

THE END OF THE AFFAIR
AS A THRILLER

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The narrative technique used in *The End of the Affair*¹ is different from that employed in Graham Greene's other novels. The utilization of Bendrix as a first person narrator is a device anticipated only in the entertainment, *The Third Man*, but Greene's apparent satisfaction with this method led him to continue a narrator in both the sketchy entertainment, *Loser Takes All*, and in the novel, *The Quiet American*, which were his next works after *The End of the Affair*. Much of the suspense engendered rests upon the delayed disclosure of the identity of Sarah's new lover and the deliberate introduction of a "false lead" in the manner of detective story writing. The plot rests more upon discovery or detection for its interest than it did in the other novels. Another significant innovation is the use of Sarah's diary to secure a second point of view, to allow the reader to experience the terror of the hunted.

These changes in the mode of presentation, however, do not disguise the affinity *The End of the Affair* has with other novels. The story itself follows the familiar pattern of the thriller which furnished the basis for the novels and the entertainments. Before considering this pattern, it is necessary to examine the innovations in technique to see what their effect is in enabling Greene to adapt the pattern to write what William York Tindall calls "an off-centered saint's life."² After this examination of Greene's technique, I will consider the pattern of the thriller in *The End of the Affair*.

Maurice Bendrix, the narrator, is a novelist and thus, under the mask of his character, Greene is able to continue his habit of making anticipatory comments to underscore the significance of occurrences without seeming to

intrude into the story himself. As Bendrix records, early in the novel, a casual remark made by Henry as he greets his wife, "One day you'll catch your death of cold," the narrator is able to emphasize the irony of the otherwise commonplace observation:

A *cliché* with its popular wisdom can sometimes fall through a conversation like a note of doom, yet even if we had known he spoke the truth, I wonder if either of us would have felt any genuine anxiety for her break through our nerves, distrust, and hate. (p. 15)

Such comments are natural to Bendrix who is trying to record the story after it has occurred and thus is, by definition, already cognizant of future happenings and able to trace the significance of moments in the past.

As Bendrix is also the human pursuer, the motivations of the hunted are revealed in greater detail than in any of the previous novels. At numerous points in his narrative he stops to analyze his own feelings towards ". . . Sarah, Henry and, of course, that third" (p. 34) and, in rather unconvincing fashion, to reassure himself that hatred is his sole motive in hiring detectives to watch Sarah's movements, in revealing his discoveries to Henry, in thwarting plans for a Catholic burial for Sarah.

Bendrix's deliberate withholding of identity of Sarah's new lover until the appropriate moment for introducing the diary adds an element of mystery to *The End of the Affair* and intensifies the suspense of the earlier sections. His record of his own deception by the reports of Parkis, the detective he hired, furnishes a "false lead" which mystifies the reader deliberately until the moment for the disclosure of God as the real rival. As Sarah in the earlier sections was rendered only through Bendrix, the reader does not share the emotions of the hunted until the middle of the book. The excitement of the chase is, therefore, delayed until the diary is introduced, and another level of excitement borrowed from the mystery story is substituted as the reports of

Parkis are read by Bendrix.

Although the events in the story range from 1939 to 1946, the use of a first-person narrator, who cuts into the story in 1946 and fills in the details from his memory and by the diary, gives *The End of the Affair* the sense of compressed action which characterized the best of the entertainments. Through the technique of flashbacks and the use of the diary, Greene is able to sustain the excitement of continuous action, though occasionally at the cost of possibly confusing the reader by the complex manipulation of time. To be plausible the story required a longer time span for development and attention to more than the events of the chase itself.

The use of Sarah's diary, a device which parallels James's use of a similar document in *The Turn of the Screw* and which may also owe something to Mauriac's *Woman of the Pharisees* and the frequent diaries encountered in detective fiction, enables Greene to secure his customary two points of view—that of the hunted as well as that of the hunters. Sarah's first person narrative, like Bendrix's, has the added advantage of revealing her struggles directly and immediately. Sarah's record of desire to evade the promise she made God makes her appear less passive than the protagonists of the entertainments.

