
Introduction

Welcome to the first volume of *Graham Greene Studies*.

Graham Greene Studies is an international, peer-reviewed and disseminated journal of scholarly research pertaining to the life and work of Graham Greene. It will be published biennially. The intention is to provide a forum for academic study and at the same time to appeal to as wide an audience as possible, reflecting the very active, international interest which continues to be shown in the work of this writer. The journal will establish a venue for disseminating research, book and film reviews, and other original scholarship germane to the study of Graham Greene.

The project was conceived by Professor Joyce Stavick, Department Head, English, at the University of North Georgia. Professor Stavick's successful mission to secure the go-ahead for this project is based on an on-going concern that there is at present no academic journal dedicated to this major 20th Century writer of international acclaim.

Professor Stavick's co-editor, Dr. Jonathan Wise, is a Trustee of the Graham Greene Birthplace Trust (GGBT) and co-author of a critically acclaimed, two-volume bibliography of the works of Graham Greene. The University of North Georgia's partnership with the GGBT acknowledges the contribution made by the Trust over the past eighteen years to the study of the work and the life of Greene. This has been made possible through the dedication of the Trust members who, since 1998, have organized and run an annual, four-day, international festival held in the town of Berkhamsted, UK, birthplace of Graham Greene.

Indeed, this inaugural volume is, in effect, a tribute to the achievements of the Graham Greene International Festival. The articles are drawn from a variety of past papers delivered at one or other of these events. Because of the festival's reputation, the festival organizers have been able to draw upon a rich variety of speakers: academics, peers of the British realm, celebrities, fellow writers, and other individuals from the UK and abroad who have had a connection to Greene, each of whom has contributed richly to our knowledge of the man and his work.

As editors, we freely acknowledge that we are not the first to have sought to publish a Graham Greene journal. *Dangerous Edges of Graham Greene: Journeys with Saints and Sinners* (London: Continuum, 2011), edited by Dermot Gilvary and Darren J. N. Middleton, is a fine collection of seventeen such essays. In its earlier years, the GGBT also published a series of monographs consisting of verbatim texts of key lectures. Audio and video recordings have also been made at most of the Festivals; together, these constitute a substantial resource for researchers. Details about access and further information can be obtained from the GGBT Secretary through the Trust website www.grahamgreenebt.org.

The papers which make up this first edition of the journal arrived at the editors' desks in a wide variety of formats. Circumstances demanded that some had been taken straight from the lecturers' notes; others were complete with footnotes and full bibliographies. It should be noted that this variety of approach will not occur in future editions, and contributions will conform to the guidelines referred to in the *2017 Call for Papers* advertisement printed elsewhere in this journal.

Two factors strike one immediately when examining the contents page of the inaugural volume of *Graham Greene Studies*. First, the fact that the majority of the contributors are not UK nationals is a clear reflection of the enduring international appeal of the writer. Four contributors are not writing in their native languages. Second, for a long period in the past Greene was dubbed “a Catholic writer,” a description he always rejected. Interestingly, only one paper included here directly addresses this aspect of the writer’s work.

Both Judith Adamson in “Reflections” and Michael Meeuwis in “The Furthest Escape of All” provide acute insights into the creative process of writing. Adamson shows through reference to a single initial incident how Greene re-cycled and adapted a private experience which much later culminated in its use in one of his most accomplished novels, *The Quiet American*. Michael Meeuwis, who has gained access to some hitherto unknown and private materials, together with the original holograph of Greene’s ‘Congo Journal’ (which differs considerably from the published version), is able to demonstrate by example how the writer’s personal experience guided the composition of *A Burnt-Out Case*, both directly and indirectly.

We must extend our gratitude to Edith Dasnoy, widow of Dr. Michel Lechat, for granting us access to the manuscript of her late husband’s address at the 2006 Festival, entitled “Graham Greene and the Congo, 1959.” This paper neatly complements Michael Meeuwis’s pioneering study of what is a fascinating, and little explored, interlude in Greene’s life.

Our determination that this selection should reflect the full spectrum of past festivals is demonstrated by the inclusion of

Cedric Watts’ paper from the 1999 Festival, “Darkest Greeneland: *Brighton Rock*.” Watts’ work has stood the test of time; his intimate knowledge of the Brighton landscape provides further evidence of Greene’s mastery of “place” in his novels. Frances McCormack’s ‘Memory Cheats’, like the essays of Meeuwis and Watts, also concentrates on a single work: Greene’s last novel, *The Captain and the Enemy*, which has been mostly disregarded by critics. McCormack finds evidence to contradict this notion, analysing in depth the complexities of this challenging text that his friend Leopoldo Durán claimed “almost drove [Greene] to despair.”

