

# **Pascali's Island Study Guide**

## **Pascali's Island by Barry Unsworth**

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# Plot Summary

*Pascali's Island* is written as a letter to the Excellency of Constantinople in 1908 by Basil Pascali, a paid informant on a small Greek island. Pascali has reported to the Ministry on the activities of those on the island for nearly twenty years, but as of late, has begun to believe his neighbors suspect his activities. When Pascali meets self-proclaimed archeologist Anthony Bowles, an Englishman new to the area, and as Bowles begins to win over the heart of Pascali's unrequited love interest, Lydia Neuman, Pascali finds himself tracking Bowles' movements in an effort to discover his true intentions. It is only when Pascali discovers Bowles' true nature as a liar who deceives many for monetary gain that he begins to contemplate betraying Bowles. After learning of Bowles' plan to remove a priceless artifact from the property of Pasha, the local governor, Pascali begins working with authorities to bring about the demise of Bowles. In the end however, it is not only Bowles who falls to failure, but when Lydia dies, Pascali too suffers from the double agent role he himself has played. Filled with intrigue, espionage, and schemes, *Pascali's Island* is a timeless tale of love, treachery, and morality in the declining days of the Ottoman Empire.

Basil Pascali is a paid informant in 1908 for the Ottoman Empire, who resides on a small Greek island ripe with political intrigue and a wide variety of cultural influence. Pascali, a resident of the island for nearly twenty years, has become bored with his life as a spy, and has begun peppering his reports to the Sultan with characters and events of fiction. Recently, however, Pascali has become certain that the islanders know of his activities, and is filled with a sense of paranoia and a certainty of his impending death.

When Anthony Bowles, an English archeologist, arrives on the island, Pascali feels an immediate kinship with the man, but also distrusts him, particularly after finding several artifacts hidden in Bowles' hotel room, including a revolver. Bowles requests Pascali's services as a linguist to assist him in arranging a lease for local ruins from the corrupt leader of the island, Pasha, and his assistant Izzet. As Pascali assists Bowles, he becomes more certain Bowles is not what he appears to be, and as Bowles steals the heart of the woman Pascali loves, Lydia, Pascali's mistrust rapidly deteriorates into betrayal. When combined with local characters of intrigue including a German commercial agent, Gesing, and an American fisherman, Smith, Pascali's life becomes far more interesting than he bargained for.

When Pascali is convinced that Bowles is deceiving him, as well as deceiving Pasha and Izzet, he himself plays a role of duality, blackmailing the Englishman to keep his secret. However, with the discovery of a bronze statue at the ruin site and with Bowles' insistence that the Ottoman Empire, Pascali's only light of hope, has fallen, Pascali betrays Bowles. By bringing in the multiple forces at work on the island, Pascali seeks to ensure the failure of Bowles and of his scheme. In the end, however, Pascali also loses as Pasha's army shoots and kills Bowles and Lydia as well as four other men.

This novel, filled with political strife, social commentary, and a vast historical presence, tells the tale of five individuals whose greed, duality, violence, political stance, and

deceit result in their own demise. Further, through Pascali's vivid descriptions and through Bowles and Gesing's discussions, the novel tells of the downfall of a vast Empire and its society, and the dangers of deceit.



# Section 1

## Section 1 Summary

*Pascali's Island* is written as a letter to the Excellency of Constantinople in 1908 by Basil Pascali, a paid informant on a small Greek island. Pascali has reported to the Ministry on the activities of those on the island for nearly twenty years, but as of late, has begun to believe his neighbors suspect his activities. When Pascali meets self-proclaimed archeologist Anthony Bowles, an Englishman new to the area, and as Bowles begins to win over the heart of Pascali's unrequited love interest, Lydia Neuman, Pascali finds himself tracking Bowles' movements in an effort to discover his true intentions. It is only when Pascali discovers Bowles' true nature as a liar who deceives many for monetary gain that he begins to contemplate betraying Bowles. After his discovery of Bowles' plan to remove a priceless artifact from the property of Pasha, the local governor, Pascali begins working with authorities to bring about the demise of Bowles. In the end however, it is not only Bowles who falls to failure, but when Lydia dies, Pascali too suffers from the double agent role he himself has played. Filled with intrigue, espionage, and schemes, *Pascali's Island* is a timeless tale of love, treachery, and morality in the declining days of the Ottoman Empire.

Basil Pascali is writing a report to the Sultan in Constantinople in July 1908, reporting the activities of the inhabitants on a small Greek island from his one room home overlooking the sea. Pascali has been a paid informer of the authorities for nearly twenty years, and is beginning to question why his two hundred and fifty nine previous reports have not been acknowledged. He admits in his letter to being verbose, and possibly too descriptive, but notes his desire to include every possible detail. He even admits to embellishing the stories over the years, and compares his position in the eyes of the Sultan to a fly trapped in the hairs of his arm. However, on this day, Pascali has become convinced that the inhabitants know of his spy activities, and is certain of his impending death, as he records his recent revelations to the Sultan.