Although these technical innovations sometimes seem too clever or too obvious as narrative contrivances, they did help Greene to vary his approach and to make his novels seem less formularized. They enabled him to sustain suspense until late in the story and to introduce surprises into the narrative. Although Morton Zabel claimed that "... it was Greene's first novel to put aside entirely the devices of intrigue, mystery, and criminal motivation,"³ the story, while not involved with international intrigues, does follow the pattern of the thriller. Ursula Spier recognized that Greene did not avoid the melodramatic devices⁴ of his other work:

The first thing one notices is Greene's most recurrent plot formula—pursuit, which is at the same time one of the most frequent ingredients of melodrama. His efforts towards omission of melodrama resulted in a greater subtlety than he had been able to achieve earlier. . . . In this novel, pursuit is of different things on different levels—sublimated, refined to a corollary, but still very much there.⁵

Although the strict four-part division is not clearly developed because the opening section does not seem to introduce each person or group in alternate chapters, upon reflection it is evident that in Bendrix's first narrative Greene has done precisely that. The dual chase too is initiated in the opening section, but the reader is at first aware only of Bendrix's pursuit and learns of the Divine Hunter only when the diary goes over the events since the end of the affair as they are seen by Sarah. The diary forces the reader to reconsider Bendrix's account in retrospect. The chase itself is detailed both in the diary and in the sections in which Bendrix describes his attempts to wrest Sarah from her now-revealed Divine Lover.

The overall pattern of the action also corresponds to that noted in the previous novels by retaining the anticlimax feature of the last section. The death of Sarah is not the end of the story, as the deaths of the protagonists were not the end of the other novels. Her death and the subsequent events resemble the end of *The Power and the Glory* more than the end of *Brighton Rock* or *The Heart of the Matter* because there is no ambiguity about her salvation. The world revisited at the end is not the same as it was in the beginning. The "bystanders" are directly affected. Parkis's son is cured and Smythe's birthmark disappears, apparently miraculous actions attesting to the sanctity of Sarah. The intense hatred of Bendrix is being quelled, and the suggestion is given that he, too, will follow Sarah's route to God. Sarah's prayer for his peace is apparently intended by Greene to be fulfilled ultimately. Bendrix has come to recognize God to the extent that in the

final pages he addresses Him directly in agonizing tones reminiscent of Sarah's weariness when she was the object of the chase:

O God, You've done enough, You've robbed me of enough, I'm too tired and old to learn to love, leave me alone for ever. (p. 211)

A priest is introduced towards the end—not as an official spokesman, but merely to make a futile attempt to claim Sarah's body for a Catholic funeral. The miraculous happenings remove the necessity for a direct evaluation of Sarah's life—the judgment passed is a Divine rather than a human one—Sarah is a saint. Her relics have miraculous power for those who venerate them. Greene is less cautious and far less tentative in asserting the power of God to claim a soul—even to overpower struggles of a human being—in *The End of the Affair* than in any of the previous novels. This novel is to be regarded as a modern saint's life and, as will be seen shortly, invested with the trappings of medieval legend.

Sarah, as the hunted, appears to be less passive than Greene's earlier heroes. She is the victim of her own bargain rather than the creation of circumstances, yet circumstances contrive to prevent her from breaking her promise. Her attempts to accumulate new affairs are unsatisfactory. A fit of coughing prevents her from kissing Bendrix when she meets him for lunch two years after the affair had ended. Her resolution to abandon God and to resume the affair crystalizes when she writes the note to Henry and packs her bags—an occurrence which ironically develops at the same time that Bendrix sadistically discloses to Henry that Sarah has a lover. This coincidence forces her to abandon her plan because of Henry's entrance and the explicit demand that his misery makes upon her sense of pity. The active hand of God is intended to be seen in such occurrences.

However, Sarah's persistence in keeping her bargain is not ultimately involuntary. After the discovery of her diary and Bendrix's call, she leaves

her sickbed and flees until he finally corners her in a church. Her submission and promise to resume their affair is forced from her, and later information makes it clear that she deliberately chose God, who in His mercy takes her in death.

Sarah changes in the story. She is seen as more than the object of the hunt. Her promiscuousness is clearly established by Greene. Curiously enough, it is her very ability to abandon herself completely during her sexual relationship with Bendrix which makes plausible her complete surrender of herself to God, her new Lover. Greene manages in his portrait of Sarah to depict a woman, unlike his usual thin, neurotic women who hate sex, who lives fully with her body. He is able to invest his heroine with dignity without at the same time sentimentalizing her. Like Hemingway's Lady Brett, she speaks of herself frequently as "a bitch and a fake" (p. 106), and it is her ability to face the truth about her affairs always—an ability that disturbs Bendrix's egotism — which belies her own statement about her nature. She is perhaps the most remarkable of the protagonists of the novels. Even in Bendrix's account of her affair, the exceptional nature of the woman is seen. Parkis, whose attempts at objectivity and impersonality in his sordid accounts are hilarious, regrets that she has to be the victim of his investigation. From the beginning of his observations he is attracted to her despite his own puritanism:

"Even in my profession, sir, we sometimes find our emotions touched, and I *liked* the lady—the party in question, that is." (p. 38)

Greene has essayed the portrait of the spiritually heroic woman. Not only has he followed Mauriac's injunction to concentrate "on the wretched and human elements" in her nature "that sanctity allows to exist";⁶ he has used those very elements of corruption as the vehicle by which Sarah rises to sanctity.

