. This is a source of pleasure to him for it brings fond memories of the past and good hopes for the future, and such hopes are pleasant.... Finally he has sympathetic insight into his own griefs and joys; for at all times the same things give him

pain or pleasure...A good man, therefore, ought to be a lover of self. ³²

On the same subject, Father D'Arcy expands further and tells us that the perfection of the love that is found in friendship can and does grow out of egoistic beginnings. The key to all the works of man is the self. It is the self which has eyes, and a mind, and a will, and is the subject of seeing, thinking, and willing. Nor can we separate the various activities and powers of the self from one another as sharply as we would like. Our very instincts and senses are impregnated with soul; and thought and will overlap in a most mystifying way.

The self works in and through the various powers but, just because each of them has its own special activity, it must not be identified with them. Moreover, the self is troubled because of their conflicting demeanor and possible domination. The anima must always be compelled to listen to what reason has to tell it, for if it becomes rebellious it is in grave danger of yielding and endangering its immortal self. The animus is lordly. It cannot help wanting to grasp reality and so form a body of knowledge. It is the spiritual self acting on behalf of its own best interests and growing to its own perfection, the eros, which Nygren denounced as egocentric.

The anima, on the other hand, is both this self and the self with animus left out. On the human level, it is a longing, a searching for what it may adore. Its only safety lies in keep-

ing close to the animus. But the anima is aroused to a life which reason cannot fully understand. It does not want to possess, but to give; and in this state of unrest, it is impatient with the restraint the animus imposes upon it.

Animus and anima come together in one being. In their unity they are human nature and are meant to complement each other. They are both movements of the one soul and overlap and like the intellect and will belong to each other. They make up the natural life of the soul and as long as they are able to play their roles without frustration or discord, they define the human ideal, the happiness of mortal men.

But this is just the point. Human beings live in time and build up civilizations in which the foolish hope to find their ultimate joy. But earthly joy is not lasting; immortality lies elsewhere. We hear of anima's immortal love which she continually seeks. It is this that makes us sympathize with the various attempts of the anima to run away from the animus. As firmly as we believe that the animus and the anima must work together harmoniously, it seems this can only be done if their roles are interchanged. That is, the anima must take the lead and bring the reason into a friendly captivity. The egocentric part of man must play second fiddle to the agape of the soul. This does not mean that all the glory of reason must be sacrificed to a frenzy that may lead to the depths. That would be the danger if there were not a sure way to find the true God and Divine Lover. The way is the way of faith, the act of

the intellect directed by the will. By this faith, the soul commits itself to believe the word of God, and, in so doing, begins a new love story which has its source in the agape of God. By it, the agape of the soul is lifted above itself to a new life of love in God; the way of charity.³³

Caritas is essentially grace, and therefore supernatural. The meaning of the supernatural can be stated in this way. God is infinitely perfect and man belongs to a finite order of being, an order in which matter and spirit meet. Man is highest in the animal world but lowest in the spiritual world. Because he is spiritual, he has a far off kinship with God in that, with his intellect, he meets truth and with his will he loves goodness; but God is truth, and goodness, and knows and loves perfectly.³⁴

This means that friendship is possible between man and God. But as man's mind is so feeble and his will so weak, any close friendship with God would be impossible if man had to rely on his own resources. It is possible that God might have helped man to love Him to the utmost of his natural capacity. God did something more than this. He so energized man with His own love that man, in and through God's grace, has a kind of equality of friendship so that he can know and love God as God knows and loves Himself, in a manner of speaking. As St. Paul describes it, "when that which is perfect is come, that which is in part shall be done away. We see now through a glass in a dark manner; but then face to face. Now I know in part, but then I shall know even as I am known."³⁵

This gives man a new dimension that raises him far above his natural capacity, and is only possible because man has an intellect and will, a power to know and to love; and can submit to the Divine pressure without being destroyed. A mind, as such, has no limitation and a person in being a person is for himself and to another; that is to say, he is a living self-contained being and a living relation. On both counts a human being can remain himself while acting above his natural capacity. He is energized by the love of God, and that love is diffused in his heart by the Holy Ghost.³⁶

This mysterious elevation of man above himself is described in the language of grace. Man can do nothing of himself to deserve this gift, to begin this life, or to live it. This is clearly the same as what Nygren has said about the gratuity of God's gifts of grace and charity. But Nygren misrepresents this view by contrasting it with the half-human, half divine version of it which he attributes to St. Augustine and St. Thomas Aquinas.³⁷

Nygren so exalts Agape that no place is left for any properly human response and co-operation. The Scholastics, on the other hand, held to the principle that in all friendships there are two agents and not one. Even though man's love in the new pact of friendship with God is supernatural, man does not become an automaton; he is not forced to love. The whole purpose of God's action is to give and not to take away; to restore and not to decrease the dignity of the human person. This means that man must be left his freedom; the power to reject or accept, his power

to merit and co-operate with Divine Love.³⁸

What is the proper definition of caritas and its relation with that love of God which does lie within our human capacity? One definition of supernatural charity is that "it is the love which refers all things to God and sets God above all things even man himself."³⁹ St. Thomas sums up the difference between natural and supernatural love thus:

God in so far as He is the general good from whom all natural goods depend is loved with a natural love by everyone, in so far, however, as He is the good who makes all happy in supernatural bliss, He is loved with a supernatural love.⁴⁰

The point to be made is that with our natural knowledge we can have some idea of the goodness of God, we can see that all good and lovely things are but a reflection of His goodness and that they come from Him. But, in the Christian revelation, we are given the power to understand that God is our father; that His nature is to love; and that He intends to share His love with us and give us a vision of His essential holiness. The act whereby we respond to this invitation is supernatural charity.

The effect of this Christian teaching is widespread and is not confined to those who are confessedly of the Christian faith. Pagans, too, show a love both in word and in deed which seems to pass far beyond the limits of love as laid down by St. Thomas. In addition to this, there are many who prove a very high degree of love by their acts, though in word they do not seem to be able to give an explanation. However difficult it may be to put

one's finger on the boundary line between natural and supernatural love, there can be no doubt of the bleak condition of the natural when the supernatural is withdrawn.⁴¹

It is precisely this point that I wish to illustrate in the works of Graham Greene. Many of his characters, although ostensibly weak and sinful, nevertheless, in their acts they display a love far beyond the limits of natural love. It is this love that I wish to draw out and examine in the second part of this thesis.

To recapitulate briefly, the strange wild eros that is described by deRougemont is the same eros that left its influence on the literature and the social and moral habits of Europe. The romantic is the troubled spirit who does not fit in with society. He is depicted as being in love with love; a melancholic, frustrated figure who seeks death as the end of the temporal existence which he despises.

It is this eros, this romantic love, which is opposed to agape and it is on the crucial question of marriage that the struggle manifests itself most clearly. The followers of eros despised marriage and sought their ideal outside of it. The Church saw how deadly to its teachings this form of love was and fought it at all times. Eros is a devouring love which ignores the element of reciprocity; one must cease to be, and this feeling is so violent that it seems irresistible.

Christian love, on the other hand, accepts the other person

and guards and fosters mutual love. Moreover, mutual love wants the good of the beloved.⁴² Failure to distinguish between passion and true love, between eros and agape, results in the breakdown of marriage and the idealizing of illicit sexual relations.