Pascali writes of the meeting of Anthony Bowles, who has arrived by boat to the small island. Pascali, as always, is standing at the dock, and watches as a small ship becomes clearer as it nears shore, and notices a man on the deck. He is tall, wearing a fawn colored suit, and a hat that covers much of his face. He is dark haired, pale eyed, appears to be sunburned, and wears a thin mustache, trimmed neatly in line with his lip. Pascali suddenly sees the town through the eyes of the newcomer, and is convinced this phenomenon is due to the way in which the man carries himself. Pascali notes a sense of diffidence, importance, and unshakable confidence in the newcomer's posture, and suddenly feels as though their destinies are intertwined.

Pascali follows the man into town, noting to the Sultan that he had to do so on foot, since his salary does not allow him such luxuries as transportation services. As he nears the hotel Metropole, he sees a local man, Dranas, whom he knows has provided the newcomer travel to the hotel. As Pascali, well known to the man, begins to attempt a



pleasant conversation, he is alarmed to hear Dranas reply to his joking inquiries shortly and curtly. Dranas spits in Pascali's direction, and Pascali, knowing this as a sign of hostility and contempt among lower class Greek citizens, begins to move away. When Pascali questions why Dranas is speaking so rudely to him, Dranas simply replies, "Xerome ti issu, We know." Pascali is now convinced the villagers know of his spy activities. Pascali writes of the void he feels is coming, and of his fear, noting that the Excellency himself must also fear the void of his crumbling empire. Pascali discusses his fantasy of traveling to Stamboul to visit the Ministry in an effort to seek out Mehmet Bey, the man who directed Pascali to the island twenty years ago. Pascali writes of the corruption within the administration, and of his own poverty.

Following a nap, Pascali continues his discussion of his vision of the island. He realizes that in the beginning, his reports were filled only with the information of inhabitants and their activities on the island. However, as time passed, he began to see an art within his writing, and has stayed on the island because of that. He mentions a rich fantasy life surrounding a resident artist named Lydia Neuman.

Pascali begins to wonder how the residents found out about his spying reports. He knows his monthly income has not been tracked, and knows none of his papers has been disturbed. Pascali wonders if the tension on the island, caused by an increase in the rebel force in the mountains and an increase in separatist movements, may be the cause of initial suspicion. He admits that he stopped attending the meetings of the Literary Society months ago, even though his reports still fictitiously report on their activities. As he wonders, Pascali's thoughts turn again to the Englishman. He is suspicious of Bowles' undetermined length of stay, and points out that if the man were simply visiting to examine the historical sites surrounding the island, two weeks would be enough. He decides to attend dinner at the restaurant of the hotel in order to meet Bowles.

Pascali decides to write of his preparations for dinner in an effort to show the Sultan the life of a paid informant. He mentions a lack of running water, his brown eyes, and his white tongue, discolored from malnutrition. His face is slightly bearded, owing to his only twice weekly visits to the barber. His clothing consists of an already worn shirt, and white trousers, which are shorter on one side than the other. He wears no socks, and wears white and tan shoes. Pascali mentions that he is accepted among the islanders as a scavenger and scrounger, who is consistently looking for a free meal, and that he evokes a sense of mirth and contempt. He finishes, and leaves for dinner.

Returning to his report after midnight, Pascali tells the Sultan of his dinner with Anthony Bowles. As he enters the restaurant, he notices the older population sitting still as statues in their chairs, and notes to the Sultan the parallel between these individuals and the crumbling Ottoman Empire, as he sees both to be dying. He joins the Englishman, first speaking Greek, then English, and Bowles asks him to sit. As he does, Pascali introduces himself, offering his services of translation, and the Englishman says his name is Anthony Bowles. In an effort to ease the tension, Pascali tells a crude joke about a saying on the island regarding baldness that seems to plague the population, and is shamed to find it does not amuse Bowles. Nonetheless, Bowles offers Pascali a



drink. As the two talk, Pascali tells of his love for the English language, and when asked of his mother, states she was a dancer and acrobat. Bowles offers Pascali another drink and mentions Pascali's previous offer of translation services, saying he may require such services as part of his business venture on the island.

When Lydia Neuman appears, Pascali calls her over and she joins the men. Pascali writes of nearly every detail of Lydia's form and mentions again his fantasies of her. However, Pascali also notices that Lydia and Bowles seem to get along rather well. Pascali is caught in a lie about his mother as Lydia says she thought his mother was a piano teacher, but Pascali skillfully winds the story to include all possible outcomes. The conversation turns to Bowles, who admits he is an amateur archeologist visiting the islands to examine the ruins. Pascali, now nearly jealous of Bowles and Lydia's ease of conversation, excuses himself and steals the key to Bowles room from the front desk. He sneaks to the room and unlocks the door quickly, entering quietly. Pascali then searches through Bowles' suitcases, finding a small white marble status of a woman's head. In the chest of drawers, Pascali finds a notebook filled with dates, names, and details of finances. Finally, in the bottom drawer, he finds a revolver. Pascali wonders why an amateur archaeologist carries a weapon, as he sneaks back to the dining area, returns the key, and returns to the table. Lydia asks Pascali to join her and Bowles for dinner, and Pascali accepts, thus insuring his meal for the evening. He finds they have been joined by a German commercial agent named Herr Gesing.

Pascali writes to the Sultan that he is tired and must rest. As he describes the sea yet again, he mentions an increase in the fires in the mountains. As he prepares to sleep, he tells the Sultan that he will write again on waking to ensure that, before his death at the hands of the islanders, his report is completed.