Sarah embraces her own pain and accepts willingly the pain of others.

Entries like the following make up the record of her spiritual odyssey:

Teach me to love. I don't mind my pain. It's their pain 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 a while and let me get up there instead. If I could suffer like you, I could heal like you. (p. 126)

The selfless woman is not easy to present convincingly, but Greene by indicating her selflessness and honesty in conducting her human love affair has made her spiritual immolation plausible. She is as isolated as the pariahs of the entertainments, but it is a self-imposed isolation. She elects what she terms "the desert" (p. 102) because of her desire to keep the vow she made to Someone she had never believed in before. Unlike the protagonists of the entertainments, she is not solely the victim of a chase that culminates in her death. Through her perseverance in her promise to give up Bendrix in exchange for his life, she is the active instigator of her fate. Whatever pathos there might be in her story vanishes when, after her death, the miracles occur. Her struggles with her choice form the interest of the central portions of the book and replace the usual excitement of the chase in which they culminate. There is no real moment of reversal. Sarah does not become the pursuer, seeking revenge upon her hunter in one direct blind action. Rather she tries to fight back by a series of steps, seeking new lovers, seeking Smythe. Each step only brings her ironically closer to her Divine Pursuer until she ceases to flee.

Bendrix, the human hunter, like the pursuers in the other novels, resembles his victim in his isolation and in his futile attempts to find substitutes after the end of the affair. In trying to hurt Sarah, he succeeds only in hurting himself. His repeated insistence that hatred is his sole motivation is vitiated at the end when he begins to realize as Sarah had what love is. Like the other hunters, too, he has the advantage of organized pursuit. The Savage

detective agency, Parkis, and his young son are his accomplices in discovering Sarah's new lover. By his insistence upon thrusting himself upon her after he has learned, from her diary, of his rival, he is the indirect cause of her death, but his final victory is hollow. He succeeds only in having her body cremated despite the information he had in her last letter. As in the dual pursuit in *The Power and the Glory*, he, like the lieutenant, sought revenge upon the Divine Pursuer, but the chase ends with God triumphant. Zabel sums up the end of the chase simply when he says that Sarah's "... sacrifice brings on her the sufferings of a religious atonement and finally results in the event of a miracle which reveals to Bendrix the nature and consequences of his selfish corruption."⁷ Bendrix the pursuer becomes Bendrix the pursued.

In depicting Bendrix's hatred and jealousy, Greene succeeds in creating a far more complex and bitter pursuer than he did in creating the rather abstract atheist lieutenant of *The Power and the Glory*. Bendrix becomes the antagonist because of intense personal feeling. From the very beginning of Bendrix's account it is clear that lust is his primary motivation. He can think of Sarah only in physical terms, and he can only trust her when she is present. His strong feelings of sexual guilt keep him from remorse until the end. His actions in hiring the detective and in confronting Henry with what he learned are tinged with sadism. Greene's characterization of Bendrix, like his characterization of the narrator in *The Quiet American*, is unsympathetic and unsentimentalized. In his attempt to underscore the physical sordidness of the affair, he needed to create the self-deceiving narrator. At the end of the novel Bendrix, having given final vent to his feelings, has begun to express himself as Sarah had done, and the novel becomes didactic when Bendrix, after trying weakly to reason away the miracles as coincidences, realizes that he is up against a force that he cannot defeat:

... I thought with a sense of weariness, how many coincidences are there going to be? Her mother at the funeral, the child's dream. Is this going to continue day by day? I felt like a swimmer who has overpassed his strength and knows that the tide is stronger than himself. ... (p. 208)

Bendrix in his insensitivity to the disclosures of Sarah's diary and in his attempt to renew their intimacy in the Church is a much more convincing presentation of the sinful man than the rather wooden academic lieutenant or the whisky priest or ultimately Scobie. He feels without conscience in his actions, but it is clear that remorse is beginning to make itself felt.