It would seem that the breakdown of marriage and adulterous love are two of the most remarkable avocations in both Europe and America today, at least as reflected in contemporary literature. Novelists and playwrights subsist on the breakdown of marriage, on the concept that the only type of love worth writing about is carnal, faithless love. These writers can be accused of accelerating this breakdown by extolling on the one hand what religion regards as a crime and law as an infringement, and on the other hand by ridiculing the ideal of love and drawing from it an inexhaustible fund of situations supposedly comic or shameless. They are constantly affording evidence of our widespread and disturbing obsession with the love that breaks the law.⁴³

The bad press that marriage has nowadays seems to emanate especially among Catholic authors, not the least of whom is Graham Greene.⁴⁴ While I disagree with his inclusion among these writers for reasons that I shall delineate later, nevertheless, the fact is clearly apparent that our society is inordinately preoccupied with illicit love, and I think it might be pertinent at this time to examine briefly the origins and true character of the erotic love that is extolled by modern writers.

To emphasize what deRougemont has already said, romantic

love springs from an unholy and forbidden source; the strange wild eros that seeks to cast a spell over the lover. Moreover, it belongs to the nature of this passion that its victim be in love not with any person but with love itself.

The most representative example of this sort of love is the story of Tristram and Isolde as it was developed by the troubadours and courtly poets of the Middle Ages. Tristram is depicted as the sworn knight of King Mark and as such has duties of chivalry to him. At times Tristram acts heroically so as to keep his pledge and yet at other times he betrays his master. As an explanation of this, we are told that Tristram is a victim of his destiny and is acting on the summons of passionate love. The love between Tristram and Isolde is equally ambiguous. We never know whether the love is spiritual or physical. The story seemingly plainly states that the lovers sinned together yet in another version when King Mark comes upon them he sees the symbol of continency, the drawn sword, lying between them. It would appear that when they are together they do not even care for each other, but when they are apart the passion begins all over again. Tristram and Isolde are both smitten with eros, the dark passion which can never be slaked until it is consummated in the dark night of death.⁴⁵

If I might digress at this point, we must remember that the love that is depicted in the courtly tales such as Tristram and Isolde is symbolic in a dual sense. On the one hand it symbolizes the condition of the times. During the Middle Ages, a man

married for wealth and position. He was desirous of having heirs to succeed to his place when he died. With this in mind, he married a woman who was suitable by virtue of her wealth and social position. He did not look for, nor expect, romance in his marriage. If he was to find passion and romance he looked to a love outside the marriage bond, a forbidden alliance. Thus the wild eros of the troubadours appealed to those of medieval times for it vividly expressed their own attitudes and way of life.

In another sense these tales and songs were also symbolic, for they depicted in disguised form, the longing of the soul for its immortal lover. The death note is sounded because man knows that only when death comes to the body will the soul be united to its true love.

This poetry of courtly love took its rise when two opposing forces were meeting. On the one hand, we have the West of Europe where feudalism held sway and marriage was universally accepted as a sacrament. Here, men were settling down to accept a Christian way of life, while on the other hand there was arising at the same time an ideal that ran counter to feudal custom and which celebrated a love outside the marriage bond. What is more, this new ideal influenced all writers of the period so that they sang one universal theme of love perpetually unsatisfied.⁴⁶

It is not surprising that this new ideal rose when it did, for, from the earliest years Christianity has had a persistent enemy in Manicheanism and it was this same heresy which re-

appeared in the Middle Ages. In the first centuries of Christianity, Manicheanism had syncretized many of the prevalent cults, especially those of the East. In the course of history, it gathered to itself some of the beliefs and superstitions of the Celts. In the Middle Ages, it was the voices of these ancient religions and philosophies that were rising again, speaking the old beliefs under a disguised form, in the courtly love poetry of the troubadours. Thus as deRougemont states, "the cultivation of the passionate love began in Europe as a reaction to Christianity."⁴⁷

Far from imposing itself on a world prepared for it, Christian love was met by the forces of a wilder kind of love. Even after Christianity had won the day, this religion did not die. Its philosophy was disguised under poetic symbol displayed in the poetry of the troubadours in such stories as Tristram and Isolde.

By a gradual process the ideal behind the myth of Tristram and Isolde worked itself out, until by the seventeenth century, the origin of passionate love had been forgotten and a kind of rhetoric of eros had become so widespread that its effect on secular love literature was bound to be unwholesome. DeRougemont points out that:

to the Medieval mind passionate love is determined and justified by a theory of the soul and its final destiny. Once however this passionate love had been accepted and taken for granted by European man he began to use it without thought of its origins and implications as a common and natural emotion. He vulgarized it and exploited it in novels and plays and thereby committed himself more and more to a tolerance of sin and lawlessness and to the extenuation of all passion in the name of romance and experience....how little aware our modern novelists and apologists of passion are of the origins and true character of the love they describe and exalt.⁴⁸

Literature has turned in upon itself and feeds from its own interior until it is left with an empty heart and a weariness with passion and sexual experience.

CHAPTER 11

A STUDY OF GRAHAM GREENE'S WORKS IN GENERAL

It is not surprising then, that Graham Greene's treatment of love and marriage, at least superficially, seems to reflect this emptiness and a weariness with passion. The "Catholic World" for June, 1959, in an article entitled Marriage and our Catholic Novelists was quick to read in Greene's writing traces of the Manichean heresy. As the author points out the main tenets of Manicheanism states that matter is evil since it was not created by God but by a minor deity. Man's spiritual soul is imprisoned in the material body and salvation consists in setting the soul free from the body. Hence, marriage, since its primary end is the procreation of children, is something evil and the perfect should abstain from it. The fundamental attitude common to Manicheanism is a horror of matter, of the body, and a subtle desire to rid oneself of it in order to become like the angels.

To lend weight to the argument, the article points out that Greene seems to be unable to get away from the sinfulness, indeed, the nastiness of sex and the marriage act. This attitude seems to be due largely to the fact that marriage is generally described as an animal relationship divorced from its twofold natural end, the procreation of children and the expression of

mutual love.⁴⁹

To substantiate his criticism, the author of the article, H. Graef, points to Pinkie's abhorrence of anything connected with sex, "He didn't want that relationship with anyone; it sickened him like the idea of age."⁵⁰ In addition to this the article also points to the dreary loveless unions of the Heart of the Matter and The End of the Affair, and in The Power and the Glory to the "whiskey priest's" pre-occupation with his hour of weakness with Maria which resulted in a bastard child. The priest berates himself for his sin because he knows "they spent no love in her conception; just fear and despair and a half bottle of brandy and the sense of loneliness (that) had driven him to an act which horrified him."⁵¹

It is my contention that Graham Greene's marriages and love stories are depicted as they are, not because they are being held up as examples of what marriage and love is, or must be, but rather as a part of the setting of human misery and sinfulness which results from man's inability to love in a human way, because he does not love with God's love; and also because he wishes to show that God's love is most manifest on the level of misfortune.

It might also be pointed out that Graham Greene's settings are in keeping with the bleakness of the human situation and are at the same time designed to show God's mercy. His world is the world of the seedy, the tawdry; a world of failure and sharp discomforts. Usually it is associated with the waste and ugly

products of civilization. One might say that the ravaged landscape is but a scenic image of the human soul; a view, as it were, of the calamitous destruction of original sin. Yet in this bleak and cruel world, or perhaps I should say because of it, Greene is "aware of the appalling mysteries of love moving through a ravaged world."⁵²

Man's love, human love alone, will not satisfy man completely. Man is restless because his love seeks an eternal object and until he finds it, all other loves will not bring happiness. Moreover, the only way that man can find his true love is by accepting God's love. Through agape, alone, can eros be transformed into a truly human love; and it is this fact that Graham Greene strives to emphasize.

All of Greene's novels and plays are love stories—stories wherein eros is pictured in all its ugly manifestations and wherein agape transforms and lifts eros from its earthly ties.