## Section 1 Analysis

This section introduces many of the characters within the novel, as well as many of the themes used throughout the rest of the story. First, the character of Pascali is clearly defined as a spy for the administration of the Ottoman Empire, and his character is developed, as he writes his report to the Sultan. Pascali is a heavy man, devoted to his position and quite detailed in his analysis of each piece of the island. However, readers also begin to see Pascali, through his own admittance of false reporting, scavenging for food, and constant references to his poverty, as a manipulative man whose profession fits his disposition. Although clearly intelligent, Pascali is cunning in his planning and is now terrified that his neighbors know of his activities.

Anthony Bowles, an Englishman new to the island, seems surrounded in mystery. While not fully developed within this section, the discovery by Pascali of a weapon in Bowles' room and Bowles' references to needing a translator for business only serves to foreshadow events later in the novel, as well as to cast even more suspicion on Bowles' reasons for coming to the island. Additionally, his clear interest in Lydia foreshadows problems between Pascali and himself as they fight for her attentions. From the beginning, as Pascali describes his first reactions to the newcomer and his feeling that



their destinies are entwined, the novel foreshadows the development of a precarious relationship between these characters.

Lydia herself is introduced as well in this chapter. First as a fantasy object for Pascali, and then as a possible love interest for Bowles, Lydia clearly influences those around her. As Pascali writes of Lydia's financial security of unknown origin, connections to government officials, and fairly consistent journeys to Europe after which she is rarely searched, readers begin to suspect that Lydia is far more involved in the government or rebellion movements than first appears.

In addition to these characters, the theme of deceit, clear throughout the novel, is presented within this section. Pascali himself admits to inventing characters and events within his reports as well as to deceiving his neighbors to gather information. Additionally, he is caught lying to Bowles of his heritage and is seen breaking into Bowles' room. As a deceiving man himself, Pascali clearly suspects Bowles is also not telling the entire truth, foreshadowing events later in the novel as Pascali finds out Bowles' true intentions. Further, the theme of Pascali's desire for Lydia, vital to the development of the relationship between himself and Bowles, is introduced in this section.

This section also introduces the theme of politics, and in particular the theme of rebellion. Pascali mentions several times the separatist movements, as well as the increase in rebels in the mountains of the island. Throughout his report to the Sultan, Pascali gives details of several previous instances of rebellion, corruption, bribery, and the spying activities of numerous countries and powers present on the island. Additionally, there are several references to the impending fall of the Ottoman Empire, and to the Sultan's continued failure to act on the advice of Pascali and other spies.

This section is also contains many symbolic representations of concepts. Pascali uses his constantly changing descriptions of the sea outside his window to symbolize the changing political forces on the island, as well as to represent the changing opinions within him. Further, Pascali uses numerous references, such as the imaginary fly trapped in his hair, the sea, the old people within the restaurant, and even the sand as representations of the void he sees himself as in the eyes of the Sultan. Even the items within Bowles' room, those of the gun, statue, and journal, appear to be representations of the beauty, violence, and documentation of events occurring on the island.

## Section 2

### Section 2 Summary

Pascali continues his report to the Excellency when he awakens. He notices Bowles walking along the shore in this early morning light, and wonders where his destination lies. He recounts the rest of his evening at dinner, noting that Bowles continues to refer vaguely to his translation services. At dinner, Pascali notes his fascination with the representation of beauty and violence found within the room of Bowles, and notes to the Sultan how these concepts link him and Bowles together. However, Pascali also recognizes a growing relationship between Bowles and Lydia, and wonders briefly if this meeting at the restaurant was somewhat preplanned. Pascali notes the odd collection of characters at the table, ranging from himself, the spy, to Bowles, the new comer who promises change, to Lydia, whose wealth and culture are from unknown origins, to Herr Gesing, a German commercial agent.

As the group discusses the prospects of German development on the island, Bowles bluntly asks as to the true nature of Gesing's presence on the island. Bowles points out that he feels Germany should declare their stance on minorities before developing trade, and Gesing responds that he does not care for politics. Bowles declares that the British operate trade based on ideals, and that often their trade suffers, whereas he believes Germany flourishes in these environments due to their blind eye stance. Gesing disagrees, believing instead that Britain only opposes politics when it is harming their trade. Pascali himself sees the irony of the Armenian massacres that brought immense pain to the Armenians, but immense joy to those inflicting the pain. Pascali believes that no harmony can develop without discord. He wonders in his writing if the Sultan is blinded to the situation by the blood on the windows of the palace.

When Lydia supports Bowles by commenting that a nation's foreign policy is a direct expression of its morality, Pascali realizes that everything Lydia is doing is done simply to impress Bowles. He looks again at her skin and face, as well as her body, and images her nude as he often does, but realizes she is solely interested in Bowles. In the meantime, Gesing disagrees with Lydia, believing the nations should not look to morality but instead to the future age, which he sees as nationalistic with military organization. As he and Lydia talk, Bowles again softly mentions to Pascali the need for his translation services. Bowles then turns to Gesing, and replies that any nation who puts self-interest before morality is heading for disaster. Gesing leaves and Pascali soon follows, leaving Lydia and Bowles alone together.

Pascali writes of his feelings of Gesing's statements. According to Pascali, Gesing is correct, in that nations often place self-interest ahead of morality. He mentions the treatment of the Christian minorities within the Ottoman Empire. Germany refrains from judgment, and thus is allowed concessions in Asia Minor. On the other hand, Russia, Britain, and France make demands, but none will take action due to their need for trade



alliances. Pascali notes that in this environment, morality is a small strand of a much larger web of trade and self-interest.