The other pursuer is God, repeating the Hound-of-Heaven motif of the other novels. God is again the good temptation which may be resisted for a lifetime but once submitted to is implacable in securing His victim. The novel is, however, less a demonstration of the power of God than *The Power and the Glory* was and more the portrait of a saint who achieves her salvation. The demands made by God parallel the demands made by Bendrix. The polarity between the two pursuers is seen in terms of a human competition. Sarah in her diary distinguishes the rivals only by capitalizing the You when she is referring to God and not doing so when she is speaking of Bendrix, but as her second "affair" progresses God becomes simply "you." Many of the passages in which she speaks to God are almost identical with other passages in which she refers to Bendrix. Bendrix's aroused jealousy when he reads the scrap of paper⁸ Parkis found in Sarah's wastebasket is fittingly the reaction to the discovery of a human lover. The God Sarah loves and fears is almost a person she has come to know through her previous intimacy with Bendrix. The divine love becomes merely an extension of the human love. God is represented as jealous like Bendrix. Bendrix is half right when late in the novel, while looking over Sarah's childhood books, he predates the beginning of the new affair long before Sarah's promise:

Even then, I thought, *He* came into her mind. He was as underhand as a lover, taking advantage of a passing mood, like a hero seducing us with his improbabilities and his legends. (pp. 189–90)

Greene is trying to demonstrate how the love of God can arise out of “ordinary corrupt human love.”

With the lessening of ambiguity God is no longer presented, as he was in the other novels, as wings or a voice, but he has become almost a humanized personage in the novel itself. At the beginning he is merely referred to as that “third”; in the intimacy of Sarah’s diary he is literally her new victorious lover. Her surreptitious purchase of a crucifix is almost a physical act of seduction.⁹

The action is less melodramatic. The almost sordid emphasis upon the sexual details of the affair is substituted for the usual more violent action. There is even less of the true-story-behind-the-headlines flavor than in *The Heart of the Matter*. The war is in the background, serving almost as a convenience to facilitate the meetings of the lovers. The robot raid and Bendrix’s apparent death is the device which triggered Sarah’s promise. Greene has tied his story to contemporary happenings, but the story itself is medieval in conception.

There are fewer signs of the usual grotesques who populated Greeneland in the earlier works. Smythe, in his frustrating mission of trying to remove beliefs from those who already had no beliefs, and Parkis, in his attempt to educate his son in the ways of education, are the only survivals of the earlier world of Greene. The ludicrous in their behavior is stressed since they are not taken seriously. There is a rich vein of comedy attached to the chase, particularly in Parkis’s mistaken identification, first of Bendrix, and then of Smythe, for Sarah’s new lover. Evelyn Waugh recognized the change and when considering the character of Parkis noted, “The pursuing detective,

previously a figure of terror, is here a clown."¹⁰ The love affair itself with its code word "onions" is almost comic at times. John Atkins finds in Greene's lighter manner a more convincing picture of sexual relations than Greene had ever achieved before: "In this novel Greene shows a mature group of sexual relations rare in English literature."¹¹ Through the detailed analyses of the vacillating emotions of each character, and by confining his attention to a more limited cast, Greene presents much more fully developed characters in this novel. Anthony West, in commenting upon the absence of "the negative aspects of belief" in this novel, maintains:

The four characters are the most fully conceived that Greene has yet invented, and their reality, and the reality of their situation, is astonishing. As the story develops, the bleakness and emptiness that surround them are slowly enlivened by a great wealth of feeling.¹²

The setting, too, differs because, as Karl Patten points out, "... the world of *The End of the Affair* is not that of nightmare."¹³ Sarah's drawing room, the rather seedy hotel on Arbuckle Avenue, Bendrix's quarters and club are substituted for the primitive locales in Mexico and West Africa of *The Power and the Glory* and *The Heart of the Matter*, the pleasure park setting of *Brighton Rock*, and the railroad station and men's room of the entertainments. The only survival of the seedy level is the Savage Detective Agency, and it is the setting for a scene that is principally comic.

