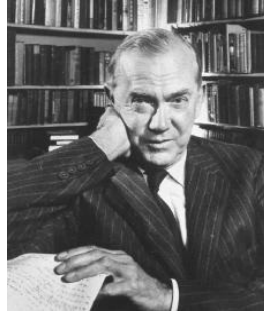


THE POWER AND THE GLORY

by Graham Greene



THE AUTHOR

Graham Greene (1904-1991) was born in Berkhamsted, England. He had a very troubled childhood, was bullied in school, on several occasions attempted suicide by playing Russian roulette, and eventually was referred for psychiatric help. Writing became an important outlet for his painful inner life. He took a degree in History at Oxford, then began work as a journalist. His conversion to Catholicism at the age of 22 was due largely to the influence of his wife-to-be, though he later became a devout follower of his chosen faith. His writing career included novels, short stories, and plays. Some of his novels dealt openly with Catholic themes, including *The Power and the Glory* (1940), *The Heart of the Matter* (1948), and *The End of the Affair* (1951), though the Vatican strongly disapproved of his portrayal of the dark side of man and the corruption in the Church and in the world. Others were based on his travel experiences, often to troubled parts of the world, including Mexico during a time of religious persecution, which produced *The Lawless Roads* (1939) as well as *The Power and the Glory*, *The Quiet American* (1955) about Vietnam, *Our Man in Havana* (1958) about Cuba, *The Comedian* (1966) about Haiti, *The Honorary Consul* (1973) about Paraguay, and *The Human Factor* (1978) about South Africa. His work with British Intelligence in Africa during World War II is reflected in *The Heart of the Matter*. Many of his novels were later made into films. Greene was also considered one of the finest film critics of his day, though one particularly sharp review attracted a libel suit from the studio producing Shirley Temple films when he suggested that the sexualization of children was likely to appeal to pedophiles. He even wrote film screenplays, the most successful of which was Orson Welles' award-winning version of *The Third Man* (1949). Despite his profound Catholic faith, his own life was marred by bouts of despair and moral inconsistencies – struggles with alcohol and drugs, sexual dalliances of all sorts, and eventual separation from his wife after almost twenty years of marriage. He died in Switzerland at the age of 87.

The Power and the Glory is considered Greene's greatest novel. It is based on actual events in Mexico in 1926, when the revolutionary government of President Plutarco Elias Calles attempted to eradicate Roman Catholicism entirely. The worst persecutions occurred in the state of Tabasco, where Governor Tomas Canabal succeeded in driving every priest from his domain. Like many of Greene's other works, it deals with religious themes, features a hunted man in a deplorable environment, and focuses on the inner spiritual struggles of a weak and sinful protagonist who is unable to live up to his ideals. He is painfully aware of his own sin, to a degree rarely found in human experience, let alone in literature. Through his personal struggles,

he learns compassion for the sins and weaknesses of others, even to the extent of being able to minister to and forgive the worst of his persecutors and betrayers.

PLOT SUMMARY

The story begins in a small town in a southern state of Mexico, the site of recent religious persecution. At the beginning of the tale, a local dentist, Mr. Tench, of British extraction, goes to the wharf to pick up a canister of ether from an incoming ship. While he is there, he meets another man who speaks English. The two begin to talk, and Tench invites the man to his home for a drink of the man's brandy. In the course of the conversation we find that Tench is divorced with two grown children, and has no hope of returning to England because of the fall of the peso. When a child appears at the door looking for a doctor, the stranger agrees to follow him even though it will make him miss the ship, which he intended to take to Vera Cruz. After they leave, Tench discovers that the man left a book behind – a book in Latin bound in the cover of a romance novel. As he rides after the child, the stranger, clearly no doctor, prays that he might be captured by his pursuers.

Meanwhile, in the state capital, the police are being pressured by the governor to capture and kill the last remaining priest. The reader soon realizes that this priest, who has for a long time escaped capture, is in fact the “doctor” who followed the child into the forest after drinking with Tench. The police lieutenant proposes to take a hostage from each village in the state, and then shoot the hostage if the villagers refuse to give up the priest. He is a man who hates all reminders of his miserable past; for him, unbelief is a defense mechanism, and he delights in any evidence he can collect of the foolishness and weakness of faith. Nearby, a woman reads a smuggled book telling of the lives of martyrs to her children; the eldest boy is mocking and skeptical. Elsewhere, Padre Jose, who has married in order to avoid persecution, goes to bed with his wife in despair, having damned himself for denying his faith and calling.