Pascali's thoughts again turn to the people of the island, and of their knowledge. He believes he saw certain recognition and judgment in many of the faces at the restaurant, and questions why the Sultan has left him to die on the island. Pascali again admits to inventing many of his characters of late, but blames the Sultan for not taking action on his previous reports. He has no record of his reports, and cannot afford to gain access to the Empire's Imperial Archive. He writes of the administration's abandonment of him and of his services, mentioning that his salary was sufficient twenty-five years ago, but is now inadequate. Pascali's purpose was to monitor the flow of ideas on the island, including the spread of nationalism among the residents, conservatism among the Turks, and the affiliations of foreign visitors and residents alike. However, Pascali recognizes that this life has left him with nothing, and blames the Sultan. According to Pascali, the Sultan simply needs an annex for his thoughts, and uses Pascali for this purpose alone.

## Section 2 Analysis

This chapter develops the characters of Bowles, Pascali, and Lydia, as well as introduces Herr Gesing, the German commercial agent, and the themes of morality and violence. During the conversation of the Armenian massacre, Bowles makes numerous statements that lead readers to believe he is of strong moral fiber. It's a concept completely violated later in the novel. Gesing is portrayed as a businessman concerned far more with self-preservation than with morality. Ironically, Lydia attempts to present herself as a moral character along with Bowles, but through Pascali's descriptions of her many lovers, it is clear these statements are simply done to impress Bowles. Pascali recognizes this painfully, as well as the idea that every statement Lydia makes and each move of her head is done to impress Bowles. Pascali, seemingly in love with Lydia, is pained by this knowledge, but knows he has to allow her relationship with Bowles to develop.

The theme of morality is strong throughout this section, although often contradicting. As Pascali mentions, morality becomes a seemingly secondary goal, with a primary goal of self-preservation. This is shown clearly through Lydia's lies of her feelings on the subject, done to impress Bowles, and of Pascali's own attempts to befriend Bowles in exchange for information. The only character that appears to remain true to their beliefs, and honest, is that of Herr Gesing. Additionally, the theme of violence blended with self-preservation is introduced in this section, which is a concept used throughout the remaining story. Pascali himself recognizes the value of violence in discourse, and the necessary evil of rebellion in order to obtain harmony.

There is also much symbolism within this chapter. Pascali mentions the Sultan's inability to see the violence of rebellion because of the blood on the windows of the palace, symbolizing Pascali's belief that the Empire is responsible for the Armenian massacre. Further, Pascali's analysis of the items found in Bowles' room as reflections of the



violence, beauty, and recording of facts he himself performs daily show the symbolic nature of those objects, as well as foreshadows him and Bowles' eventual relationship. The image of a web made from morality and self-preservation is a symbolic representation not only of the foreign policy of the Empire, but of Pascali's own life, where morality continuously is forgotten, only to be replaced by a drive for self-preservation. Further, these same symbols can be applied later in the novel to Bowles and Lydia as well.



## Section 3

### Section 3 Summary

Pascali is continuing his report to the Sultan, discussing again the parallels between the island and his report. He notes that the fisherman Hassan throws his fishing net perfectly into the water, but that Pascali realizes this is a symbol for the type of detail he must avoid giving in his reports. He compares the sea to humans, tormented and violent. As he watches through the window, he sees Bowles walking up the shoreline, and crossing over to climb the rocks on the far shore. Pascali assumes he is heading towards the old harbor he has mentioned, but realizes he may be doing a shore survey to ensure proper landing for rebel forces. Pascali reminds the Sultan that the rebel forces are increasing, and that deaths on the island could benefit someone as a bargaining tool or negotiation point. Pascali also warns the Sultan that they must not move quickly. He mentions the Empire is one of multiple races, creed, and languages that have united under the Ottoman State. Pascali believes that this unity can only be maintained through non-mobility, and warns the administration not to participate in radical reforms, stating that while there is certainly decay in the Empire, it can survive. However, Pascali also realizes that those areas demanding constitutions will become nations that are quick to take offense, and such offenses could destroy the Sultan. Pascali warns the Sultan that he has watched the Empire slowly deteriorate, and mentions his unease. Returning to the subject of Bowles, Pascali decides to visit Lydia in her studio to seek information, as well as a meal.

### Section 3 Analysis

This section, while short, introduces the historically significant theme of the demise of the Ottoman Empire and links that theme symbolically to the eventual demise of Pascali and Bowles. As mentioned, Pascali believes that a lack of mobility is key to the success of the Empire, but realizes that such a non-mobile stance is likely to result in bloodshed. This foreshadows events later in the novel as Lydia and Bowles perish due to Pascali's mobility in betrayal. Additionally, Pascali discusses the success of the Empire in terms of self-preservation, again showing the symbolic link between the historically significant setting of the novel and life of Pascali. Pascali himself admits at the close of the chapter to visiting Lydia not only for information, but also for food. He himself is thus linked with the Empire in terms of their needs to preserve their own lives and situations through deception and careful planning.



