CHAPTER VI.

GREENE AND THE CATHOLIC FAITH.
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Greene has always been reluctant to discuss the spiritual conflict that caused him to turn to the Catholic Church. 1* The poems in BABBLING APRIL, however, seem to suggest that the Catholic faith offered him some anchorage from his sense of drift and dissatisfaction with life. In JOURNEY WITHOUT MAPS he says that he is a Catholic with an intellectual, if not emotional belief in Catholic dogma. 2* Later in the book, he states: "I had not been converted to a religious faith. I had been convinced by specific arguments in the probability of its creed." 3. Even though Greene was received into the Catholic Church in 1926, his first explicitly Catholic novel, BRIGHTON ROCK, did not appear until 1938. It is in this novel that the characters discuss Catholic concepts like grace and sin, salvation and damnation, explicitly for the first time.

Catholicism does not enter Greene's earlier novels as an essential element of the plot. But even these are not free from occasional references to religion. For instance, Elizabeth, in THE MAN WITHIN, with whom the

2. JOURNEY WITHOUT MAPS, p.4.
3. JOURNEY WITHOUT MAPS, p. 263.
hero, Andrews, falls in love, is a Christian and her strength of character and her serenity are shown to depend on her belief. Similarly, in *The Name of Action*, Oliver Chant feels that the happiness and the security of Fraw Weber's married life are due to her religion. Greene seems to suggest in his early novels that Catholics have extraordinary inner resources to fall back on. In his mature works, however, we see that the profound sense of evil and good which his Catholic characters possess often leads to a mental conflict between religious duty and desire.

Unable to adjust themselves to their own environment, and suffering from loneliness and frustration, Greene's characters seek something outside themselves to which they can cling. In *The Lawless Roads*, Greene writes: "People must have something outside the narrow world to live for - whether it is the idea of the inevitable progress of the proletarian revolution or just that a black cat will bring them luck if it crosses their path." 4

"Greene's books deal not only with man in relation to society and to himself, but fundamentally with his

relation to God.  \(^5\). He shows that human relationships are never satisfying. As Scobie says, "no human being can really understand another, and no one can arrange another's happiness." \(^6\) Woman, career, money and crime are all inadequate. One has finally to surrender to God who pursues. Greene's works deal fundamentally with moral problems, and behind his social comments lie the moral implications.

Greene draws a sharp distinction between "wrong" at the human level and "evil" at the spiritual level. Sometimes he even seems to praise wrong doing, merely because it is not a divine transgression. We see this tendency very clearly in BRIGHTON ROCK. Greene ridicules Ida Arnold's concern with what is "right" and what is "just" and tries to win our sympathy for the criminal, Pinkie.

Though a gangster and the very incarnation of evil, Pinkie is a Roman and he "knows". When Rose asks him if he believes, he answers: "Of course it is true. What else could there be?" "Why", he continues, "it is the only thing that fits. These atheists, they don't know


\(^6\) THE HEART OF THE MATTER, p.81.
nothing. Of course there's Hell, Flames and Damnation." 7. Ida Anold stands only for Right and Wrong. She has no moral scruples at all. The sexual act is only a bit of fun to her. "It doesn't do anyone any harm that I know of," she says, "It's human nature. It's only fun after all." 8. To Pinkie and Rose, however, the sexual act is an act of mortal sin. Rose has nothing but contempt for Ida. "I'd rather burn with you than be like her. She's ignorant," 9. says she to Pinkie. Greene suggests here that the Catholics know the difference between good and evil and that the Catholic Church gives its devotees something priceless which enables them to live on a superior level of being. At the same time, the Catholic faith, instead of giving them peace, seems often to intensify the agony felt by them, when confronted with mortal sin.

The priest, in THE POWER AND THE GLORY, believes himself damned, because he has slept with a woman and does not get an opportunity to confess his sin, he being the only priest in that place. Scobie, the hero of THE HEART OF THE MATTER, knows he is in mortal sin on account of his acts of adultery and sacrilege, and is horrified with

7. BRIGHTON ROCK, p. 66.
8. BRIGHTON ROCK, p. 192.
9. BRIGHTON ROCK, p. 151.
his spiritual predicament. He has committed adultery and
has not been absolved by his priest. He has to perform
sacrilegious communions to avoid arousing his wife's
suspicions. Scobie believes himself damned because he
has committed all these mortal sins.