The lieutenant then visits the home of Captain Fellows, the owner of a banana plantation who lives with his sickly wife and thirteen-year-old daughter Coral. Unknown to Fellows, the priest is hiding in their barn; Coral, a precocious child, had refused to let the lieutenant search the property, but had given her word that the priest had not been there. The lieutenant is skeptical, but leaves without further questioning. Later Coral takes food to the priest in the barn. She tells him what direction to take, but he says he would rather be caught than continue to live as a fugitive. When she asks why he doesn't simply turn himself in, he replies that it is his duty to escape, and besides, he is afraid of the pain that would come with capture. She arranges a code for him to use should he ever return, but when he asks her to pray for him, she tells him she no longer believes in God. The next night, the priest sleeps in the mud hut of family that has not seen a priest for five years; they ask him to baptize their youngest child, hear their confession and say Mass the following morning.

Tench begins a letter to his wife, but knows the effort is pointless. Padre Jose, meanwhile, goes to the cemetery to find a little peace of mind, but meets a family burying a child. They ask him to say a prayer, but he refuses because to do so is against the law, then feels overwhelmed with despair for his cowardice. The mother continues to read the tale of the martyr to her children, but her son rebels and she throws him out of the room; he tells his father the whole business is foolish. While Mrs. Fellows is occupied with the paperwork she uses to teach Coral at home, the little girl is handling the family business, making sure the bananas reach the wharf

on time. She feels a sudden pain as she begins to menstruate for the first time. The Chief of Police has gone to the Governor and gotten permission for the lieutenant to carry out his brutal scheme to trap the lone surviving priest.

While fleeing from the police, the priest makes his way through the forest to his former village. There he is taken in reluctantly and hidden by Maria, with whom he had conceived a child seven years before. The child, Brigitta, is bitter, angry, and wild. When the priest wakes the next morning, he says Mass for the villagers, but during the service the authorities arrive. He is not dressed like a priest and the villagers, including Maria and Brigitta, protect him, but one of their number, a young man named Miguel, is taken hostage; the villagers also learn that a man from the previous village where the priest had stopped had been murdered by the lieutenant. The priest actually offers to give himself as a hostage in place of Miguel, but the lieutenant refuses. After they leave, he makes his escape, speaking first to young Brigitta and telling her of his love for her.

The priest then decides that the safest path would be to follow the soldiers. In the process, he passes through a tiny village and encounters a mestizo who asks him where he is going. He is evasive, but the mestizo follows him, and the priest suspects he is up to no good. The priest tries to escape from the mestizo during the night, but the man clings to him, and finally admits that he intends to turn him in for the reward of seven hundred pesos offered for his arrest. He becomes feverish, and the priest offers him his shirt, which he refuses, then lets him ride his mule. The priest intends to go to Carmen, his birthplace, but realizes that, if he does, the mestizo will report him, another hostage will be taken, and someone else will die. He sends the mestizo off toward Carmen on his mule and decides to go to the only place where no hostages will be taken because of him - the state capital.

When the priest arrives in the capital, he briefly catches a glimpse of the mestizo, and he knows his enemy has pursued him. He then encounters a beggar, and tries to get him to negotiate with the corrupt cousin of the Governor for the purchase of some wine. When he gets the wine, which costs him all the money he has except for twenty-five centavos, courtesy requires him to offer a drink to the corrupt official, who winds up drinking the whole bottle, leaving the priest with nothing to use to say Mass. As he wanders the streets, he stumbles into a cantina, where he accidentally bumps into one of the pool players, who happens to be a Red Shirt. The man angrily turns on him and jostles him, hearing the bottle of brandy in his pocket. The priest runs away from the cantina, dodging his pursuers, and goes to the home of Padre Jose, who turns him away. He is then arrested and taken to the jail, where no one, including the lieutenant who initiated the hostage-taking, recognizes him. In the dark, crowded cell, he loudly admits that he is a priest. After passing a miserable night, the prisoners are taken into the courtyard, where the priest recognizes Miguel and the other hostages who had been taken from the villages by the lieutenant. He also meets the mestizo, who refuses to identify him because he thinks that if he is already in jail, the corrupt officials will keep the reward for themselves. Soon the lieutenant arrives. He still does not recognize the priest, and actually gives him the cost of his fine and sends him out of the jail.