## Section 4

### Section 4 Summary

Pascali visits Lydia at her studio and arrives feeling unwell, nearly losing consciousness on the stairwell. His vision is impaired, and he later explains in his report that he needs new glasses, as his are nearly ten years old. Pascali tells the Sultan that he will describe his conversation with Lydia later, but that during the course of his visit, he has determined what Bowles requires his translation services for, and feels the need to detail that information first. Bowles comes to Lydia's shortly after Pascali's arrival, but as Pascali prepares to leave, Bowles accompanies him. The two walk along quietly until Bowles begins to explain his archeological interest, stating that he is particularly interested in the sanctuary to Artemis where the Virgin Mary was supposed to have rested following the death of Christ. Bowles tells Pascali of the numerous legends containing reference to this sanctuary, and to seven others claiming to be the Virgin Mary's final resting place, of which Bowles plans to write a book. As they walk, Pascali realizes that even his old friends, such as Pappoulis, do not speak to him and the fear of his impending death returns. However, Pascali conceals this from Bowles, and tells him of the Greek tradition to burn candles at the site to thank the gods and of the Turk tradition to bring spring water from the site to the ill.

Bowles informs Pascali that he needs translation services to convince local authorities to give him an access lease to the grounds. Pascali states that the lands belong to the Commandment of the garrison, the Mayor, named Mahmoud Pasha. Pascali writes in his report that Pasha has been gathering the lands around the coastline for his personal possession as of late, and has even begun to purchase lands in the foothills adjoining the coast. Although Pascali does not know why, he does know that many of the poorly compensated Greeks and Turks who have been forced from their lands have joined the rebels in the interior.

Pascali questions Bowles, stating that even with a lease, he would not be allowed to dig. When Bowles replies he does not plan to dig, Pascali points out that a lease is then not needed, since he has clearly been coming and going from the site as he pleases. As Bowles explains that he wants everything to be legal, Pascali thinks of Pasha and his land agent, Izzet. Pasha is nearly immobile due to weight, and Izzet is thus his vulture, slight and determined. As Bowles offers to pay him for his services, Pascali weakly refuses, but Bowles insists. Pascali agrees to schedule a meeting with Pasha. When Pascali returns to his home, however, he is struck with the sense of discrepancy he feels towards Bowles. He realizes that when Bowles questioned him about Pasha, he did not seem to listen to the responses, and Pascali believes he was not giving Bowles new information, but simply confirming information.

## Section 4 Analysis

This section gives readers a sense of foreboding about the true intentions of Bowles. A self-proclaimed amateur archeologist, Bowles seems to know much of the history surrounding the sanctuary site, and much of Pasha, the owner. While his words seem sincere, Pascali notes Bowles' lack of attention to details. Furthermore, as Pascali also points out, Bowles really needs no lease, considering he already has full access to the site. This vague sense of deception foreshadows the revelation of Bowles' true intentions later in the novel.



## Section 5

### Section 5 Summary

Pascali travels to the office of Izzet to arrange the meeting between Pasha and Bowles. After polite conversation, Pascali breaches the subject of the lease, portraying Bowles as a naive Englishman, knowing that to do otherwise would arouse suspicion already existent. Pascali knows that in the current environment of spy activities, broken loyalties, and fears of invasion, he must proceed with caution. Making sure to mention the money Bowles is willing to pay, Pascali succeeds in arousing interest, and Izzet agrees to arrange a meeting in the morning.

In his report, Pascali then recalls his visit to Lydia's home. As he walks toward her studio, Pascali hears the bleating of sheep and knows they will soon be slaughtered for the Sacrifice Festival. He describes his surroundings to the fullest detail, including the brilliant white of the houses and the railed balconies. As three individuals pass on horse, Pascali's thoughts again return to his predicament as a spy. Pascali explains that he knows he has betrayed his secret unintentionally, simply through his multiple attempts to gain information. He admits to consorting with Turks and Greeks equally, and to speaking both languages often. He also admits that he visits both the Mosque and the church, knowing this double existence is suspicious. He additionally notes his position of "utriusque capex" in both religion and sexuality. As he describes his known discretions, Pascali admits that he has placed himself in this position, because he knows humankind prefers destruction to balance. To stop being a victim of his position as a spy and as a poor scavenger, he is allowing himself to be a victim to the villagers.

Pascali stops to buy cigarettes, and watches a squad of garrison soldiers march along the road. Across the street, Pascali speaks with Zeki Bey, the school headmaster. Pascali believes him to sympathize with the young Turkish movement, but does not believe him to be associated with any known rebel groups. As they talk, Zeki mentions that he believes the rebels are being funded by Athens, and that the soldiers searched the American fisherman's boat earlier in the morning. Pascali thinks to himself to ask Lydia for more information.

### Section 5 Analysis

This section gives vital information about the levels of suspicion among the administrators of the island. Pascali explains that he understands the need for careful description of Bowles' intentions, due to high levels of rebellion and theft of the Sultan's property. Additionally, the expansion of the garrison soldiers, the expressed belief of rebel funding through Athens, and the knowledge that the American fishing boat has been raided all serve to show readers the high level of tension present on the island, as well as foreshadow the high levels of deceit throughout the rest of the novel. Further, the seemingly offense nature of Zeki's conversation with Pascali, combined with





Pascali's own fear of speaking to passerby's, clearly shows his own level of suspicion, fear, and concern for his well being. Pascali's revelations about why he is now suspected further develop his character, in that readers can see his devotion to information, as he practices multiple religions. This section also introduces the fact that Pascali is bisexual, foreshadowing events later in the novel as Pascali attends the local bathhouse.

