

Graham Greene: A Checklist

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# BIBLIOGRAPHY

## GRAHAM GREENE: A CHECKLIST

by *Richard Hauer Costa*

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Ten years ago, when Graham Greene was nearing his seventieth birthday, Philip Stratford in his introduction to *The Portable Graham Greene* wrote that his man “was drawing into perspective . . . . Few other complete men of letters have resisted definition better.” The compilation of even a highly selective checklist of books by and about Graham Greene makes the sheer variety of his interests—and those of critics and scholars—apparent. However, his most recent book, the nonfiction memoir *Getting to Know the General: The Story of an Involvement* (published in the United States just after his eightieth birthday) reveals that the elder statesman of living British writers is as peripatetic as ever, travelling to far-off places, making a revolution—or the promise of one—a part of the action, and installing a hero—himself—who performs honorably despite a paralysis of the spirit.

This list of Graham Greene’s published works provides, in most cases, the titles as issued in the U.S. and in Britain. Fiction listings include short stories and plays as well as novels. Not included is any listing of Greene’s periodical publications, because nearly all of his nonfiction found its way into the books that are listed. Greene’s screenplays are listed separately. Two early novels and a volume of verse are omitted from the uniform edition of his works, and they are omitted here also.

### **I. Books by Graham Greene (fiction and nonfiction), in chronological order:**

*The Man Within* (London: Heinemann, 1929; Garden City: Doubleday, Doran, 1929);

- Stamboul Train* (London: Heinemann, 1932); republished as *Orient Express* (Garden City: Doubleday, Doran, 1933);
- It's a Battlefield* (London: Heinemann, 1934; Garden City: Doubleday, Doran, 1934; revised edition, New York: Viking, 1962);
- England Made Me* (London & Toronto: Heinemann, 1935; Garden City: Doubleday, Doran, 1935); republished as *The Shipwrecked* (New York: Viking, 1953);
- The Bear Fell Free* (London: Grayson & Grayson, 1935);
- The Basement Room and Other Stories* (London: Cresset, 1935);
- Journey Without Maps* (London & Toronto: Heinemann, 1936; Garden City: Doubleday, Doran, 1936);
- A Gun for Sale: An Entertainment* (London & Toronto: Heinemann, 1936); republished as *This Gun for Hire* (Garden City: Doubleday, Doran, 1936);
- Brighton Rock* (New York: Viking, 1938; London & Toronto: Heinemann, 1938);
- The Lawless Roads* (London & Toronto: Longmans, Green, 1939); republished as *Another Mexico* (New York: Viking, 1939);
- The Confidential Agent* (London & Toronto: Heinemann, 1939; New York: Viking, 1939);
- The Power and the Glory* (London & Toronto: Heinemann, 1940); published simultaneously as *The Labyrinthine Ways* (New York: Viking, 1940); republished as *The Power and the Glory* (New York: Viking, 1946);
- British Dramatists* (London: Collins, 1942);
- The Ministry of Fear: An Entertainment* (London & Toronto: Heinemann, 1943; New York: Viking, 1943);
- The Little Train* (Norwich: Jerrold, 1946; New York: Lothrop, Lee & Shepard, 1958);
- Nineteen Stories* (London & Toronto: Heinemann, 1947; New York: Viking, 1949);
- The Heart of the Matter* (Melbourne, London & Toronto: Heinemann, 1948; New York: Viking, 1948);
- Why Do I Write?*, by Greene, Elizabeth Bowen, and V. S. Pritchett (London: Marshall, 1948);
- The Third Man and The Fallen Idol* (Melbourne, London & Toronto: Heinemann, 1950); republished as *The Third Man* (New York: Viking, 1950);
- The Little Fire Engine* (Norwich: Jerrold, 1950); republished as *The Little Red Fire Engine* (New York: Lothrop, Lee & Shepard, 1953);