While it is true that Greene's works deal with eros in various guises, it is most particularly under the aspect of the anima that I would like to consider them. The anima has been described as the movement of love which runs out to meet the rest of God's creatures, and ultimately God Himself. It is the self-sacrificing movement of man's love, the thrust of his essential being which brings him face to face with his neighbour as another person, another thou⁵³

I do not consider it a too sweeping statement to say

that Greene's heroines are personifications of the self-sacrificing anima; the love that seeks to give all, to surrender all to the beloved without thought of self. Anne, in This Gun For Hire, Carol in The Confidential Agent, and Elsie and Anna Hilde in The Ministry of Fear, to mention but a few, are not only much alike in appearance and character but they are also alike in their mission in life; for they are the voice of love. They are the rebellious irrational force of love which seeks to sacrifice itself for the beloved. Courageous, cheerful and willing to make the best of things, because of their generosity and impulsiveness they are often mistakenly regarded as pushovers by men. But their true relationship with men is not physical but spiritual. Their mission is to lift the outcast from a life of bitter solitude and to comfort him. Carol's devotion to the dying political leader brings him a sense of peace and Anne's devotion to Raven brings the rejected boy sympathy and a respite from loneliness. Elizabeth, in The Man Within, through her love for Andrew helps him to discover himself. Because he was afraid of the sea, Andrew betrays his best friend and benefactor Carlyon who is a smuggler. This cowardly act convinces Andrew that he is evil clear through and incapable of any courageous and noble act. Elizabeth by trusting him and showing him that she expects only the best from him gradually brings him to realize that he is capable of doing worthwhile deeds.

All of the heroines are faithful and capable of great

loyalty to anyone with whom they find something in common.

Caught as they are in other people's violence, they invariably have great pity for the men whose violence they share. Most of the time their reward is shabby treatment, yet in spite of this they never falter but continue to cherish notions about the basic goodness of mankind and the power of love.

Knowing exactly how much they are capable of, they do not fool themselves for they know that they are only a brief episode in the loneliness of the men they love and that the solace they bring is ephemeral. They seem to play the role of a mysterious and slightly blind instrument of providence setting an example for the heroes to follow; they try to teach them to live courageously. But their efforts lack permanence because they are not enveloped, as it were, in God's love. It is as if they hadn't made contact with a firm foundation or purpose for living. There is nothing to which their life and love can be directed. But the potentiality for greatness is there. Their love is an example of the natural agape of the soul that wishes well to the beloved without thought of gain or reward. Their only concern is to safeguard the safety and well-being of the men they love. This may mean a love that leads to death as it did in the case of Elizabeth in The Man Within; but the prime characteristic of self sacrifice is common to all of them. All their love needed was to be caught up in God's love to be perfected.

To show how differently the anima can operate on the level of Agape, we have the example of Sarah Miles in The End of the Affair. Once her carnal love had been turned into true Christian love we have her telling Maurice that "love doesn't end just because we don't see each other....people go on loving God, don't they, all their lives without meeting him?"⁵⁴ To his answer that this wasn't their kind of love, she contradicts with the words. "I sometimes don't believe there is any other kind."⁵⁵ Obviously she meant that any kind of human love, once directed to God, becomes charity.

Not only Greene's heroines but also many of his heroes are examples of the self-sacrificing anima, for at a crucial point in their lives they are taught to live again by performing a self-sacrificing act.

It has been said of Greene that he has chosen as the arena of combat, the human soul, with heaven or hell hanging on the outcome. His typical story deals with a person who has come as close to hell as possible and yet has snatched heaven. It is concerned mainly with characters seeking salvation in terms of Christian belief; of heaven and hell, redemption, salvation and eternal damnation, the mystery of grace; of the recesses of the human heart where attrition and contrition flow and ebb, and sin sets up its battlements.⁵⁶

For this reason Greene's heroes are hunted men, sinners pursued by grace. They are all launched on a quest for salvation

and the hero is usually driven by disgust rather than by a grand passion or noble inspiration. Yet, when one examines the particular acts of these heroes, in each case the spring of sympathy is released by an act of self sacrifice on the part of the hero. Once again the anima evincing a natural agape runs out to offer sacrifice on behalf of another.

To illustrate this point we have only to turn to the novel A Burnt-Out Case. At one point in the story, the native boy, Deo Gratias, who as been assigned to Querry and who is a fingerless, toeless, burnt-out case of leprosy, strays into the forest and gets lost. Querry, strangely stirred for the first time out of his sense of indifference, goes into the jungle seeking him. As he follows the narrow path farther and farther he thinks that perhaps it may peter out in the undergrowth and that "it may well mark the furthest limit of human penetration."⁵⁷ At last he finds the boy who has fallen into a shallow gully, broken his ankle, and with his hands so deformed that they resemble boxing gloves cannot drag himself up the slippery bank again. Querry tries to lift him but cannot and starts out for help. But seeing him leave, Deo Gratias, "howled like a dog or baby might howl. He raised his stump and howled and Querry realized that he was crippled with fear. The fingerless hand fell on Querry's arm like a hammer and held him there."⁵⁸

This passage is central to the whole book for it marks the turning point for Querry. The theme of the book might be

stated thus; that the furthest point of human penetration is self sacrifice and love, and Querry, tied to Deo Gratias, learns enough to start back from despair and by sympathetically sharing Deo Gratias' fate begins his own restoration to humanity.

This is but one example of grace operating in the lives of Greene's characters. Grace may be presented by him melodramatically but it is there and in it Greene shows the repercussions of Christianity, that is, a Christlike act on the life of man.

There are many other such acts of self-sacrifice that could be cited. Andrews, isolated in his own self-pity, is forced to acknowledge his indebtedness to Elizabeth for "the charity and courage with which she had hid him from the enemy,"⁵⁹ and Father Callifer recalling the events that had taken place in the Potting Shed retells his prayer of sacrifice:

I'd have given my life for you-but what could I do?
I could only pray. I suppose I offered something in return. Something I valued-not spirits. I really thought I loved God in those days. I said-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 away my faith but let him live.'⁶⁰

Perhaps nothing illustrates more clearly how human love unmotivated by love of God can become perverted than the destructive forces of pity as portrayed in Graham Greene's novels. They illustrate how the movement of love that takes us outside ourselves to others and makes us sensitive to their welfare if not properly balanced by a genuine esteem for the self has a tendency

to self destruction. When anima escapes from reason and trusts to its own power it can only be unhappy and consequently turn on itself.

This point I believe can be seen in the many examples of pity, that counterfeit charity which Greene's characters indulge in. It has been said of Greene, and I believe it true, that he "analyses the vice of pity, that corrupt parody of love and compassion which is so insidious and deadly for sensitive natures. At bottom pity is egotistical, for behind pity for another lies self-pity and behind self-pity lies cruelty."⁶¹

Even those characters who are the slave of pity know that it is a false charity, for Rowe says that "pity is a terrible thing. People talk about the passion of love. Pity is the worst passion of all, we don't outlive it like sex."⁶² Rowe kills his wife through pity and recalls that the newspapers called it a mercy killing. When Rowe ponders for whom was it mercy, he finally admits that it was he who had not been able to bear his wife's suffering and confesses, "it was her endurance and her patience which he had found most unbearable."⁶³

Rowe is but a precursor of Major Scobie. All of Scobie's human relationships are based on pity. "Pity smouldered like decay at his heart. He would never rid himself of it."⁶⁴ His discontented wife and his pathetic mistress are the chief victims demanding his allegiance. After swearing to preserve his wife's, Louise's happiness, he accepts another contradictory

responsibility in the person of Helen, his mistress. Without lust he commits adultery, for his affair with Helen is undertaken not to allay concupiscence but to save her from what he considered worse, Bagster and despair. He is the self-appointed guardian of the happiness of women and he uses sexual intimacy to assure them.