In addition, this section provides a large amount of detail describing the layout of the island, symbolizing again the detached position of the Sultan. Pascali knows the Sultan has not seen the island, so feels the need to describe in detail all he sees and hears, from the architecture of the houses to their color to the plant and animal life to sounds. It is clear from Pascali's continued details that he feels the need to "show" the Sultan the true nature of the island.

## Section 6

### Section 6 Summary

Pascali recounts his visit to Lydia's home prior to his meeting with Bowles. As he enters the studio, he sees Lydia in a turban and a flowing white gown. Pascali admits his lack of comfort in the studio, as there is a large amount of sunlight. Lydia notices Pascali is losing weight, and he is delighted. As they talk of island matters, Pascali thinks of Lydia's descriptions of the Sultan as she travels throughout Constantinople. According to Lydia, the Sultan no longer leaves the palace without cover, even traveling by covered carriage to worship services. It is rumored the Sultan keeps a revolver in each room of the palace and constantly fears assassination. Pascali exclaims in his report that, if true, these rumors disappoint him. Pascali believes the Sultan to be his last hope of revenge against the administration, and if he is afraid, as is Pascali, then all may be lost.

Pascali also asks Lydia if she has met the fisherman, and her response suggests deceit as she first states she knows him, then simply that she has heard of him. When Pascali informs her of the boats' boarding by the garrison, Lydia replies that they are fools, and that a man like Smith, the fisherman, would not be caught by a routine search. Not wanting to push the issue, Pascali reluctantly begins to speak of Bowles, knowing Lydia will happily discuss him. As Lydia tells Pascali of Bowles' mysterious past of which he does not speak about, Pascali is painfully aware that Bowles has stirred her desire.

Bowles suddenly calls from the next room, and as Lydia removes the turban and shakes out her hair, Bowles enters, seeming surprised at Pascali's presence. He also seems surprised at the number of objects within the room, and begins asking Lydia playfully about each of them. Pascali believes Bowles is forcing his view and perspective on the studio, taking control of the situation. However, as Lydia leaves the room for wine, Pascali also realizes that like himself, Bowles is at unease in the world. When Lydia returns and begins showing Bowles her painting, Pascali eats grapes and halvah and realizes he loves them both, as he loves the island.

When Pascali returns to the room, Bowles is complimenting Lydia on her painting, pointing out her attention to detail and reality. Yet Pascali sees within the painting a lack of the true effects of lighting, which make landscapes seem nearly hallucinations. Pascali is surprised at the words used by Bowles and Lydia to discuss the artwork, such as capture, catch, grapple, and seize. He notes the violence within the phrasing, and believes himself to be a master of the blending of reality and illusion and as such, finds Lydia's paintings restrictive in their realism. Pascali needs to break free of this restriction, and thus begins to berate Lydia's painting, explaining to her that her idealization of reality is violent, rather than simply distorting. Bowles replies that Pascali speaks lies, and Pascali returns by asking how Bowles is so certain of the difference between lie and truth. Lydia states that free expression is dangerous, in that it encourages the irrational. Pascali continues, but is interrupted by a knock at the door.



Lydia returns with Doctor Hogan. As Lydia introduces Hogan to Bowles, Pascali rises to leave, and is surprised when Bowles joins him.

## Section 6 Analysis

This chapter again focuses on the theme of violence and deception, as well as lighting. Lydia's descriptions of the Sultan's current lifestyle imply constant violence, or fear of violence. Bowles and Lydia use violent phrasing in their descriptions of the painting and Pascali's opinion of the painting also involves a feeling of violent immobilization. In terms of deception, Lydia contradicts herself when asked about her personal knowledge of fisherman Smith, implying a deeper knowledge than what is admitted. This knowledge is confirmed when Lydia states that Smith will not be caught by a routine search. Again, this knowledge implies deception, both on the part of Lydia, as well as on the part of the fisherman. Pascali also uses concepts of deception in his discussion of the painting, feeling that Lydia belies reality by omitting the effects of lighting. Lighting concepts are also presented, as Pascali feels nearly trapped in the vast lighting of Lydia's studio.

The concept of lighting appears to be symbolic in this chapter. Pascali mentions feeling trapped and immobilized by the white light of Lydia's studio, much as he feels trapped within his current situation, and in his current employment. This trapped feeling is also associated with the Sultan, and with Pascali's love for Lydia, Bowles, and the island. Symbolism is also clear in Pascali's comments on the language used for Lydia's painting. Both Lydia and Bowles use words of violence to describe the image, symbolizing their own violent natures. This becomes clearer as Lydia discusses Bowles' mysterious past, and Pascali discusses Bowles' seemingly false morality. This discussion also foreshadows Bowles' actions later in the novel.