The picture of the disorder and instability of modernity, so frequently underscored in earlier novels, is continued here as Greene builds the same sort of contrast between the twentieth century and the nineteenth that he did in the entertainments. A picture of Henry's father prompts Bendrix to recognize the change time has effected:

I remember there was one of those early brown photographs in an Oxford frame on his desk, the photograph of his father, and looking at it I

thought how like the photograph was to Henry (it had been taken at about the same age, the middle forties) and how unlike. It wasn't the moustache that made it different—it was the Victorian look of confidence, of being at home in the world and knowing the way around, and suddenly I felt again that friendly sense of companionship. I liked him better than I would have liked his father (who had been in the Treasury). We were fellow strangers. (pp. 9–10)

The End of the Affair does not differ in essentials, though it does in technique, from the other novels. The handling of the thriller pattern, although changed somewhat by technical innovations, is not significantly different in most particulars. The one really significant difference is the existence of the miracles and the accompanying lack of ambiguity about Sarah's fate. Greene's insistence upon claiming sainthood for his heroine raises the problem of the judgment of the true significance of the action more explicitly than elsewhere. The reader is expected to read *The End of the Affair* as if it were a fictional saint's life, as if it were written for the edification of the reader—a thriller in which God is the winner, a struggle between God and a human lover for Sarah's soul. The novel possesses many of the elements of the morality, which were always, more or less, present in Greene's serious handling of the thriller pattern. Bendrix even conceives of himself as playing the devil's role in the struggle in one of those portions of the novel that verge upon allegory:

I have known so intimately the way that demon [a personal Devil] works in my imagination. No statement Sarah ever made was proof against his cunning doubts though he would usually wait till she had gone to utter them. He would prompt our quarrels long before they occurred; he was not Sarah's enemy so much as the enemy of love. . . . I can imagine that if there existed a God who loved, the devil would be driven to destroy even the weakest, the most faulty imitation of that love. . . . If there is a God who uses us and makes his saints out of such material as we are, the

devil too may have his ambitions; he may dream of training even such a person as myself, even poor Parkis, into being his saints, ready with borrowed fanaticism to destroy love wherever we find it. (p. 62)

The novel employs also the bargain, a promise rashly given in a moment of crisis but held to by God, and the miracles, events which transcend natural explanation and thus indicate in unmistakable terms the intervention of God. The story itself is medieval in conception—a Faustian compact, but with God and not with the devil. It resembles those miracles of the Virgin in which she is represented as holding someone to a rash promise. As in Thomas Mann's modern handling of the Faust theme,¹⁴ Greene has attempted to furnish a partially natural explanation for the events. Adrian Leverkühn's commitment to a Faustian pact and his eventual damnation are signaled by the contracting of venereal disease. Sarah's cough and her fatal illness after her night in the rain are Greene's efforts to offer a natural explanation for the end of the affair.

The miracles, however, admit of no alternative explanation. Bendrix tries to dismiss them as coincidences, but Greene has created events which make his rejection unconvincing and it is clear that Greene intended it to be so. The possibility that Sarah was mistaken about Bendrix's death when she made her bargain for his life is eliminated by Bendrix himself in an almost casual notice in his account of his "return to life":

I realised first that I was lying on my back and that what balanced over me, shutting out the light, was the front door: some other debris had caught it and suspended it a few inches above my body, though the odd thing was that later I found myself bruised from the shoulders to the knees *as if by its shadow*. (p. 74; my italics.)

Greene is insisting upon a supernatural explanation of Sarah's death and its consequences. From the moment of the disclosure in the diary of the identity

of the rival the reader is expected to accept the dual nature of the pursuit. The Divine Pursuer is more sure of His victim than the pursuers in any of the entertainments. Sarah's struggles to break or ignore her vow are clearly futile. After it is made, she is as trapped as any of the protagonists of the entertainments. The action is not symbolic, but literal—it is a struggle of a woman with a God who cannot lose once she has made the initial commitment. It is simply a spiritual thriller. Greene demands that natural implausibilities be accepted as necessary conventions. Some reviewers complain about the existence of the miraculous in the story because it violates the naturalness of the story. Mystery stories ought to have natural explanations is the axiom upon which these criticisms are based. Atkins questions the relevance of much of such criticism:

Then there are the supernatural events which roused criticism out of all proportion to the part they play in the story. Nevertheless, Greene is perfectly justified in making use of them. . . . The only possible criticism is that in a realist novel the action should also be realist.¹⁵

Greene in this story is claiming that it is not a "natural" story and thus miracles are acceptable as other dramatic devices were in the entertainments. Reality for Greene embraces two worlds.

