

novel. Beforehand the Boy could not have been condemned since he did not know goodness; his "maybe" has become a "yes" to the possibilities of Paradise. When he decides to live in the malign condition he is at last aware of, his affirmation turns to a final denial.

It has been said that Greene is Jansenist subjectively and condemns all his heroes regardless, although he may seem to redeem them objectively. This is not true. Scobie is no better than he should be, and the whisky priest is much better than he should be. Pinkie is a victim of environment until his marriage to Rose. If there is any tragedy in Pinkie's existence, it is the misfortune of one who cannot love or ever merit salvation. Pinkie has to look down to see up.

No living writer can give a more distasteful image or metaphor than Greene. In *A Gun for Sale* and in *Brighton Rock* he is at great pains to shock his reader with the ugliness of two adolescents. His novels of apprenticeship are strikingly modern in their insistence on the fragmentation and chaos of modern life and their ability to mirror effectively such a vision in the ironic derangement of the sacred. These books may lack the precise implications of *The Heart of the Matter* and the pulsating drive of *The Power and the Glory*, but in his presentation of two tales of youth, Greene has drawn evil in very uncompromising terms.

## DEVELOPMENT SITE

*Robert Beum*

All the dark woods yield:  
To please a buzzing, abstract head  
Whose beauty is a graded field,  
Leaf and feather stripped, unspread.

Nothing deep, shy, chaste:  
Slice down to the bright useful grade;  
And a hard master planted: the waste  
Shade will flourish, or the blade.