## Section 7

### Section 7 Summary

As Pascali readies for the meeting with Pasha, he is again disturbed by Bowles' consistent maintenance of a sense of moral superiority. However, as he dresses in a linen suit, ruby ring, and handkerchief, Pascali feels good about himself. He meets Bowles at the hotel, and the two travel by coach to Pasha's estate. A soldier, armed with a rifle, greets them, and as Pascali states their business, Bowles becomes impatient, taking a step towards the soldier, who proceeds to point his gun directly at Bowles' chest. Izzet emerges from the house and dismisses the guard, telling Pascali to explain to Bowles that they are understandably suspicious of foreigners, particularly the English, since they are "dangerous" people. The trio sits and waits for Pasha and as Pascali translates Bowles and Izzet's small talk, he is able to look around the room at the many expensive imports. He finds himself filled with a sense of injustice, knowing these objects have been obtained through suffering and extortion. He can almost hear them shriek.

Pasha enters the room, and in a show of respect, takes three steps into the room before stopping, leaving Bowles only five steps to walk to shake his hand. Izzet begins to question about the lease, and Pascali again tells Izzet and Pasha of Bowles' wishes to obtain a lease to the ruins. Pascali knows they are suspicious, and thus again presents Bowles as a naive English researcher who, like all Englishmen, likes to play fairly. Pasha responds that in this he is much like the Turks. Bowles, through Pascali, offers two hundred liras, which Pascali states is too much. Bowles insists, and Pascali offers Pasha the sum, which Izzet accepts on his behalf. Pasha is beginning to speak of an offer of friendship when they are interrupted by a servant, who speaks softly to Pasha. Pascali believes he hears Gesing's name, and Pasha immediately excuses himself, leaving the details of the lease to Izzet. Bowles demands a contract, which Izzet resignedly agrees to provide. When asked for payment, Bowles states he can give a five percent down payment, but will have to wire for a money transfer for the remaining one hundred ninety liras. Izzet, though clearly unhappy, states that the contract will be ready tomorrow. As Pascali and Bowles return to town, Pascali feels a kinship with Bowles, but also feels anxiety about Pasha's sudden departure at the mention of Gesing's name.

In his report, Pascali again describes the sea and the sky as a balance of extremes and associates these thoughts with philosophers, who have stood on the shoreline to find a sense of balance. Pascali believes not that these symbols give balance, but instead, that they give unity. He quotes philosopher Parmenides, who stated that motion its self is an illusion.

The following day, Pascali retrieves the contracts from Izzet, and delivers them to Bowles. Pascali is perturbed that Bowles does not thank him for his efforts, nor offer to pay him the nominal fee mentioned previously. Bowles seems at ease, and trusts



Pascali with the contract negotiations, which pleases Pascali enough to partially relieve his anger. When he returns the signed contract to Izzet, Izzet warns Pascali that he will be held personally responsible for the remaining money owed to Pasha. The contract, written in Arabic, is convoluted, but states clearly the sum paid, the location of the ruins, and the limitations on building, mining, or excavating at the site. In his room later, Pascali sees Bowles walking toward the ruins.

Pascali receives his monthly payment for his information from the Banque Ottomane. The banker, Pariente, is a melancholy man, and Pascali again wonders if he is the leak that has given away Pascali's secret. Pascali jokes that he has kept Pariente busy, between his payment and Bowles' bank transfer, but Pariente clearly knows nothing of a transfer. Pascali knows that Bowles has not yet arranged for payment to Pasha.

Pascali thinks of his conversation with Lydia about the American fisherman, and is again disturbed by her clear deceit. Pascali assumes this means Lydia knows the American's dealings, and he assumes Smith's businesses must be guns for the rebels. Pascali believes Lydia knows this through her own connections, and believes she herself may have been the individual responsible for the American's raid, knowing this would clarify her reaction to the news of the boat's search. As Pascali wonders, he recalls Lydia's posture and facial expressions, and realizes she was waiting for Bowles to arrive.

Pascali dresses for dinner, and meets Lydia and a company of individuals at the Metropole. The group invites him to sit, and they exchange introductions. Seated at the table are Lydia, Herr Gesing, Doctor Hogan, and his wife, French engineer Chaudan, and a new American to the island, Mrs. Marchant. Pascali is surprised at the presence of Marchant, since no tour ships are currently running. Marchant, upon learning of Pascali's residence on the island, speaks of the immense spirit of the island. Suddenly, Bowles appears at the table, apologizing for his tardiness. Clearly, the group was waiting for him to arrive.

Gesing explains to Marchant that spirit is not the issue, but rather, energy. Lydia exclaims that she dislikes this vision of energy, and sees it as a floodgate to the irrational. Hogan points out that irrationality is not a force waiting at the floodgates, but is instead a force existing in all things. Chaudan exclaims that the rational and irrational are inseparable. As the group continues to talk, chanting is heard, and Pascali explains to Marchant that the following day is Saint Alexi's Day, and that the townsfolk are preparing the effigy for the church. As Gesing, Bowles, and Chaudan discuss realism, the chanting nears, Pascali offers to accompany Marchant to the church the following day for the Saint Alexi ceremony, and she agrees. The group leaves, and Pascali is left with Gesing. Gesing informs Pascali that the lease he has assisted in obtaining is not legal, and that there are other interests involved in the ruins. Gesing asks Pascali to convince Bowles to leave the ruins, and tells him they are dangerous. Pascali agrees, but knows he will be unable to convince Bowles of the danger.