After fleeing the capital, the priest returns for shelter to the banana plantation of Captain Fellows, but finds it deserted. He looks around and locates a bone with some meat on it, which he pries away from a crippled old dog. He also discovers a book left behind by Coral. He sees an Indian woman in the clearing, and soon discovers a dying child in a nearby hut. The boy has been shot three times by a gringo bandit being sought by the police, and soon succumbs. Though

he and the Indian woman speak but few of the same words, he tells her that he is a priest and she communicates to him her desire to bury her baby near a church. Together they head for the border, carrying the dead child with them. When they reach a cemetery on a mountain plateau, the woman rests with her child beside one of the crosses while the priest presses on. Soon, however, he begins to feel guilty for abandoning the woman, fearful that the bandit might return to finish what he had started. When he gets back to the cemetery he finds that the woman has abandoned the child and returned home, so he continues his journey, becoming increasingly ill with fever. He encounters a man with a gun, but assures him he will give him no trouble and moves on. Suddenly he emerges into a clearing and there discovers a church.

The priest is taken in by Mr. Lehr and his sister, German-Americans who have come to Mexico to avoid war in Germany. They are Lutherans who have simplistic and vaguely negative views of Catholicism, which they do not hesitate to voice in conversations with the priest. He is astounded with the peaceful environment and the relative lack of persecution compared to his home state. He expects to make 160 pesos for saying Mass and baptizing all the children who had been born in the three years since a priest had last been in the region – easily enough to get him to Las Casas, his destination – but the people shrewdly try to talk him down in price for the baptisms. That afternoon he hears confessions, but regrets having no one to whom to confess his sins, and eagerly awaits going to confession in Las Casas. After saying Mass, he prepares to leave, but finds the mestizo waiting for him. The man tells him he is needed to hear the final confession of the dying gringo robber and murderer wanted by the police, but the priest suspects he is just trying to lure him back across the state line in order to turn him in to the authorities and collect the reward. He cannot bear to leave a dying man who wants to confess his sins, however, so he walks willingly into the mestizo's trap, giving away all his money to the poor before he leaves the village. After all, peace and happiness for a sinner like him can be no more than a dream.

As the priest and the mestizo approach the place where the wounded bandit is hiding, the priest dismisses the mule driver and his mules, insisting that they will no longer be needed – much to the displeasure of the mestizo, who was hoping to take the mules for himself. When they arrive at the deserted Indian village, the priest expects the police to jump out and shoot him at any moment. Finally he enters the hut where the gringo bandit is hiding. The bandit is barely alive, but the priest asks him to make a final confession. Instead, the bandit begs him to leave immediately because the mestizo has betrayed him into the hands of the authorities. Despite the priest's entreaties, he refuses to confess and dies unshriven. The priest looks at the corpse and sees nothing but one criminal who in his final moments had tried to help another one.

After the bandit dies, the lieutenant enters the hut to arrest the priest. He expects to be shot immediately, but his pursuer tells him that he will be tried properly – for treason. A storm soon arises, and as they wait out the storm, the priest shows the lieutenant a few card tricks to pass the time, and then the lieutenant begins to speak of the reasons why he is bitter against the Church. As they travel back toward the capital, they speak of God, the Church, and the rich and the poor. When they arrive at their destination, the priest asks to be able to confess his sins to Padre Jose, and the lieutenant agrees.