Greene repeatedly shows in his works that faith is
ineradicable. In THE LAWLESS ROADS and THE POWER AND THE
GLORY, Greene contrasts the godless and shabby capital
with the poor villages of Tabasco where faith is still
anchored deep in the hearts of the suffering people. The
peasants "kneel in their blue dungarees and hold out their
arms, minute after minute, in the attitude of crucifixion;
an old woman struggles on her knees up the stone floor
towards the altar; another lies full length with her
forehead on the stones. A long day's work is behind, but
the mortification goes on.................

.........................You would say that life itself for
these was mortification enough, but like saints they seek
the only happiness in their lives and squeeze out from
it a further pain." 10. The poor people of the village
commit all the ordinary human sins and crimes and go to
prison for them. But they have faith, and they die as
hostages rather than betray the priest.

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10. THE LAWLESS ROADS, p.44.
The Lieutenant of Police is a Christian who has revolted. He wants to wipe out everything connected with Christianity from this world. But the very intensity of his hatred for religion makes us suspect that belief still lingers in his own mind in spite of all his desperate efforts to eradicate it. Greene points out in THE POWER AND THE GLORY that it is difficult to find a substitute for God when God is deserted. The boy Louis opening the door, at the end of the novel, to the new priest after having spat at the lieutenant's revolver, symbolises the fact that faith is ineradicable. Even Bendrix, who is full of cynicism and bitterness against God, has to acknowledge at last God's existence through his own defeat: "Oh 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." Bendrix's hatred of God is itself an acknowledgement of God.

Critics like David Pryce-Jones have pointed out that there is a "religious dehydration" in Greene's later works. The religious intensity in Greene's works reaches its peak in 1951 with THE END OF THE AFFAIR. After that there is a decline in religious intensity in his works.

THE QUIET AMERICAN. A BURNT-OUT CASE, and his latest novel, THE COMEDIANS, though not entirely free from religious pre-occupation, are full of an atmosphere of cynicism and disillusionment.

David Lodge remarks: "In Bendrix a secular and cynical view of life is still powerfully challenged by the divine order, but in Fowler, Querry, and Brown the challenge is progressively weaker, and more oblique...... the permeation of his later work with negative and skeptical attitudes, characteristically filtered through the consciousness of a laconic, disillusioned narrator, has resulted in some loss of intensity. Fowler, Querry, and Brown are all created with Greene's accustomed skill, and the actions in which they are involved never fail to interest; but they do not possess the imagination and linger in the memory as do Pinkie, or Snobie, or the whisky priest." 12.

Greene himself has admitted in his interview with Guy Martin in 1962 that the emotional element in his Catholic belief has tended to disappear after he wrote THE POWER AND THE GLORY. 13. In his recent works we notice a conflict between scepticism and belief in the

expressions of many of his characters. We get a feeling that Greene is struggling to maintain his own faith.

A BURNT-OUT CASE, THE LIVING ROOM and other recent works of Greene suggest that he is not completely at home with his faith. The opposition to some Catholic doctrines expressed by some of the characters in these works seems to voice Greene's own agony of belief.

Greene's characters often question some of the views of the Catholic Church on the institution of marriage. In A BURNT-OUT CASE, Greene describes the loveless relationship between the Christian couple, Rycker and Marie, with great irony. Marie, in fact, is young enough to be Rycker's daughter. Rycker, however, justifies to Querry his marrying a young girl in these words: "If you believe in marriage you have to look to the future. I've still got twenty years of -- let's call it active life ahead of me, and what would a woman of thirty be like in twenty years? A man keeps better in the tropics. Don't you agree?" 14. Again, he says: "St. Paul wrote, didn't he, that it was better to marry than burn. Marie will stay young long enough to save me from the furnace." 15.