What is worse, Scobie mixes religion with pity to make the combination sound noble to himself. He misuses religion to rationalize his assertion that his sins help others. The Church's command to perform charitable deeds is construed by him as sufficient reason not to put his own soul first and not to trust in God's mercy. The command "to love thy neighbour as thyself" is interpreted by him to mean that he must offer his own damnation as a loving sacrifice for others.⁶⁵

It is significant to note that in writing about them, Greene does not judge Rowe and Scobie but pities them. But the pity he feels and wants us to feel is not their pity; that is, the condescending indulgent attitude towards others who are less blessed than oneself; but it is the pity which is called Christian love or charity.

It is the charity or love that does not discriminate but is extended readily to all; to the guilty as well as the innocent, to the smug and complacent as well as to the guilty. For such charity is not condescending, it is not handed down to the unfortunate but operates from the level of misfortune. It

does not pretend to remove evil or grief by simply removing the cause but actively enters the others suffering by assuming part of the misery.

The presentation of pity is much more involved in what are called Greene's Catholic novels. In his earlier novels the most sympathetic characters such as Andrew and Conrad are motivated by pity but in the later novels it is always the least sympathetic, such as Ida in Brighton Rock and the Lieutenant, in The Power and the Glory who are moved by pity. Pity is always based in apposition to pain. Andrew's pursuit of self-identity is so painful that he wallows in self-pity. Conrad's frenzied desire to stop the suffering of his brother and sister-in-law springs from his pity for them. Of his own adultery, Conrad says, "It was the unexcitement in his love, the element of pity, that kept him there. It seemed unbearable to him that she should suffer."⁶⁶

Pity accompanies Ida's hedonism for "her big breasts which had never suckled a child of her own, felt a merciless compassion."⁶⁷ It was the root of the Lieutenant's communism for "he would eliminate from their childhood everything which had made them miserable; all that was poor, superstitious, corrupt. He wanted to begin the world again with them in a desert."⁶⁸ Pity was the only weapon they had in their war against pain, it is the ethic of those who try to substitute themselves for God.

To see how charity and Christian sympathy act, we have

only to examine the story of Sarah Miles in The End of the Affair and the "whisky priest" in The Power and the Glory. The compassion that the nameless Mexican priest has for his fellow man springs from the very core of his faith. As inadequate and as sinful as he knew himself to be, he understood what it was to love. Recognizing that we are all made to God's image he says, "one mustn't have human affections— or rather one must love every soul as if it were one's own child. The passion to protect must extend itself over all the world."⁶⁹

Sarah Miles is as altruistic as Major Scobie. She loves to help people and wants to suffer in place of others. She wants to offer up sacrifices for those she loves; her husband, her lover, and even Smythe. To be of use to them is her sole desire. She begs God, "Teach me to love. I don't mind my pain. It's theirs I can't stand. Let my pain go on and on but stop theirs. Dear God, if only you could come down from your cross for awhile and let me go up there instead. If I could suffer like you, I could heal like you."⁷⁰

But Sarah is no Scobie. She learns what he never learns, trust. Scobie trusts no one, not even God. Sarah trusts God most of all. Because she gradually surrenders her self will, Sarah is nearer Heaven; because he stubbornly plays the role of Providence, Scobie moves farther away. In short, both Sarah's and the "whiskey priest's" charity is not dissipated by self-

pity masquerading as compassion.

Perhaps of even greater significance than the comparison of pity and sympathy is the contrast which Greene draws between human love and Divine Love. It appears to me that he illustrates most emphatically the futility of purely human love and the power and mercy of Divine Love. He shows that when man's love acts alone and not in and through Christ it can do nothing. It is futile because it is not sub specie aeternitatis.

As we said in the first part of this paper, it is natural for man to love. It is part of his being; indeed, to be is to love. But the end of man's love is not man alone. Man was made by God for God and thus when man loves he is meant to be drawing nearer to God. Left alone man's love is directionless; it darts hither and yon seeking something or someone that can satisfy. But in vain, for man is not meant to be satisfied by the goods of this world. All man's earthly loves are but a means to his real end, which is union with God. Of himself, man cannot hope to attain the perfection of his love; it is only by accepting the gift of God's love that man can love as he ought. It is only when man loves through God, and with God, and in God, that his natural loves are perfected.

The futility of loving without God can most graphically be seen in such novels as Brighton Rock, England Made Me, and The Man Within. In Brighton Rock, Rose loves Pinkie totally.

She is willing to sacrifice everything, even her soul, for Pinkie whom she loves despite what he is, a criminal and a murderer. Yet her love is not sufficient to save him from self-destruction or even from the revulsion for the act of love and the marriage bond. As he describes it, "to marry...it was like ordure on the hands."⁷¹

When Pinkie sees that the law is about to catch up with him, he commits suicide; nevertheless, Graham Greene does not want us to consider justice as what he deserves. He wants us to look upon Pinkie as a sinner who is deserving of mercy. In this novel, as in many of the others, Greene hammers home a recurrent theme; that if one loves, even a little, then one is deserving of mercy. As the priest points out to Rose, "if he loves surely that shows there was some good,"⁷² and he goes on to comfort her by saying, "you can't conceive, my child, nor can I or anyone... the appalling strangeness of the mercy of God."⁷³

The lengths to which misguided love can lead one may also be seen in England Made Me. Herein we have Kate so obsessed with the idea that she has an obligation to her brother, Anthony, that her whole career has been dedicated to the one task of keeping him close to her and providing for him. "I love him more than anything in the world, no, inexact, go nearer truth, I love no one, nothing but him, therefore give him me, let me keep him, never mind what he wants, save me, the all important me, from pain."⁷⁴ But Kate's sacrifices, her love, are

not enough to keep him from a rather shabby love affair with Loo. Nor is it enough to save his life when he threatens the plans of Krogh. Her inordinate love of her brother was not sufficient to keep him from being destroyed.

The impotency of human love is further seen in the inability of the "whiskey priest" to save his natural daughter from corruption.. Knowing his helplessness the priest cries to heaven, "Oh God, help her. Damn me, I deserve it, but let her live forever."⁷⁵ Nor can Louise and Helen save Scobie from suicide and he cannot save them from unhappiness.

Divine love, on the other hand, is potent; for in The End of the Affair we see how Sarah's new found love in God is responsible for saving Parke's boy from death and Smythe from further humiliation. But no other one story illustrates so strikingly the power and persistence of God's love and its availability than the story of the "whiskey priest" in The Power and the Glory.

This nameless Mexican priest is the object of two pursuits - human and divine. The human pursuit is relentlessly conducted by a nameless Lieutenant of police in the state of Tabasco in southern Mexico during the communist persecution of the Catholic Church in the 1930's. The pursued is the one remaining Catholic priest who tries desperately to avoid being caught in order to carry on his humble ministrations among the people. On this natural level the priest is both an outlaw and

a scapegoat. In a double sense he is the outlaw; first because he persists in his sacred duties against the laws of the new Godless state and secondly because he has defied the laws of the Church. Starved, driven from village to village, the fugitive continues being a priest to his people until his final betrayal and capture, whereupon he undergoes something like the passion of Christ.

With the divine pursuit, the drama becomes metaphysical. Obviously the pursuit by God cannot be pictured; but from the priests thoughts, words, and actions we see how the Hound of Heaven pursues him down the Labyrinthine Ways to his own salvation.