- The Lost Childhood and Other Essays* (London: Eyre & Spottiswoode, 1951; New York: Viking, 1952);
- The End of the Affair* (Melbourne, London & Toronto: Heinemann, 1951; New York: Viking, 1951);
- The Little Horse Bus* (Norwich: Jerrold/London: Parrish, 1952; New York: Lothrop, Lee & Shepard, 1954);
- The Living Room: A Play in Two Acts* (Melbourne, London & Toronto: Heinemann, 1953; New York: Viking, 1954);
- The Little Steamroller* (London: Parrish, 1953; New York: Lothrop, Lee & Shepard, 1955);
- Essais Catholiques*, translated by Marcelle Sibon (Paris: Editions du Seuil, 1953);
- Twenty-One Stories* (London, Melbourne & Toronto: Heinemann, 1954; New York: Viking, 1962);
- Loser Takes All* (Melbourne, London & Toronto: Heinemann, 1955; New York: Viking, 1957);
- The Quiet American* (Melbourne, London & Toronto: Heinemann, 1955; New York: Viking, 1956);
- The Potting Shed: A Play in Three Acts* (New York: Viking, 1957; London, Melbourne & Toronto: Heinemann, 1958);
- Our Man in Havana: An Entertainment* (London, Melbourne & Toronto: Heinemann, 1958; New York: Viking, 1958);
- The Complaisant Lover: A Comedy* (London, Melbourne & Toronto: Heinemann, 1959; New York: Viking, 1961);
- A Burnt-Out Case* (London, Melbourne & Toronto: Heinemann, 1961; New York: Viking, 1961);
- The Comedians* (London: Bodley Head, 1966; New York: Viking, 1966);
- Modern Film Scripts: The Third Man*, by Greene and Carol Reed (London: Lorrimer, 1968; New York: Simon & Schuster, 1969);
- Collected Essays* (London, Sydney & Toronto: Bodley Head, 1969; New York: Viking, 1969);
- Travels With My Aunt: A Novel* (London, Sydney & Toronto: Bodley Head, 1969; New York: Viking, 1970);
- A Sort of Life* (London, Sydney & Toronto: Bodley Head, 1971; New York: Simon & Schuster, 1971);
- Collected Stories* (London: Bodley Head/Heinemann, 1972; New York: Viking, 1973);
- The Pleasure-Dome: The Collected Film Criticism 1935-40*, edited by John Russell Taylor (London: Secker & Warburg, 1972); republished as *Graham Greene on Film* (New York: Simon & Schuster, 1972);

- The Honorary Consul* (London, Sydney & Toronto: Bodley Head, 1973; New York: Simon & Schuster, 1973);
- Lord Rochester's Monkey: Being the Life of John Wilmot, Second Earl of Rochester* (London, Sydney & Toronto: Bodley Head, 1974; New York: Viking, 1974);
- The Return of A. J. Raffles: An Edwardian Comedy in Three Acts* (London, Sydney & Toronto: Bodley Head, 1975; New York: Simon & Schuster, 1976);
- The Human Factor* (London: Bodley Head, 1978; New York: Simon & Schuster, 1978);
- Ways of Escape* (London: Bodley Head, 1981; New York: Simon & Schuster, 1981);
- Monsignor Quixote* (Toronto: Lester & Orpen Dennys, 1982; London: Bodley Head, 1982; New York: Simon & Schuster, 1982);
- J'Accuse: The Dark Side of Nice* (London: Bodley Head, 1982; Merrimack Book Service, 1982);
- Getting to Know the General: The Story of an Involvement* (London, Sydney & Toronto: Bodley Head, 1984; New York: Simon & Schuster, 1984).

### IA. Screenplays:

- Twenty-One Days*, by Greene and Basil Dean, Columbia, 1939;
- The Green Cockatoo*, by Greene and E. O. Berkman, New World, 1940;
- Brighton Rock*, adapted by Greene and Terence Rattigan from Greene's novel, Associated British Picture Corporation, 1947;
- The Fallen Idol*, based on Greene's short story, "The Basement Room," London Film Productions, 1948;
- The Third Man*, London Film Productions, 1949;
- Loser Takes All*, J. Arthur Rank Productions, 1956;
- Saint Joan*, adapted from Bernard Shaw's play, Wheel Productions, 1957;
- Our Man in Havana*, Columbia, 1959;
- The Comedians*, MGM, 1967.

### IB. Other:

- The Old School, Essays by Divers Hands*, edited with an introduction and an essay, "The Last Word," by Greene (London: Cape, 1934) and re-issued by Oxford University Press, 1984;
- W. J. Turner, ed., *Romance of English Literature*, includes an essay by Greene (London: Collins, 1944; New York: Hastings, 1944);

There is no full-scale biography. John Atkins calls his book "a biographical *and* critical study," but its value is as an analysis of Greene's themes as they reveal themselves in the works. Douglas Jerrold, Greene's editor and friend, provided a brief but memorable memoir, "Graham Greene, Pleasure-Hater," *Harper's* (August, 1952), 50-52. Greene appears as himself in the memoirs of such fellow writers who were close friends as Evelyn Waugh, Anthony Powell, Peter Quennell, and others. There has been no attempt made to include references to these materials. Norman Sherry, Department of English, Trinity University, San Antonio, Texas, announced several years ago that he is engaged in preparing a biography that has been authorized by Graham Greene himself. The following checklist of criticism has been selectively updated and supplemented from the one prepared by R. H. Costa for the Greene entry in *Dictionary of Literary Biography* (Vol. 15: British Novelists, 1930-1959, edited by Bernard Oldsey). The bibliographies of *PMLA* and *Journal of Modern Literature* were useful. For scholars, The Humanities Research Center, University of Texas, Austin, has manuscripts and typescripts of most of Greene's books, plus working drafts and final manuscripts of various short stories and articles, as well as much of the correspondence. There are Greene holdings at the Lilly Library, Indiana University; the Pennsylvania State University Library; the Library of Congress; and the British Library.

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