Kevin Ruane’s “Graham Greene in Love and War,” does make passing references to the text of *The Quiet American* but concentrates for the most part on chronicling Greene’s experiences of Vietnam in the early 1950s as he tried to come to terms with a complicated and “unraveling” political map. It should be noted that Ruane’s research is on-going, particularly with respect to Greene’s friend, the rather shadowy Trevor Wilson.

Both Mark Bosco and Bob Davis examine themes in the writer’s novels. Mark Bosco’s “Shades of Greene in Catholic Literary Modernism” argues that Greene, in common with other Catholic and Anglo-Catholic writers of the time, found a way to counter the secular writers’ contention that religion had no place in modern life or, indeed, in modernism. By contrast, Davis’s 2007 lecture, “Figures in Greene’s Carpet,” traces a familiar theme which runs through most of the writer’s novels: the pursuit of the individual through a damaged landscape. Davis concentrates on the period between the publication of *The Power and the Glory* in 1940 and *Monsignor Quixote* in 1982. Neil

Sinyard, in “All Writers are Equal but Some Writers are More Equal than Others,” finds both contrasts and similarities, some quite surprising, in the work of Graham Greene and another “towering figure” of mid-20th Century English literature, George Orwell.

François Gallix and Motonori Sato delivered papers at the 2011 and 2014 Festivals which in turn examine an unremarked aspect of the writer’s work and Greene’s impact on two Japanese authors. Gallix, “Graham Greene’s Books for Children,” in addition to analysing the books the author wrote specifically for that audience, makes connections with Greene’s pre-occupation with his own childhood and the books he read as a youngster. In “The Invisible Japanese Gentleman,” Motonori Sato explains how Saiichi Maruya and Shusaku Endo were both influenced by Greene’s style. Sato also shows how Endo, most unusually a Christian convert living in a Buddhist and Shinto culture, was helped by Greene to get published in the West.

2016 marked the 25th anniversary of the death of Graham Greene. It is inevitable that, with the passing of time, there are now fewer of those who knew the writer personally or worked with him. It is therefore fitting that we have the reminiscences of two people who fit this category. These appear in the “Features” section. Bernard Diederich was a trusted friend of Greene during the later stages of his life and, with his extensive knowledge of the region, became the writer’s guide to Haiti and Central America. Quentin Falk has appeared at many festivals, where his knowledge of film in general—and films associated with Graham Greene in particular—has been greatly valued. Falk got to know the writer well during the short time when he was working on the first edition

of his book *Travels in Greenland: The Cinema of Graham Greene* (now in its 4th edition, published by the UNG Press) and later during the now famous National Film Theatre Guardian Lecture in 1984 when a reticent Greene delivered a rare public lecture that was covertly filmed.

We have also chosen to include in the Features section, “*Dr. Fischer of Geneva or There’s so Much More to Christmas Crackers*,” a talk delivered by David R. A. Pearce at the 2009 Festival. “Drap,” as he was affectionately called by his students, was instrumental in the formation of The Trust, was Festival Director for several years, and was a school master at Berkhamsted School, Greene’s *alma mater*. Festival goers could not miss his unmistakable presence typified by a splendid, resounding verbal delivery. After much deliberation, we have decided not to edit David’s paper on the 1980 novella *Dr. Fischer of Geneva or The Bomb Party* beyond the standard style adopted for this journal. His public contributions at the festivals were not only knowledgeable and incisive but they were also performances. We hope that, when reading his paper, those who knew him will be able to hear his voice again. Sadly, David died as *GGS* was preparing for publication. Our thoughts are with his family, and we will miss him.

It is fitting that the last word should come from the man himself. Graham Greene was fond of the “good life” and he certainly tried to stay at, if not the best, certainly the world’s most iconic hotels while on his numerous travels. This included *The Ritz* Hotel in London, which he frequented, particularly when he was domiciled in France after 1966. He wrote *The Ritz* in 1976 when he heard that the famous establishment was about to be sold. The poem was to have

been published alongside the uncollected travel reports, essays and reviews which make up *Reflections* (1990). In May 1989, Professor Judith Adamson, who assisted the aging writer in preparing the book for publication, wrote to him: “Do you want ‘The Ritz’ added as a PS to ‘Ghosts of a Possible Adventure’?” (an essay in *Reflections* about the Café Royal, another London luxury hotel). I prefer it there to placing it chronologically. And would you

please check it as I had a problem reading your writing and want to be sure I got it down properly.” (Adamson was working from a holograph in Greene’s notoriously difficult handwriting.) Two months later, Greene replied, ‘I hesitate about using THE RITZ as I still go there and Victor has retired. In actual fact things have a bit improved there. On yet third thoughts I would rather leave out THE RITZ.’

We are pleased to publish the poem for the first time.

Joyce Stavick & Jon Wise
December 2016