The priest is a drunkard and a fornicator. Since Christ has not made the means to salvation depend on the sanctity of his priests and he is willing to give grace to souls through sacraments administered even by sinful priests, he can say, "It doesn't matter so much my being a coward - and all the rest. I can put God into a man's mouth just the same and I can give him God's pardon. It wouldn't make any difference if every priest in the Church was like me."⁷⁶

The priest as a scapegoat images the High Priest, Christ. In imitation of Christ this meek Mexican curate withdraws the claim of self. In enduring sacrificial suffering for others he becomes like Christ. The events in the novel preceeding the execution imitates the actions that led to the crucifixion.

The half caste betrayer is Judas; the agony in the cell block, Gethsamane; the temptation to escape, the temptation of Jesus in the desert; the solace the priest offers the dying Yankee murderer, the solace of the good thief; the stronger desire to destroy the priest rather than the murderer, the mob's choice of Barrabas rather than Jesus; and finally, Padre Jose's refusal to shrive the priest, the denial by Peter.

Unimaginable glory surrounds the priest's death; because he dies not for the good and beautiful, but for the half-hearted and corrupt, just as Christ died for the sins of the world. Thus the power and the glory of God the Father bursts from the "whiskey priest" with the bastard child.⁷⁷

The suffering of the soul without God is symbolized by the suffering the priest underwent in his flight, and the soul's surrender to love is symbolized in the perfect act of contrition made by the priest in the prison, while awaiting execution:

Tears poured down his face; he was not at the moment afraid of damnation—even the fear of pain was in the background. He felt only an immense disappointment because he had to go to God empty handed with nothing done at all. It seemed to him at that moment that it would have been easy to have been a saint. It would only have needed a little self-restraint and a little courage. He felt like someone who has missed happiness by seconds at an appointed place. He knew now at the end that there was only one thing that counted - to be a saint.⁷⁸

From the story of the "whiskey priest"; we learn that the results of original sin and the significance of love are

the universal elements in any relationship of man to God. The priest's outlaw status and his scapegoat status stem from the fact that he is a priest. The salvation the outlaw priest offers the people is love, but since he is a man first of all, his own evolution in love is the story of man in the world. The theme of this novel, if it has a significant theme, is that it unfolds the pursuit of God for the human soul in the world.⁷⁹

Carnal love plays a large part in Greene's novels but in most instances it is a facet of love that is largely uncomplicated by lust. Conrad Drover's love for Milly is most certainly devoid of love; for it is pity that drives Conrad into Milly's bed. He himself confessed that he did not feel the slightest lust but that it was pity that motivated him.

Andrews squalid interlude with Lucy is certainly motivated by lust but not so his love for Elizabeth. It was love for her which had enabled him to testify against the runners thereby jeopardizing his safety. He placed himself still further in danger when he returns to Elizabeth to warn her that two of the runners were seeking her to revenge themselves for his betrayal. His final act of self-sacrifice comes when he stays to face them with her. Even though he realizes that they might only have a few hours to live, he still would not touch her. He says, "I will not spoil these hours with her, I have spoiled everything I have touched, I will not touch her."⁸⁰

In Greene's early novels, love was expressed in talk

rather than in love-making and it eventually ended in death. Andrews and Elizabeth die by their own hand while Conrad dies in an accident. In these novels, lust expressed by Andrews in passion ends in despair. When asked by Lucy if he had enjoyed himself he answers, "I've wallowed...you've made me feel dirtier,"⁸¹ and his spirit is curiously unsatisfied. After two adulteries with Milly, Conrad is reduced to despair. The act which was to have been his defense against life had betrayed him. Milly had given him the only thing he wanted, something he had never had the least hope for, and obtaining it had proved something lovely over too quickly. Sleeplessness, condemnation, and despair had now become his lot, "for he was lonely, as lonely as he had ever been in spite of his passion and what he once would have considered his success."⁸²

In England Made Me Anthony Farrant's love affairs were only physical. They meant nothing to him spiritually. During his tryst with Loo in Minty's flat, "his mind remained apart, working a trick, conscious of the horse group overhead, the Madonna on the mantelpiece."⁸³ He fornicates to satisfy his insatiable vanity, for "it was vanity, only, which he experienced in the final act, it had never been anything else but vanity."⁸⁴

Physical love is seen in Ida's promiscuity. She liked a good time and "her big breasts bore their carnality down the old Styne."⁸⁵ It was also Rose's indiscretion with Pinkie, the priests despairful act with Maria, Scobie's mesalliance with his

mistress, and Sarah's affairs. Concerning her affair with Maurice, Sarah has to say, "there was never any question in those days of who wanted whom, we were together in desire."⁸⁶ But then the more Sarah falls in love with God, the more Maurice comes to hate. The struggle between religious fervor and carnal love commences in Sarah's heart on a night of the London Blitz when a bomb hit buries Maurice beneath the rubble. Believing him dead she prays for his deliverance adding a vow to give him up if only he be allowed to live. When her lover crawls out only superficially injured, the amazed woman is convinced her prayers have been answered. Then comes the agony over whether she is bound to a promise to a God in whom she had only wavering belief. Eventually the adulterous affection is gradually transformed into a consuming love for God.

Passion is many things; vulgar, naive, guilt-ridden, or compulsive; but it is never attractive in Greene's novels. Only in the case of Rose Cullen is the sexual act motivated by love, and only in the case of Sarah was the sexual act motivated by lust.

Called in to counterbalance the deficiencies of passion, the love of God is a blessing for some, a deception for others. Ultimately, the priest and Sarah Miles see supernatural love for its own sake and in so doing naturally perfect their human love. Thus does Sarah phrase her belief:

I might have taken a lifetime spending a little love at a time, doling it out here and there, on this man and that. But even the first time, in the hotel near Paddington, we spent all we had. You were there teaching us to squander, like you taught the rich man, so that one day we might have nothing except this love of You.⁸⁷

In like manner the priest has to say of Love:

Loving God isn't any different from loving a man or a child. It's wanting to be with Him, and to be near Him....It's wanting to protect Him from yourself.⁸⁸

The characters who do not perfect themselves in God's love, associate the flesh with revulsion. Ida's big breasts stir Pinkie's disgust, while Louise in bed reminds Scobie of a joint of meat under a cover and Helen, in a similar position, reminds him of cannon fodder.

On the other hand, the characters who perfect themselves in charity, far from detesting the flesh, see the body as sanctified. Finding Christ in his fellow man exhilarates the priest:

"For at the centre of his own faith there always stood the convincing mystery - that we are made in God's image. God was the parent, but He was also the policeman, the criminal, the priest, the maniac and the judge. Something resembling God dangled from the gibbet and went into odd attitudes before the bullets in the prison yard or contorted itself like a camel in the attitude of sex.⁸⁹

Sarah, too, pushes beyond the truth that the essence of man's likeness to God is intellectual and spiritual, and wonders,

"could anybody love Him or hate Him if He hadn't got a body?"⁹⁰

"We can love with our minds but can we love only with our minds?"⁹¹

As might be expected romantic love is linked with religious love in the plays as well as in the novels, particularly in The Living Room. "What's the difference between this sort of love and any other?"⁹² Rose challenges her Aunt when she is censured for having an affair with Michael. When she fails in her trust of God finally, James admonishes her by saying, "you have free will and you don't trust Him. He suffers for that too. Because He would have made things so much easier for you if you would shut your eyes and leave it to Him."⁹³

There is nothing new here in the way of theme. These problems have been aired before in the novels. Rose is unable to remain indifferent to the suffering of others. She too is damned to pity and when Michael's wife becomes a reality for her she breaks out and cries, "she was just a name and then she comes here and beats her fists on the table and cries in the chair....Uncle what am I to do?"⁹⁴