Rycker never thinks of trying to understand the.

the young girl's heart. He seems to believe that his young wife exists only to satisfy his lust. He never realizes that she is an individual with her own likes and dislikes, longings and aspirations. Rycker complains to Querry that sometimes Marie even "refuses her duties". He tells Querry that "no one has any right to abstain except by mutual consent". 16. When Querry remarks that there may be times when she does not want him, Rycker bursts out: "Then what am I supposed to do? Have I given up the priesthood for nothing at all?" 17.

We notice here how Rycker considers his wife to be nothing more than a means of satisfying his physical passion. He thrusts himself on her even when she is not in a mood to have his company. As a result, she develops a deep disgust for him, escapes from his home, and takes shelter in the leproserie saying that Querry is the father of the child she is carrying. Here Greene points out how loveless a Christian marriage can become in the absence of harmony and understanding between the couple.

The number of Greene's utterances against the

17. A BURNT-OUT CASE, p.42.
rigidity of the attitude of the Catholic Church towards marriage goes often beyond the requirements of his art and these are generally put into the mouths of characters with whom he seems to be in sympathy. In *The End of the Affair*, the priest tells Sarah Miles that she cannot remain a Catholic if she marries her lover, Maurice Bendrix, when her husband is alive. She writes in her diary: "I thought, to hell with the whole lot of them and I walked out of the room where I was seeing him, and I slammed the door to show what I thought of priests. They are between us and God, I thought; God has more mercy." 18. Sarah is torn between her faith and her passion for Bendrix. Addressing Bendrix, she writes in her diary: "I don't want to live without you, and I know one day I shall meet you on the common and then I won't care a damn about Henry or God or anything." 19.

In *The Living Room*, Rose is full of physical desire for Michael Dennis, a married man. Father James tells her that as a Catholic she cannot marry Michael as long as his wife is alive. Torn between her desire and faith, she bursts out: "What's the difference between

this sort of love and any other? Would making love feel any different if he hadn't got a wife?" 20. Again she says: "You tell me there's hope and I can pray. Who to? Don't talk to me about God or the saints. I don't believe in your God who took away your legs and wants to take away Michael. I don't believe in your Church and your Holy Mother of God. I don't believe. I don't believe." 21.

The conflict in the minds of these characters seems to reflect to some extent the conflict between religion and desire in Greene's own mind. Greene's preoccupations with the themes of sex and sin are an indication of the conflict in his mind between his modern ideas on sex and his belief in the teachings of traditional Catholic religion on sin. This conflict has inspired him to write many scenes of passionate intensity in his novels and plays.

It is a paradox in Greene's novels that the Catholic characters are not only great sinners, but they are frequently less happy in the state of grace than they are in the state of sin. Sarah Miles, for instance, is carefree in her acts of adultery with Bendrix. But when she begins

to lead a life of virtue in obedience to her vow, she feels great agony. She is unable to bear her mental agony and physical suffering and she soon sinks into her grave.

Greene also presents the paradox of the priest in *The Power and the Glory*, reaching the selflessness which is required of the saint, through his sin. It is through his illegitimate child, Brigitta, that the priest learns the power of love and the immense load of responsibility that all parents feel in the matter of protecting their children against all evil and corruption in this world. The priest himself is struck with wonder at this paradox: "You only had to turn up the underneath of any situation and out came scuttling these small absurd contradictory situations. He had given way to despair and out of that had emerged a human soul and love - not the best love, but love all the same." 22

Greene has no patience with those pious Catholics who have no feelings of charity. He often contrasts the conventional ecclesiastical attitudes with the true religious spirit. The priest in *The Power and the Glory*  

is thrown into prison and among his fellow prisoners is a pious woman. She is horrified by the activities of the two lovers in the darkness of the prison. She shouts with fury, "Why won't they stop it? The brutes, the animals!" The priest deliberately shocks the pious woman by saying, "our sins have so much beauty." He tells the pious woman: "Saints talk about the beauty of suffering. Well, we are not saints, you and I. Suffering to us is just ugly. Stench and crowding and pain. That is beauty in that corner — to them. It needs a lot of learning to see things with a saint's eye; a saint gets a subtle taste for beauty and can look down on poor ignorant palates like theirs. But we can't afford to."