When he goes to find Padre Jose and bring him to the prison, he is very much aware of the contradiction of one who is trying to destroy religion bringing a lapsed priest to do a religious duty for another lapsed priest. Jose's wife, however, is sure the whole effort is a trick to catch him doing something religious, and he weakly submits to her wishes and refuses to go; this gives the lieutenant great satisfaction. He returns to the prison, tells the priest that he has already been tried

and found guilty and that he is to be shot the next day, and then offers him some brandy to ease his apprehension. As the priest drinks, he confesses his sins to God while praying for those he has encountered during his months on the run, but especially for his daughter. He eventually falls into a fitful, dream-filled sleep.

In the capital, Captain Fellows and his wife are preparing to leave for home. He doesn't want to go, but she whines incessantly. Apparently Coral has died. Tench has been summoned to the capital to minister to the chief of police, who has serious dental problems. As he works on the man's mouth, he hears commotion outside the window, and looks out to see the execution of the priest, whose last word is "Excuse." He recognizes him and feels sick to his stomach, remembering the man who had been kind to him so long ago. Meanwhile, the mother finishes the story of the young martyr she had been reading to her children. They show little interest, but do ask if the priest who had been shot that day is also a martyr and a saint, and she assures them that he is. The son remains troubled by what he has heard and seen, and soon begins to feel deep hatred for the lieutenant and all his kind. He is unable to sleep, and late at night hears a knock on the door. When he opens it he finds there a priest, and he eagerly bows down and kisses his hand.

MAJOR CHARACTERS

- The Whisky Priest – the protagonist, he is a drunkard, despised by the faithful and hunted down by the authorities. His internal struggles with sin, repentance, and salvation make up the thematic core of the novel.
- The Lieutenant – He hates the faith in which he was raised and will do anything to crush it. He murders hostages in his eagerness to track down and kill the priest, but turns out to be a much more complex character than the cardboard villain.
- Mr. Tench – A dentist in a small Mexican village, he is from Britain, but is estranged from his wife and children.
- Padre Jose – An elderly priest who has married to avoid persecution, he despises himself for his betrayal of his faith and calling.
- Captain Charles Fellows – An American banana grower who lives with his sickly wife Trixy and thirteen-year-old daughter.
- Coral Fellows - The captain's daughter, she, despite her professed apostasy from the faith at the age of ten, protects the priest when he hides out in her family's barn. When she dies, her parents leave Mexico.
- The Woman - She tries to preserve the Catholic faith in her family by reading her children stories of the lives of saints and martyrs. Portions of the story of the boy martyr Juan appear periodically in the novel.

- The Boy - Bored by the stories of martyrs for the faith read to him by his mother, he ultimately is changed by his brief encounter with the priest, who is martyred himself by the end of the novel.
- Maria - A woman in the priest's former village with whom he had spent a few moments of pleasure and with whom he had conceived a child.
- Brigitta - The child of Maria and the priest, she is an angry and bitter girl.
- James Calver - A Gringo bandit and murderer who is pursued by the Mexican police; the priest re-crosses the border to his doom in order to give him the last rites, which he refuses.
- The Mestizo - A young man who encounters the priest in a small village and follows him, finally betraying him to his death in order to collect a reward.
- Mr. Lehr - A German-American Lutheran who, with his sister, takes in and cares for the priest after he flees his home state despite his disapproval of Catholicism.

NOTABLE QUOTATIONS

“He began to pray, bouncing up and down to the lurching slithering mule’s stride, with his brandied tongue: ‘Let me be caught soon. . . . Let me be caught.’ He had tried to escape, but he was like the King of a West African tribe, the salve of his people, who may not even lie down in case the winds should fail.” (Part I, ch.1, p.19)

“He was a mystic, too, and what he had experienced was vacancy – a complete certainty in the existence of a dying, cooling world, of human beings who had evolved from animals for no purpose at all. He knew.” (Part I, ch.2, p.24-25)

“He was the only priest the children could remember: it was from him they would take their ideas of the faith. But it was from him too they took God – in their mouths. When he was gone it would be as if God in all this space between the sea and the mountains ceased to exist. Wasn’t it his duty to stay, even if they despised him, even if they were murdered for his sake? even if they were corrupted by his example?” (Part II, ch.1, p.65)