This cry for help is echoed by nearly every other character in the play. In this play Father James gives a more extended reply than Greene usually allows his priest in his novels; but, characteristically, Father James is not permitted to save Rose; he is not even allowed an effective formula for salvation. This indicates that Greene makes salvation dependent on the individual's response to grace within himself. When Rose tells him that she cannot go away with Michael because

she cannot bear his wife's pain, he says to her, "you're such a child. You expect too much. In a case like yours we always have to choose between suffering our own pain or suffering other people's. We cannot not suffer."⁹⁵ Rose, like Scobie and so many other Greene characters, chooses to suffer her own pain. Only Father Brown is left to suffer for others even though he is powerless to help. "you can pray,"⁹⁶ is the only advice that Father Brown is able to give to Rose and later, thinking of how inadequate it was, he blames himself, "if I'd ever really known what prayer was, I would only have had to touch her to give her peace."⁹⁷ The total understanding implicit in this remark is obviously tied to a great compassion. As he tells Michael later on, God's justice has nothing to do with being a judge. "God's exact, that's all. He's not a judge. An absolute knowledge of every factor the conscious and the unconscious, yes, even heredity, all our Freudian urges, that's why He's merciful."⁹⁸

Of course no one can aspire to that kind of knowledge, but that doesn't mean that we cannot love God just because we can't understand Him. As he points out to Rose, she loves Michael now but in ten years time she will have a greater understanding of him, and it needs a lot of love to survive such understanding.

This difficult understanding sanctified by love is the vocation of the Christian. It can only be exercised through

faith, faith in something which by nature outstrips understanding. In other words, it demands a belief in the supernatural gift of God's love, grace. Faith is not so much a belief that's held but an attitude of mind not so much a possession as a desire. And although the goal may be distant, uncertain, and unknowable as God often seems to be in Greene's novels and plays, the means towards this goal is certain and always the same. It is that generous, self-sacrificing movement of sympathy towards another. The denial of self in an act which looks only to the good of someone else. It is the act of sympathy such as is dramatized for us in the Potting Shed, when Father William Callifer recalls the prayer and act of self-sacrifice which he made on behalf of his dead nephew:

I prayed...I was a model priest, you see, with all the beliefs and conventions. Besides I loved you. Yes, I remember now how I loved you. I couldn't have a child and I suppose you took his place...When I had you on my knees I remember a terrible pain here. So terrible I don't think I could go through it again. It was just as though I was the one who was strangled. I could feel the cord around my neck, I couldn't breath, I couldn't speak. I had to pray in my mind and then your breath came back and it was just as though I had died instead. So I went away to bury myself in rooms like these.⁹⁹

Prayer, love, and compassion come together in this act of faith. The price paid for this effort was complete emotional and spiritual emptiness. For thirty years afterwards, he exists void of belief until the psychologist

restores James' memory and he in turn forces his uncle to recall the details of his prayer. It was simple and direct. He said, "I really thought I loved God in those days. I said, I said, 'Let him live, God, I love him. Let him live'...I said, 'Take away what I love most.'"100

This resurrection of the past restores the priest's faith and James also undergoes a rebirth of faith. It is not demonstrative, overt, or comforting but it is co-incident with a return of love on both James and his uncle's part.

As far as believing in God is concerned all he can say is, "I've seen the mark of his footstep going away."¹⁰¹ This paradoxical proof of God's presence, this sense of absence is echoed by other characters in the play. "I don't believe in this miracle", says James' mother, "but I'm not sure any longer."¹⁰² The most provocative statement is given by Dr. Kreuzer who says, "No, I don't believe. Sometimes I doubt my disbelief."¹⁰³

One of Greene's obsessional themes is the idea of justice. In nearly every novel there is the same opposition between the criminal hero and a character or group of characters who aspire to justice and social order. In most cases the criminal is caught and brought to justice. But justice is not enough. What is brought to bear is the completeness of an analysis which forces us to pity the most shabby and corrupt

of creatures.

In judging Pinkie in Brighton Rock, Greene did not judge him as a criminal, but he treats him as a sinner not simply to be judged by the right and wrong of society but haunted by a sense of good and evil. What Greene shows is not crime punished by justice but sin redeemable by love. We are not satisfied by his death as finality, for beyond the reach of justice lies the appalling strangeness of the mercy of God.¹⁰⁴

The Power and the Glory is an even more straightforward case of the author suspending judgement. Although he is judged by the state as a criminal, by certain of his fellow catholics as unworthy of his ministry, he does not judge his persecutors. The priest thinks, "when you visualize a man or woman carefully, you could always begin to feel pitythat was the quality God's image carried with it."¹⁰⁵ This same attitude prevails when he reveals his identity to the mestizo and even afterwards when the half-breed betrays him.

The priest loves his fellow man because he sees God's image even in the most corrupt of them. He loves them through Christ and like Christ sacrifices himself for them. But it is not just in his martyrdom that he resembles Christ, but in the commonplace action of Christian love which determines his conduct throughout the novel. He sees their weaknesses and

vices in himself and identifies himself with them.

Greene sees an unbridgeable gulf between human morality - the concern with right and wrong, justice and good works - and the theological virtue of charity. Between the world of God and that of man there can be no rational connection, only love links the human and divine. "Man has the liberty to love God and to recognize that grace is always in pursuit of him. This is his God given power and glory, and if he repudiates it, he lives by the values of a corrupted nature."¹⁰⁶

CHAPTER III

A BURNT OUT CASE

Up to this point I have considered chiefly the more predominant characteristics of love common to both the novels and the plays. It is now my intention to give a closer examination to just one novel and indicate the diversified presentation of love therein.

The novel I have selected is A Burnt-Out Case and perhaps the first thing that should be noted about it is that the title has a dual significance. It refers, on the one hand, to a burnt-out case of leprosy which means that the disease has run its course and is no longer infectious; and on the other, it refers to Querry's burnt-out condition of soul. As he himself describes it, the aridity of his soul is such that he can't feel at all and he is, in fact, a leper.

In the story with which he entertains Marie Rycker, he confesses that once he had believed quite sincerely, that when he loved his work he was loving the King (God) 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...but when he discovered there was no such king as the one he believed in, he

realized too that anything he had ever done must have been done for love of himself. Therefore, there was no point any longer in making jewels for his own solitary pleasure.¹⁰⁷

He had come to this last outpost of civilization to escape from his own world; since all feeling for God, people, and even his vocation as an architect, had left him. He hoped that here, at this leprosarium, he could learn to feel once more through the suffering of others. It occurred to him that perhaps he could feel the reflection of another's pain even though he could not feel his own. Furthermore, he wanted an empty place; a place where no building, or woman, would remind him that there had been a time when he had been alive, with a vocation and a capacity for love.¹⁰⁸ It is for this reason that I consider his name, Querry, symbolic, for it indicates the quest for love and faith that he had undertaken.

So vast was the void in which Querry found himself that he even detested the sound of laughter. Not because others were laughing at him, they were not, but because "they were laughing with each other and he was abandoned to his own region where laughter was like the unknown syllables of an enemy tongue."¹⁰⁹ There were even moments when he wondered if his unbelief were not after all a final and conclusive proof of God's existence and that perhaps his total vacancy was

punishment for the sins he had wilfully committed. This idea of God's absence indicating His presence is often used by Greene.

Soon after his arrival, he offered to help Dr. Colin in order to earn his keep. He even suggested washing the bandages of the lepers; but when the doctor preferred that he help build the hospital, Querry rejected the idea and wrote a terse note to the doctor explaining his views:

I haven't enough feeling left for human beings to do anything for them out of pity...A vocation is an act of love; it is not a professional career. When desire is dead one cannot continue to make love. I've come to an end of desire and to the end of a vocation. Don't try to bind me in a loveless marriage and to make me imitate what I used to perform with passion. And don't talk to me like a priest about my duty....what I have built, I have always built for myself, not for the glory of God or the pleasure of a purchaser. Don't talk to me of human beings. Human beings are not my country. 110

The doctor's indifferent reply of "who cares", coupled with a dream he had, made him reconsider his decision. In the dream, he appeared to be a priest seeking vainly for another priest to hear his confession and to give him wine with which to celebrate mass. It was as though he had had an appointment with hope and had been too late. In any event, it influenced him enough that he agreed to help in the building of the hospital.