This episode as well as Father Rank's condemnation in THE HEART OF THE MATTER of Mrs. Scobie's narrow-minded approach to her religion shows that Greene is never slow to condemn those Catholics who lack humanity and charity. Greene seems to be unable to tolerate those Catholics who are too rigid in their views. When Father Clay begins to pronounce the attitude of the Church regarding young Pemberton's suicide, Scobie says impatiently, "Even the

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Church can't teach me that God doesn't pity the young." 26.

Greene seems to regard piety as a formal, caricature of devotion. Greene's concern with sin is so intense that he finds a life without sin difficult to imagine. He repeatedly points out that the mediocre believers whose petty avoidance of sin is a mere self-righteous prudence are the true damned. The whisky priest thinks: "God might forgive cowardice and passion, but was it possible to forgive the habit of piety? He remembered the woman in the prison and how impossible it had been to shake her complacency..............men like the half-caste could be saved, salvation could strike like lightning at the evil heart, but the habit of piety excluded everything but the evening prayer and the guild meeting and the feel of humble lips on your gloved hand." 27. Greene often describes the gate of heaven as opening widely for the sinner who repents but closing on those who never mustered the strength to sin or, who never felt the pricks of desire. Jean Guitton finds that Greene habitually sees grace operating through sin, and the worst sins, sacrilege and suicide, function as the means to grace. Grace comes "not

26. THE HEART OF THE MATTER, p.84.
through the exercise of good, but through the experience of evil." 28.

Greene's attitude towards Catholicism is a very singular one. He often ridicules some of the foolish aspects of religious belief. The letter from the Portuguese captain to his daughter is an example: "Dear little money spider..............I was good all the time I was in port because I had promised my little money spider, and I went to Confession and Communion, so that if anything should happen to me on the way to Lisbon -- for who knows in these terrible days? -- I should not have to live my eternity away from my little spider." 29.

In THE LIVING ROOM, speaking of his pious and uncharitable sisters, James remarks: "They are good people. I doubt if they've ever committed a big sin in their lives -- perhaps it would have been better if they had. I used to notice, in the old days, it was often the sinners who had the biggest trust. In Mercy. My sisters don't seem to have any trust." 30.

Characters like Pinkie, the whisky priest and Scobie

30. THE LIVING ROOM, p.16.
who have been completely disintegrated by sin appear to be closer to spiritual reality than the pious and complacent people. Because of their willingness to sacrifice their lives and even suffer eternal damnation for the sake of those whom they love, Greene credits Rose, the whisky priest, and Scobie, for all their sinfulness, with spiritual experiences comparable with those of saints.

"People differ in their estimate of the value of doubt. The official church attitude is that it is to be deplored as an obstacle of faith, at the worst a temptation of the Devil, at the best a sign of weakness. But the psychologist cannot dismiss it, for it is a fact. Neither can be blink the fact that it is often a wholesome factor in religious growth." 31. For the spiritually sensitive mind, doubt may result in severe suffering when it involves tension, conflict, and a break with a tradition that has meant much in early life. Yet this suffering may be necessary for religious growth.

"Many good and clear-sighted church people have been puzzled by the paradox that some self-styled atheists and agnostics seem yet to be more spiritually sensitive than

the orthodox.................. the very doubts themselves
may be an indication of spiritual concern, and the too-
loudly protesting opponent of religion may be showing 'a
suspiciously deep concern about the whole matter.' 32.
Greene seems to have had these ideas in his mind when
he wrote A BURNT-OUT CASE.

Querry, the hero of A BURNT-OUT CASE seems to be
the mouthpiece of the doubts and skepticism that Greene
himself may have had in his mind. Many critics, including
Frank Kermode, have pointed out the parallel between
Querry and his creator. Querry is a Catholic architect of
world renown who has sought refuge in the Congo Leprosery.
He has lost all belief in religion, love, or art and his
spiritual condition is equivalent to the leper's physical
condition after he has been mutilated. Spiritually, Querry
is a burnt-out case. Querry himself says that he suffers
from nothing and that he no longer knows what suffering
is. He writes in his journal: "I haven't enough feeling
left for human beings to do anything for them out of pity." 33.
Still Father Thomas thinks that Querry is a saint who will
bring their order into world-fame.