The withholding of information by the narrator to create suspense is a convention that has to be accepted as part of the necessary convention of a first person narrative, but the deliberate introduction of "false leads" is an embellishment characteristic of a mystery story writer and not as easily accepted in serious literature. It is, of course, to be found outside the strict province of the mystery story. Dickens used this same melodramatic surprise in *The Great Expectations*. The element of surprise in *The End of the Affair* is far less than it is in *The Quiet American* where Fowler's disclosure that he is responsible for Pyle's death is kept to the final pages of the novel, and it

differs because these embellishments, derived from the mystery story, are comic and can be re-read with enjoyment. The lightness of touch in these early scenes enhances, by contrast, the subtle and thoroughly painstaking analysis of passion that constitutes the best portions of the novel. Greene's quieter, less sensational manner is a sign of his competence and assurance. After analyzing the obviously melodramatic devices in the technique of the novel, Ursula Spier maintains that Greene has been skillful enough to carry them off:

Greene has used some of the oldest, most commercial and hackneyed devices and situations that, I imagine, can be found. Yet, though he has used melodramatic devices widely, he has not written a cheap, melodramatic story. It is the expert arrangement of the language, the tone and mood of the writing, and the good taste that has to do with the purpose of the telling that help put the book well over on the plus side.¹⁶

The End of the Affair has qualities of the *tour de force*, but, unlike *Brighton Rock*, it is much more than a literary curiosity. Anthony West's judgment attests to Greene's more assured manner in the novel:

The opening pages of Graham Greene's novel, *The End of the Affair* are electrifying. They have a quality that, although it is hard to define with any precision, is immediately recognizable, the quality one becomes aware of as one reads the first few sentences of Henry James's *Portrait of a Lady* or hears the first few words of one of the plays of Ibsen's maturity. It informs one that what is to follow is to be an exhibition of an artist's complete control of content and technique. There is no falling off in the later pages of Greene's novel; it remains from first to last an almost faultless display of craftsmanship and a wonderfully assured statement of ideas. Greene has achieved artistic maturity, at once discovering exactly what he wants to say and the best possible way of saying it.¹⁷

The superiority of *The End of the Affair* over *Brighton Rock* is not to be attributed so much to a deepening spirituality in Greene as it is a continued improvement in technique and an increased awareness of the potentiality of the thriller pattern and of the means to realize that potentiality effectively. Artistic, rather than spiritual, maturity produced the most convincing and effective portions of *The End of the Affair* as it did those of *The Heart of the Matter* and *The Power and the Glory*.

Notes

- 1 Graham Greene, *The End of the Affair* (London: William Heinemann and The Bodley Head, 1974). All quotations from this novel are from this edition, and will be noted in the text.
- 2 William York Tindall, *Forces in Modern British Literature* (New York: Vintage Books, 1956), p. 180.
- 3 Morton Dauwen Zabel, *Craft and Character* (New York: The Viking Press, 1957), p. 293.
- 4 "Mr. Greene tells me that he has made a positive attempt to exclude melodrama from the novel now being written [*The End of the Affair*]." (Kenneth Allott and Miriam Farris, *The Art of Graham Greene* [London: Hamish Hamilton, 1951], p. 29.)
- 5 Ursula Spier, "Melodrama in Graham Greene's *The End of the Affair*," *Modern Fiction Studies*, III (Autumn, 1957), 236.
- 6 François Mauriac, *God and Mammon* (London: Sheed and Ward, 1946), p. 60.
- 7 Zabel, p. 293.
- 8 "I have no need to write to you or talk to you, you know everything before I can speak, but when one loves, one feels the need to use the same old ways one has always used. I know I am only beginning to love, but already I want to abandon everything, everybody but you: only fear and habit prevent me. Dear . . ." (*The End of the Affair*, p. 54.)
- 9 "Yesterday I bought a crucifix, a cheap ugly one. . . . I blushed when I asked for it. Somebody might have seen me in the shop. They ought to have opaque glass in their doors like rubber-goods shops." (*The End of the Affair*, p. 126.)

- 10 Evelyn Waugh, "The Heart's Own Reasons," *Commonweal*, LIV (1951), 458.
- 11 John Atkins, *Graham Greene* (London: John Calder, 1957), p. 198.
- 12 Anthony West, *Principles and Persuasions* (New York: Harcourt, Brace and Company, 1957), p. 199.
- 13 Karl W. Patten, Jr., *The Relationship Between Form and Religious Ideas in the Fiction of Graham Greene* (unpublished Ph. D. dissertation, Dept. of English, Boston University, 1956), p. 216.
- 14 Thomas Mann, *Doctor Faustus* (New York: Alfred Knopf, 1948).
- 15 Atkins, p. 201.
- 16 Spier, p. 240.
- 17 West, p. 195.