This, I believe, was the initial step on Querry's road back to belief, but it was a small step only. It wasn't until he had made an act of complete self-sacrifice on behalf of his

servant, Deo Gratias, that a more complete return was undertaken. Even Querry, himself, could not understand his interest in the missing servant boy. Ordinarily, the thought of his servant lying injured in the jungle would have vexed him and perhaps forced him to make a token gesture of finding him. But now that he cared for nothing, he wondered if it was just a vestige of intellectual curiosity that took him far into the jungle looking for the boy. "Interest began to move painfully in him like a nerve that had been frozen. He had lived with inertia so long that he examined his interest with clinical detachment."¹¹¹

After he found his servant in a ditch, out of which he could not climb because of his deformities, Querry remained with him all night because he realized that the boy was terrified. It was a new experience for him and in explaining his actions to Dr. Colin he says, "I had an odd feeling that he needed me....I've needed people often enough in my life. You might accuse me of having used people more than I have ever loved them. But to be needed is a different sensation, a tranquilizer, not an excitement."¹¹²

Another mark of the transformation in Querry by way of love and service for others was in the fact that he had begun to smile again; to find a reason for laughter and to have curiosity about others, particularly Dr. Colin. To me, he had reached the heart of the matter when he made the wise

observation, "perhaps it's true you can't believe in a God without loving a human being, or love a human being without believing in God."¹¹³

Dr. Colin summed up his return to faith and love when he said that Querry had been happy with them and had found, "not faith, but a reason for living...he had learned to serve other people"¹¹⁴ and what better example of love, I ask you, can be found than in service to others.

Rycker represents the person who talks a lot about love but doesn't know the meaning of the word. He is so self-centred, selfish, and narrow that he believes the only way he can be assured of his wife's fidelity is to bind her by vows and fear. He is so opinionated and smug that he believes the whole world revolves around him. Possessing a position of little consequence, he tries to create an aura of importance about himself by discussing his spiritual problems with every one he meets. As Querry says of him, "after two whiskeys he began to talk to me about grace."¹¹⁵

He pretends to despise sex yet he is lust ridden. He tries to assuage the demands of the flesh by marrying a young girl and selfishly considers that his wife should only consider her role as sexual partner to him. "Marie will stay young long enough to save me from the furnace,"¹¹⁶ he tells Querry after quoting St. Paul on marriage at some length.

Marie is young enough and honest enough to know that

love should make one happy; that it is not just a duty to be performed on call. Yet Rycker tries by sermon and prayers to bind her to him out of a sense of duty. "I tried to teach her the importance of loving God. Because if she loved Him, she wouldn't want to offend Him."¹¹⁷ and of course by not offending God, Rycker means that she will not neglect her wifely duties.

There is no question of what Marie wants at all. She is young and passionate and wants to love somebody with all the love of which she is capable, but Rycker stifles her natural capacity for love by ramming theology down her throat at every turn. He is so deceitful that he uses moral theology as an aphrodisiac, because at times he speaks "so long and emotionally on the subject of Christian marriage that the lecture had ended on the bed."¹¹⁸ So completely absorbed is he with the sex act that he camouflages it under the semblance of religion. But even Marie, as simple as she is, knows what is coming once he starts to preach. She even hopes that she can dope him into slumber "before he reached religion, which like the open doorway in a red lamp district, led inevitably to sex."¹¹⁹

Yet Rycker, albeit he advocates the Christian marriage, does not know its true meaning, for he will not permit Marie to have a child, which he should be aware is the primary aim of a Christian marriage.

Querry summed up Rycker succinctly with all his vagaries when he told him, "You pretend to love a God, because

you love no one else."¹²⁰ God is remote; when one prays to God, He is far away, there is no close relation there. But with a person it is different. You face a person day after day, and in a person to person relation there must be a give and take, if one really loves.

A self sacrificing love, in which the other would be considered, is not possible for Querry, so he hides his little lusts behind the facade of sanctity and preaches to a young girl who perhaps knows instinctively that real love is more noble than this. Rycker's empty words fall on the night air like the noise of the frogs who "seemed to croak with Rycker's phrases: grace, sacrament, duty, love, love, love."¹²¹

Rycker preens himself as he says to Querry, "I've read a great deal on the subject of love. The love of God, Agape, not Eros."¹²² Obviously Rycker could not have understood the implications of agape; the self-sacrifice implicit in God's gift of His Divine Son to mankind, who in turn sacrificed Himself for the human race. The theme of agape is sacrifice, sacrifice for another, not to seek for the self but to give even unto death. Self-sacrifice was unknown to Rycker; he lived only for himself. If sacrifice meant anything it was only in respect of another's sacrifice for him; the sacrifice of Marie's youth and identity to allay his concupiscence.

It is equally obvious that Eros meant only sex to him. Human love had no dignity even though he attempts to hide

behind the words of Christian marriage. His was not a Christian marriage. His small, niggardly conception of marriage and the act which should have sanctified both husband and wife was only a parody of the union of Christ with his Church. Pagans would have brought more dignity to the marriage bed.

Dr. Colin, of the three, alone knew the real meaning of Christian love. I say he knew the real meaning not in theory, but in practice. He daily lived the Christlike act of charity in the care he took of his leprosy patients. They did not fill him with revulsion, "he ran his fingers over the diseased surface and made his notes mechanically. The notes had small value but his fingers, he knew, gave the patient comfort. They realized that they were not untouchable."¹²³

Dr. Colin had long ago lost faith in any god that a priest would have recognized. As he himself explains it, he is little better than the native, who half believes in Christ and half believes in Nzambi; "I only wish I were as good a man."¹²⁴

There were some significant truths that he had found. As he told Querry, a man can't live with nothing but himself. He must have a reason for living, even if it is just his work. Although he would deny it, Dr. Colin practised many of the virtues which he did not believe were exclusively Christian, for as he affirmed, "Gentleness isn't Christian, self-sacrifice isn't Christian, charity isn't, remorse isn't. I expect the

caveman wept to see another cry."¹²⁵ What Dr. Colin is talking about is natural virtues, the natural agape of man, on which Christian virtues are built. He exemplified the love of benevolence of which Aristotle spoke when he declared, "I think I have always liked my fellow man."¹²⁶

Of the three main characters in this book, the doctor was the one least easily understood. Unlike the Fathers he had no belief in a God to support him in his hard vocation. When asked why he did it he said he had been chosen:

I don't mean by God. By accident....only the accident of temperament....unnecessary suffering, that can be a vocation too....Sometimes I think the search for suffering and the remembrance of suffering are the only means we have to put ourselves in touch with the whole human condition. With suffering we become part of the Christian myth.¹²⁷

When asked to explain what he means by the Christian myth, he gives an answer which seems to me to have overtones of Teilhard de Chardin's Phenomenon of Man. Since I consider it so significant, I shall quote it in full. Dr. Colin says:

I want to be on the side of change....If I had been born an amoeba I think I would have dreamt of the day of the primates. I would have wanted anything I did to contribute to that day. Evolution, as far as we can tell, has lodged itself in the brains of man. The ant, the fish, even the ape has gone as far as it can go, but in our brain evolution is moving - my God - at what speed....We are riding a great ninth evolutionary wave, even the Christian myth is part of the wave, and perhaps, who knows, it may be the most valuable part. Suppose love were to evolve as rapidly in our brains as technical skill. In isolated cases it may have done, in the saints.... if the man really existed, in Christ. Evolution today can produce Hitlers as well as St. John of the