Query tells Father Thomas very bluntly: "Father, if I must speak plainly, I don't believe at all. Not at all. I've worked it out of my system - like women. I've no desire to convert others to disbelief, or even to worry them. I want to keep my mouth shut, if only you'd let me". But Father Thomas maintains that Querry has been given the grace of aridity and that he is walking in the footsteps of St. John of the Cross.

As the novel reaches the climax, Querry tells Marie Rycker a fable. In this fable, Querry tells of an artist whose life has been spent making precious jewels for a mythical king until he began to doubt the existence of this king when he realised that "anything he had ever done must have been for love of himself." The parable concludes: "Perhaps he had reached the end of his sex and the end of his vocation before he made his discovery about the King or perhaps that discovery brought about the end of everything? I wouldn't know, but I'm told that there were moments when he wondered if his unbelief were not after all a final and conclusive proof of the King's existence. This total vacancy might be his punishment for the rules he had wilfully broken." 36.

34. A BURNT-OUT CASE, p.96.
35. A BURNT-OUT CASE, p.165.
36. A BURNT-OUT CASE, pp.165-166.
"Depending on how deeply rooted the religious sentiment is, conflicts involving religion may be among the most poignant and severe the individual ever experiences." 37. Religious conflicts are of several kinds. Scobie's is that between what he recognises as his religious duty and his love for Helen. Querry's is the conflict between belief and doubt. Greene shows very vividly how conflict plays an important part in Querry's religious growth. He shows with great psychological insight how Querry is gradually cured of his mutilation and how he learns to serve other people. Querry himself admits: "I think I'm cured of pretty well everything, even disgust. I've been happy here". 38.

W.H. Clark remarks that perhaps the place where the creative influence of faith and skepticism best shows itself is the realm of literature. Doubt or skepticism is a favourite theme, not just in writings by professional doubters like Voltaire or Lucretius, but more often in the writings of the profoundly religious. The Book of Job is a supreme example, while the works of Tolstoy, Dostoevsky, Höeethe, and Milton, Carlyle's SARTOR RESARTUS, Tennyson's

IN MEMORIAM, and Emerson's ESSAYS are just a few in an almost endless list. There are occasional evidences of troubled faith in Greene's later works.

Querry's disbelief has already been dealt with. Another instance of a person who suffers terribly as a result of his loss of faith, is Father William Callifer in THE POTTING SHED. Father Callifer's disbelief in God is poignantly depicted in the dialogue between him and Miss Connolly, his housekeeper. When Miss Connolly comments on his drunkenness and says that the people have a right to a priest with faith, Father Callifer bursts out: "Faith. They want a play-actor. They want snow-white hair, high collars, clean vestments......... and they want a voice that's never husky with the boredom of saying the same words day after day. All right. Let them write to the Bishop. Do you think I want to get up every morning at six in time to make my meditation before Mass? Meditation on what? The reason why I'm going on with this slave labour?" Again, when Miss Connolly remarks that people say that his breath smells in the confessional, Father Callifer retorts. "And so do theirs. Of worse things. I'd rather smell of whisky than bad teeth."

41. THE POTTING SHED, pp. 53-54.
Of course, Father Callifer had believed, especially when the miracle of James being restored to life happened. Father Callifer gave his faith in return for James's life, just as Sarah had sacrificed her love for Bendrix's life. James describes Father Callifer's loss of faith with great psychological understanding. He says: "I saw the result...

Have you ever seen a room from which faith has gone? A room without faith -- oh that can be pretty and full of flowers, you can fill it with Regency furniture and the best modern pictures. But a room from which faith has gone is quite different. Like a marriage from which love has gone and all that's left are habits and pet names and sentimental objects, picked up on beaches and in foreign towns that don't mean anything any more. And patience, patience everywhere like a fog." 42. James tells his mother later on, "Don't tell a man who has just seen a ghost that he has no proof. I've seen that room. I've seen my uncle. I don't need any other proof of God than the lack of Him there. I've seen the mark of His footsteps going away." 43.