“That is why I tell you that heaven is here: this is a part of heaven just as pain is a part of pleasure. Pray that you will suffer more and more and more. Never get tired of suffering. The police watch you, the soldiers gathering taxes, the beating you always get from the jefe because you are too poor to pay, smallpox and fever, hunger . . . that is all part of heaven – the preparation. Perhaps without them, who can tell, you wouldn’t enjoy heaven so much.” (Whisky Priest, Part II, ch.1, p.69)

“Suppose you die. You’ll be a martyr, won’t you? What kind of a martyr do you think you’ll be? It’s enough to make people mock.” (Maria, Part II, ch.1, p.79)

“O God, give me any kind of death – without contrition, in a state of sin – only save this child.” (Whisky Priest, Part II, ch.1, p.82)

“This was pride, devilish pride, lying here offering his shirt to the man who wanted to betray him. Even his attempts at escape had been half-hearted because of his pride - the sin by which the angels fell.” (Part II, ch.1, p.95)

“It was for this world that Christ had died; the more evil you saw and heard about you, the greater glory lay around the death. It was too easy to die for what was good or beautiful, for home or children or a civilization - it needed a God to die for the half-hearted and the corrupt.” (Part II, ch.1, p.97)

“Words like ‘mystery’ and ‘soul’ and ‘the source of life’ came in over and over again, as they sat on the bed talking, with nothing to do and nothing to believe and nowhere better to go.” (Part II, ch.2, p.114)

“This place was very like the world: overcrowded with lust and crime and unhappy love, it stank to heaven; but he realized that after all it was possible to find peace there, when you knew for certain that the time was short.” (Part II, ch.3, p.125)

“You believers are all the same. Christianity makes you cowards.” (Part II, ch.3, p.126)

“But he couldn’t believe that anyone anywhere would rid him of his heavy heart.” (Part III, ch.1, p.173)

“In three days, he told himself, I shall be in Las Casas: I shall have confessed and been absolved, and the thought of the child on the rubbish-heap came automatically back to him with painful love. What was the good of confession when you loved the result of your crime?” (Whisky Priest, Part III, ch.1, p.176)

“It was really shocking bad luck for the poor devil that he was to be burdened with a sin of such magnitude.” (Part III, ch.2, p.184)

“Of course not. It’s God you’re against.” (Whisky Priest, Part III, ch.3, p.194)

“Pride’s the worst thing of all. I thought I was a fine fellow to have stayed when the others had gone. And then I thought I was so grand I could make my own rules.” (Whisky Priest, Part III, ch.3, p.196)

“He was confused, his mind was on other things: it was not the good death for which one always prayed.” (Part III, ch.4, p.210)

“He knew now that at the end there was only one thing that counted – to be a saint.” (Part III, ch.4, p.210)

“But the boy had already swung the door open and put his lips to his hand before the other could give himself a name.” (Part IV, p.222)

ESSAY QUESTIONS

Discuss the following in a five-paragraph essay:

1. In Graham Greene's *The Power and the Glory*, vultures, dogs, and beetles play a prominent role in the descriptions of the settings in which the story occurs. What is the symbolic significance of these creatures? How do they contribute to the themes the author seeks to develop, especially with regard to the question of death?
2. In Graham Greene's *The Power and the Glory*, the priest meditates much on the matter of sainthood. What, to him, constitutes a saint? By the end of the book, does he qualify as one? Why or why not?
3. Discuss the impact of the protagonist on the lives of those he touches briefly throughout the story in Graham Greene's *The Power and the Glory*. In what ways does he exert more influence than he thinks he does? Choose three characters from the novel and use them to develop your arguments.
4. In Graham Greene's *The Power and the Glory*, why does the police lieutenant hate the Church? Are his reasons justifiable? Is the priest right in asserting that he really hates God? Why or why not?
5. In Graham Greene's *The Power and the Glory*, the priest consistently describes himself as a bad priest. Is this true? Why or why not? Support your contention with details from the novel.
6. Graham Greene converted to Catholicism at the age of 22, and in the 1930s visited Mexico to report on religious persecution occurring there. His classic novel, *The Power and the Glory*, thus reflects considerable personal experience. To what extent is the view of God found in the book dependent on Catholic theology, and to what extent is it universal to all Christians? Evaluate the view of God found in the novel, giving specific examples and biblical analysis of it.
7. Graham Greene converted to Catholicism at the age of 22, and in the 1930s visited Mexico to report on religious persecution occurring there. His classic novel, *The Power and the Glory*, thus reflects considerable personal experience. To what extent is the view of human nature found in the book dependent on Catholic theology, and to what extent is it universal to all Christians? Evaluate the view of human nature found in the novel, giving specific examples and biblical analysis of it.