Cross, I have a small hope, that's all, a very small hope, that someone they call Christ was the fertile element, looking for a crack in the wall to plant its seed. I think of Christ as the amoeba who took the right turning. I want to be on the side of progress which survives....Love is planted in man now, even uselessly in some cases, like an appendix.¹²⁸

He is right, in a way, about one thing. It is with Christ that the jump was made; not a natural jump but a supernatural one. Christ was the leaven that was to work through the world developing in all who accepted Him and His seed into the new life of God. It was with Christ that the break through was made, from a life of hope to the new life of charity. And the love that is born in all of us, and in this he is right, can now be nurtured and developed and evolved to a life the like of which is past understanding. In what does this love consist and how do we come by it? I do not think it could be expressed more fully, or beautifully, than in the sermon given by Father Superior to the natives:

Yezu is God and Yezu made the world. When you made a song you are in the song, when you bake bread you are in the bread, when you make a baby you are in the baby, and because Yezu made you He is in you. When you love, it is Yezu who loves, when you are merciful it is Yezu who is merciful....Now I tell you that when a man loves he must be Klistian. When a man is merciful he must be Klistian. In this village do you think you are the only Klistians-you who come to Church....I do not tell you to do good things for the love of God. That is very hard. Too hard for most of us. It is much easier to show mercy because a child weeps or to love because a girl or young man pleases your eye. That's not wrong, that's good. Only remember that the love you feel and the mercy you show were made in you by God.¹²⁹

And I believe that Dr. Colin has a share in that love, if only by desire. The genuine love of his fellow man, whom he serves without thought of temporal gain or spiritual reward, is proof of his kinship with Christ.

FOOTNOTES

¹Martin C. D'Arcy, The Mind and Heart of Love (New York: Meridian Books Inc., 1956) p.305, quoting Piers Plowman by William Langland.

²Plato, Works of, translated B. Jowett. The Symposium. Four volumes complete in one, (New York: Tudor Publishing Co., 193?) p.329 Introduction.

³Ibid., p.334

⁴D'Arcy, op.cit. p.70

⁵Plato, op.cit., Phaedrus pp.403-417

⁶Ibid., Symposium p.342

⁷D'Arcy, op.cit.p.72

⁸Thomas Aquinas, St., Summa Theologica Literally translated by the Fathers of the English Dominican Province Vol. 1 (New York: Benzinger Bros., 1947) p.704, I-II, Q.26 A.1

⁹Plato, op.cit. Symposium Introduction p.281

¹⁰Ibid., Phaedrus p.392

¹¹Philip Wheelwright (ed.) Aristotle from Natural Science, Psychology, The Nichomachean Ethics. (New York: The Odyssey Press, 1935) p.185.

¹²Ibid., p.186

¹³Ibid., p.188

¹⁴Aquinas, op.cit. p.706, I-II, Q.26 A.4

¹⁵Robert O. Johann, The Meaning of Love (Maryland: The Newman Press, 1959) p.10

¹⁶Plato, op.cit. Phaedrus, pp.403-404

¹⁷D'Arcy, op.cit. p.208

¹⁸Denis deRougemont, Love in the Western World translated by Montgomery Belgion. (New York: Pantheon Books Inc., 1963) p.72

- 19 D^tArcy, op.cit. p.362
- 20 DeRougemont, op.cit. pp.61-66
- 21 Anders Nygren, Agape and Eros. Translated by Philip S. Watson Part I-A study of the Christian Idea of Love. Part II-The History of the Christian Idea of Love. (Philadelphia: The Westminster Press, 1953.) pp.175-181
- 22 Ibid., pp.75-81
- 23 DeRougemont, op.cit. p.69
- 24 Ephesians, 5:23
- 25 D^tArcy, op.cit., p.352
- 26 Ibid., p.353
- 27 Ibid., p.364
- 28 Ibid., p.368
- 29 John, 13:34
- 30 John, 15:5
- 31 John, 17:22,23
- 32 Wheelwright, op.cit. pp.201-206
- 33 D^tArcy, op.cit., p.189
- 34 Ibid., p.88
- 35 1 Cor. 13:10,12
- 36 D^tArcy, op.cit. p.89
- 37 Nygren, op.cit. pp.476-558
- 38 D^tArcy, op.cit., p.90
- 39 Ibid., p.91
- 40 Loc.cit.
- 41 Ibid., p.94
- 42 DeRougemont, op.cit., p.69
- 43 Ibid., p.17

- 44 H. Graef, "Marriage and Our Catholic Novelists" Catholic World, (June, 1959), 185-90
- 45 DeRougemont, op.cit. pp.38-46
- 46 Ibid., p.75
- 47 Ibid., p.74
- 48 D'Arcy, op.cit. p.42
- 49 Graef, loc.cit.
- 50 Graham Greene, Brighton Rock (New York: The Viking Press, 1961), p.144
- 51 Graham Greene, The Power and the Glory (New York: The Viking Press, 1953), p.90
- 52 Charles O. Rolo, "Graham Greene: The Man and the Message" Atlantic Monthly, CCVII (May, 1961), p.60-5
- 53 Martin Buber, I and Thou 2d.ed. Translated by Ronald Gregori Smith with a postscript by the author (New York: Charles Scribner's Sons, 1958), p.33
- 54 Graham Greene, The End of the Affair (New York: The Viking Press, 1952), p.82
- 55 Loc.cit
- 56 Herbert A. Kenny, "Graham Greene" Catholic World (Aug. 1957), pp.326-329
- 57 Graham Greene, A Burnt-Out Case (New York: The Viking Press, 1961), p.64
- 58 Ibid., p.66
- 59 Graham Greene, The Man Within (New York: The Viking Press, 1947), p.85
- 60 Graham Greene, The Potting Shed-A Play in Three Acts (New York: The Viking Press, 1957), p.94. Act 11, Sc.11.
- 61 Francis L. Kunkel, The Labyrinthine Ways of Graham Greene (New York: Sheed and Ward, 1959), p.64

62 Graham Greene, Three By Graham Greene-This Gun For Hire, The Confidential Agent, The Ministry of Fear (New York: The Viking Press, 1952), p.206

63 Ibid., p.103

64 Graham Greene, The Heart of the Matter (New York: The Viking Press, 1961), p.192

65 Kunkel, op.cit. p.126

66 Graham Greene, It's a Battlefield (New York: The Viking Press, 1952), p.131

67 Graham Greene, Brighton Rock (New York: The Viking Press, 1961), p.112

68 Graham Greene, The Power and the Glory (New York: The Viking Press, 1953), p.77

69 Ibid., p.112

70 Graham Greene, The End of the Affair (New York: The Viking Press, 1952), p.147

71 Graham Greene, Brighton Rock (New York: The Viking Press, 1961), p.144

72 Ibid., p.357

73 Loc.cit

74 Graham Greene, The Shipwrecked (England Made Me) (New York: The Viking Press, 1953), p.230

75 Graham Greene, The Power and the Glory (New York: The Viking Press, 1953), p.280

76 Ibid., p.263

77 Kunkel, op.cit., p.118

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79 Kunkel, loc.cit.

80 Graham Greene, The Man Within (New York: The Viking Press, 1947), p.226

- 81 Ibid., p.234
- 82 Graham Greene, The Shipwrecked (New York: The Viking Press, 1953), p.169
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- 109 Ibid., p.11
- 110 Ibid., p.58
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- 113 Ibid., p.138
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