The play, CARVING A STATUE, also reveals the conflict between scepticism and belief in Greene's mind. Referring

42. THE POTTING SHED, pp. 68-69.
43. THE POTTING SHED, pp. 72-73.
to the statue of God being carved by the Father, the Son remarks: "There's a wicked glint in the old fellow's eye." The Father retorts: "Why wouldn't there be? He made the world." 44. The Father tells the son later on: "He has to be wicked and He has to be loving at the same time and in He can't suffer or He wouldn't have sent His son down there to die. He wiped out the whole world except Noah without blinking one stony eye-lid......... Of course I can understand His attitude. I wouldn't exactly suffer if I broke Him up with a crowbar. I would be free of Him as He was free of His son. I suppose I'd feel a bit of waste, that is all. I've been at Him now for fifteen years. Perhaps He felt the same, after all the centuries: when the atom bombs dropped or the plagues came, and the earthquakes ......................... A sense of waste, yes. But I wouldn't go so far as to say He suffered." 45.

The tension generated by the opposition between belief and scepticism seems to be the source of psychological energy by which these later works of Greene have been created. Modern psychologists point out that some variety of heretical opposition is essential for all growing individuals and all forms of institutional faith. Religious faith has, of course, 44. CARVING A STATUE (The Bodley Head, London, 1964), p. 12.
45. CARVING A STATUE, pp. 15-16.
made more martyrs in the course of the world's history than any other cause. But religious faith can also make one narrow-minded and complacent. The conservatives tend to become bigots, and to take refuge in a narrow definition of faith. They tend to identify salvation too closely with their own creeds, their own churches, and their own communities. This is what we note in the case of characters like Mrs. Scobie, Rycker, and others. It is just here that the function of scepticism comes into play. But scepticism too has its own dangers. If it goes all the way, it may undermine all faith. As W.H. Clark points out, "the solution to the problem of how faith is kept creative lies neither with belief alone nor with scepticism alone, but with maintaining an equilibrium between the two." 46.

The psychologist notes that, just as faith is one of the things by which people live, so scepticism is part of process by which faith grows. "Skepticism cannot, therefore," says William James, "be ruled out by any set of thinkers as a possibility against which their conclusions are secure." 47. Allport also makes a similar observation on the importance of doubt in the development of religious faith: "Doubts of many sorts............. flood into one's life. They are an

47. William James, THE VARIETIES OF RELIGIOUS EXPERIENCE, p.325.
integral part of all intelligent thinking. Until one has faced the improbabilities involved in any commitment one is not free to form an independent conviction based on productive thinking and observing. Mature belief..... grows painfully out of the alternating doubts and affirmations that characterize productive thinking." 48. Greene shows a great awareness of these concepts of modern psychology and he seems to be highly successful in maintaining just the right amount of tension between the forces of scepticism and those of faith in his later works.

Greene himself has acknowledged the influence of Teilhard de Chardin's THE PHENOMENON OF MAN on him when he wrote A BURNT-OUT CASE. Teilhard de Chardin, who was at once a brilliant philosopher and scientist, and also a compelling religious thinker, accepted the doctrine of Evolution. He expressed in his works his inability to support the biblical account of the origin of mankind from a single pair. At the same time, Teilhard believed implicitly in Jesus Christ. In precisely the same way that he accepted Evolution, he accepted Christ also. These two essential data of his experience developed in him side by side, totally accepted and indivisibly united. 49.

In his essay, "THE MEANING AND CONSTRUCTIVE VALUE OF SUFFERING," Teilhard de Chardin states that we are perhaps apt to see nothing more on the Cross than individual suffering and expiation. The creative force of that death eludes us. If we looked with a larger view we should see that the Cross is the symbol and the focus of an action whose intensity is inexpressible. "Even from an earthly point of view, fully understood, Jesus crucified is not outcast or defeated. He is, on the contrary, the one who bears the weight and bears always higher towards God the progress of the universal advance." 50.