8. Graham Greene converted to Catholicism at the age of 22, and in the 1930s visited Mexico to report on religious persecution occurring there. His classic novel, *The Power and the Glory*, thus reflects considerable personal experience. To what extent is the view of sin found in the book dependent on Catholic theology, and to what extent is it universal to all Christians? Evaluate the view of sin found in the novel, giving specific examples and biblical analysis of it.
9. Graham Greene converted to Catholicism at the age of 22, and in the 1930s visited Mexico to report on religious persecution occurring there. His classic novel, *The Power and the Glory*, thus reflects considerable personal experience. To what extent is the view of salvation found in the book dependent on Catholic theology, and to what extent is it universal to all Christians? Evaluate the view of salvation found in the novel, giving specific examples and biblical analysis of it.
10. Consider the characters in Graham Greene's *The Power and the Glory* who describe themselves as good Catholics. Choose three examples from the book and evaluate their self-assessments. Are they really "good Catholics"? Why or why not? If asked if they are good Christians, would your answer be the same?
11. Certain doctrines of Roman Catholicism arise from tradition rather than from the Scriptures. Such teachings and practices play a significant role in Graham Greene's *The Power and the Glory*. Discuss the importance of issues like priestly celibacy, transubstantiation, and confession and absolution to the plot of the novel. Is the author right to place as much stress on these practices as he does? How would the story be different if it were about a Protestant minister fleeing persecution in China?
12. The Catholic Church teaches that the sacraments convey grace and have power *ex opere operato* - irrespective of the spiritual condition of the administrator or the recipient. How does this belief play a central role in the responses of the protagonist and the characters around him in Graham Greene's *The Power and the Glory*?
13. Discuss the role of children in Graham Greene's *The Power and the Glory*. How do characters like Coral Fellows, the priest's daughter, and the children of the pious woman in the capital help to advance the themes of the author? Be specific.
14. Discuss the nature of the hope generated in the reader by the author in Graham Greene's *The Power and the Glory*. To what extent does the sense of hope stem from the actions of and reactions to the protagonist? Be sure to include an analysis of the last few paragraphs of the book in your discussion.
15. In John 15:13, Jesus says, "Greater love has no one than this, that he lay down his life for his friends." To what extent does the protagonist in Graham Greene's *The Power and the Glory* serve as a Christ figure? While his last words and death surely point in this direction, be sure to consider other aspects of his decisions and actions in answering the question.

16. Analyze the title of Graham Greene's *The Power and the Glory*. The phrase ends the Lord's Prayer, and the qualities are frequently ascribed to Christ in the book of Revelation. Why is it an appropriate title for this novel? What do you think the author had in mind in choosing the title? What does it tell you about the themes he wished to emphasize?
17. Some have suggested that the title of Graham Greene's *The Power and the Glory* refers to the contest between Church and State that shapes the novel – that the central figures provide a clear contrast between the values of the power of man on the one hand and the glory of God on the other. Do you agree? To what extent is this a valid analysis of the central idea of the book? Be sure to support your argument with specifics from the text.
18. In Graham Greene's *The Power and the Glory*, the protagonist considers himself to be a coward. Do you agree? Why or why not? Support your conclusion with specifics from the novel.
19. Some critics of Graham Greene's *The Power and the Glory* have argued that the protagonist, in his assessment of his own sinful heart, is too hard on himself, feeling guilty for things for which he need feel no guilt. Do you agree? Support your conclusion with details from the novel and evidence from Scripture.
20. Discuss the role of suffering in Graham Greene's *The Power and the Glory*. Why does the protagonist see suffering as beneficial? Is that the case in his own life? In the lives of others he encounters? Would the Bible lead us to expect the truth of his assertion?
21. In Graham Greene's *The Power and the Glory*, the priest speaks of despair as an unforgivable sin. Why does he think so? Would you agree with him? Support your analysis from the novel and from Scripture.
22. In Graham Greene's *The Power and the Glory*, the protagonist describes pride as the worst of all sins, and often says that he is guilty of it. Do you agree with his analysis of the seriousness of pride and its role in his own life? Is he characterized more by pride or by humility? Why do you think so? Support your conclusions with specifics from the novel and from Scripture.
23. In Graham Greene's *The Power and the Glory*, the mestizo is clearly a Judas figure. Compare and contrast the two characters. In what ways is the mestizo like Judas? Are there any significant ways in which he is different? Use both the novel and the Bible in answering the question.
24. Evaluate the character of the police lieutenant in Graham Greene's *The Power and the Glory*. What about the author's portrayal of the character keeps him from being simply a stock villain? What areas of complexity in his personality and behavior make him somewhat sympathetic or even admirable? Why are these qualities important to the development of the themes of the novel?

25. The lieutenant in Graham Greene's *The Power and the Glory* is in many ways an idealist, seeking to create a utopian society, which in his mind requires the elimination of religion and everything connected with it. To what extent does he illustrate the truth that the pursuit of idealism in a sinful world inevitably leads to violence and destruction? Show how this truth is demonstrated in the novel, in history, and in the principles of Scripture.
26. Discuss the attitude toward material things displayed in Graham Greene's *The Power and the Glory*. Consider not only the changes in the behavior of the protagonist, but also the ways in which the secondary characters contribute to the author's development of this theme.
27. During the Roman persecutions of Christians in the second and third centuries, Tertullian argued that persecution was counterproductive because "the blood of the martyrs is seed," i.e., that martyrdom only helped the faith to grow. Does Graham Greene's *The Power and the Glory* communicate the same truth? What do you see in the novel that suggests that attempts to stamp out Christianity in Mexico will ultimately fail, not because of the holiness of the lives of Christians, but because of the grace and power of God? Be sure to include more than the last page of the novel in your analysis.
28. In Graham Greene's *The Power and the Glory*, the central figures – the priest, the lieutenant, the mestizo – are given no names. What is the significance of this decision on the part of the author? How does this decision contribute to the main themes the author seeks to develop?
29. Discuss the role of the story of the martyrdom of young Juan in Graham Greene's *The Power and the Glory*. Consider especially the extent to which it is intended to parallel the experience of the protagonist. Which, does the author suggest, is the true saint, the true martyr? Why do you think so?
30. In writing about Graham Greene's *The Power and the Glory*, one critic has argued that the author is claiming that "the sinner is closer to the heart of Christianity than is the saint." Do you agree with this assessment, both in relation to the novel and in reality? Support your conclusion with evidence from the book and from Scripture.
31. Compare and contrast the final conversation between the priest and the lieutenant in Graham Greene's *The Power and the Glory* and that between Meursault and the Judge in Albert Camus' *The Stranger*. Both dialogues deal with serious religious questions, though the sides taken by the participants differ in the two novels. Be sure to deal with the central ideas about the truth of Christianity that the authors are seeking to convey through the two conversations.
32. Graham Greene's *The Power and the Glory* contains no commendable pictures of fatherhood, either biological or spiritual. Why do you think this might be the case? Choose three "fathers" in the book and analyze how their failures contribute to the themes the author seeks to communicate.

33. Discuss how the opening chapter of Graham Greene's *The Power and the Glory* sets the tone for the remainder of the novel. How does the meeting between Tench and the priest introduce themes and generate an atmosphere that will permeate the story that follows?
34. In Part I, chapter 2 of Graham Greene's *The Power and the Glory*, the lieutenant is described in the following words: "He was a mystic, too, and what he had experienced was vacancy – a complete certainty in the existence of a dying, cooling world, of human beings who had evolved from animals for no purpose at all. He knew." His belief in the theory of evolution led inevitably to his convictions concerning the meaninglessness of life. Does the lieutenant remain true to these convictions by the end of the novel? Why or why not? Support your conclusion with specific quotations from the book.