Teilhard did not believe in escapism. On the other hand, he believed that fulfilment in life was reached not by detachment from the world, but by integrated and sublimated activity within it. In fact, Christ means for him the consummation of the religious and personal community towards which evolution is moving. 51. Life is not, according to him, a ceaseless battle with the world and the flesh and the devil. To him, it is something so inspired by the full knowledge or total consciousness of Christ that in his presence there is no room for sin nor any need of rules and punishments. 52. Teilhard believed that "the

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essence of Christianity is neither more nor less than the belief in the Unification of the world in God by the Incarnation." It was his conviction that only by living in the world, serving our portion of it, and contributing our utmost to its welfare that we shall be able to promote the unity and "Christification" of mankind.

A study of "A BURNT-OUT CASE" reveals that Greene is in agreement with many of Teilhard de Chardin's ideas. Dr. Colin, in this novel, develops an essentially optimistic theory of human development, in which evolutionary progress is identified with the spirit of Christian love. Dr. Colin says: "I want to be on the side of change. If I had been born an amoeba who could think, I would have dreamed 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 finally 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 a speed! I forget how many hundreds of millions of years passed between the dinosaurs and the primates, but in our own lifetime we have seen the change from the diesel to jet, the splitting of the atom, the cure of

leprosy." 54. Dr. Colin tells Querry that change is inevitable. He states, "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 has done. In isolated cases it may have done, in the saints........... in Christ." 55.

Greene seems to appreciate the broad-minded and tolerant attitude of the fathers at the leprosérie towards the sinners in the colony. The fathers were unconcerned with private lives. For instance, a husband, after he had been cured, left the leprosérie and his wife moved into the hut of another man, but the fathers asked no questions. One of the catechists, a man who had reached the limit of mutilation, having lost nose, fingers, and toes, fathered a baby with the woman, crippled by polio, who could only crawl upon the ground dragging her dwarfed legs behind her. The man brought the baby to the church for baptism and there it was baptized Emanuel -- there were no questions and no admonitions. The fathers were too busy to bother themselves with what the church considered to be sin. 56.

54. A BURNT-OUT CASE, p.130.
55. A BURNT-OUT CASE, p.130.
56. A BURNT-OUT CASE, p. 126.
Greene contrasts Rycker's conventional religious beliefs with the humanitarian ardour of the priests at the leproserie. Rycker complains to Query that the fathers at the leproserie are an unsatisfactory lot. He says that they are more interested in electricity and building than in questions of faith. Dr. Collin is the champion of humanitarianism. He tells Query: "In Brazil they take them away at birth, and thirty per cent of the babies die. I prefer a leper to a dead child. We'll cure him in a couple of years.............One day - in the new hospital - I'll have a special children's ward and dispensary. I'll anticipate the patch. I'll live to see leprosy in retreat." 57. When Query asks him, later on, if he feels a Christian, Dr. Collin replies: "I'm not interested, I wish Christianity could reduce the price of cortisone, that's all." 58. As David Lodge remarks, "Religious faith has often been associated with suffering in Greene's works, but never before with the relief and conquest of suffering." 59.

Greene writes as a sensitive Catholic for whom the moral law exists, but who does not always find its application easy. Father Rank seems to be Greene's mouthpiece when, after Scobie's death, he tells Louise: "The Church knows

58. A BURNT-OUT CASE, p. 86.
59. David Lodge, GRAHAM GREENE, p.41.
all the rules. But it does not know what goes on in a single human heart." 60.

We thus find in Greene's works a tolerant attitude towards sin and a great intolerance towards the "pious" Catholics who have no feelings of charity. It is evident that he is unable to tolerate those Catholics who are too rigid in their views. He points out that the "pious" and conventional attitude is often the result of narrow-mindedness and he contrasts these conventional attitudes with the true religious spirit. Greene shows a great understanding of the human heart in exposing the hypocrisy and lack of charity in these conventional persons and the admirable qualities in the great sinners.

Greene points out with great psychological insight the tension in the minds of his Catholic characters as a result of the consciousness of their guilt. The tension that we see in the minds of his characters is due to their consciousness of sin on account of their belief in religion. We also notice in some of his later works a conflict between belief and scepticism expressed with great poignancy by some of his characters. Greene shows a great awareness of the concepts of modern psychology while depicting the mental

60. THE HEART OF THE MATTER. p. 264.
tension in these characters. Thus while Greene has re-established religion as a valid theme in his works, he has by no means ignored developments in the field of psychology.