The following morning, Pascali sees Lydia and Bowles riding horseback along the shore at dawn. Unable to help himself, Pascali disguises his features with a turban, and follows the couple. Pascali knows he is acting unprofessionally, but his anger, jealousy,



and melancholy about his own situation drives him to continue. He follows their tracks, bringing along his telescope, and finds their horses tethered to rocks at the edge of the shore. Using his telescope, Pascali sees glimpses of Bowles and Lydia, naked, swimming in the warm sea. As he imagines their movements together, he sees them again briefly on a warm rock shelf, making love. Again, Pascali imagines their movements, feeling the heat rising in him, unable to hold the telescope as his own lust overtakes him. He flees to his room, but is unable to control his desire, and requires another's touch to soothe his lust. Pascali travels to the local bathhouse, and visits Ali, a young massager who accepts extra money for special treatment. Pascali reveals that he visits the bathhouse every two weeks, but is early this month, due to his need for sexual pleasure. Ali is happy to oblige, and skillfully brings Pascali to orgasm. Returning to his room, Pascali finds a note from Bowles, requesting his services with Pasha. Pascali finds himself depressed, and in need of sleep before his meeting with Marchant.

## Section 7 Analysis

This section contains a number of major plot themes, and involves many separate storylines. First, while the meeting between Bowles and Pasha goes well, it is clear that Bowles is not as naive as he appears. Both during the meeting and following the meeting, Pascali can see glimpses of deceit and feels an uneasy mistrust of Bowles. His mannerisms change following the signing of the contract, becoming almost giddy. Further, Pascali is suspicious of Bowles, believing him to be lying about not having the funds at hand. This is further proven by Pascali's discovery that Bowles does not, even after the fact, wire to England for funds. These events foreshadow Bowles' deception, and his eventual demise at the hands of Pascali. In addition, the mention of Gesing's name, which prompts Pasha to leave at once, clearly implies Gesing's role of importance.

Additionally, as Pascali reflects on Lydia's statements about the fisherman, Pascali realizes she too was deceitful, since it is clear Lydia knows far more than she is admitting. Pascali suspects that Lydia too is a spy, and that she herself may have tipped the garrison off about the fisherman's activities. This again shows the theme of deceit, and the possibility that the fisherman is running guns again brings the theme of violence and rebellion.

During dinner, politics and morality are again discussed, in terms of cultural differences in concept, providing readers with a vast amount of information regarding each of the characters. Gesing again speaks of morality as secondary, as does Hogan, while Bowles, Lydia, and Marchant appear to be opposite in belief. Gesing's remarks to Pascali about the dangers of Bowles' lease and the other interested parties foreshadows Pascali's eventual disclosure to those parties the true nature of Bowles' activities.

Pascali's spying activities on Lydia and Bowles is painful, but introduces the previously hinted theme of jealousy. It is clear that Pascali is intensely jealous, not only of Bowles but also of Lydia. This jealousy is intense and the lust Pascali feels is indescribably



strong, requiring him to relieve himself at the baths. For the first time, readers are given a glimpse at the bisexual nature of Pascali, foreshadowed in section five. In addition, this level of lust, passion, and jealousy foreshadows Pascali's eventual decision to turn on Bowles.

In addition to these themes, the symbolism of the sky and sea is again discussed in this section. Pascali sees the joining of these two immense forces not as a balance, as many philosophers see them, but instead as a union of two extremes. This union appears to represent the Ottoman Empire, in that Pascali sees immense violence within the sea, but clarity and peace in the sky, much as he sees these same traits in the Sultan, and the administration. This idea is also symbolized by the import objects seen in Pasha's home. Pascali can see their beauty, but also hears the screams of those who were exploited in the making of these objects.





## Section 8

### Section 8 Summary

Pascali meets Marchant as arranged outside the Cafe Lykis, and Marchant asks Pascali to dinner. As they eat, they discuss the history of Greek tradition, and of the Muslim tradition of sheep sacrifice. Arriving at the church, they are allowed to the front of the congregation, and although fearful of his neighbors, Pascali is tempted to stand in front of them all and declare himself. The wax figure of the Saint is brought forward, and covered by a curtain, where priests prepare him for the reenactment of the Ascension. When the curtain is drawn back, the statue is standing, clothed in robes. Pascali has seen this many times, but hears the gasps from those who have not. However, on this day, something has gone wrong and to the horror of the congregation, the statue suddenly falls forward, striking the concrete and beheading its self. In the silence that follows, Pascali sees many in the congregation turn to him knowingly, and Pascali believes they blame him for the incident. He watches several reach out their hands in the sign of a curse, and flees. At home, he writes his report, stating that he is now not concerned of death, but only of finding out the truth about Bowles. He recalls that he saw no books in the suitcases of Bowles, and thinks this to be odd, considering he is supposedly seeking educational insight. Pascali writes that his report began with Bowles, and thus must end with Bowles.

The following day, Pascali visits Izzet, as Bowles requested, and arranges another meeting. On his way home, he meets Politis, who has seemingly ignored him for weeks. Politis greets him with a smile, and mentions that Pascali did not say hello to him as he passed on his way to dinner. Pascali is startled and begins to explain as Politis walks away. Pascali suddenly thinks that perhaps he has been wrong about the townspeople's knowledge of his spying, but soon decides it is simply a trick on their part to lull him until they attack.

As he walks on, Pascali sees two men pretending to fight on the shoreline. Neither seems to gain any advantage on the other, and Pascali reflects that this symbolizes his own situation. Pascali looks to the sky and the sea, and to the men who are now pretending to fight with swords, and realizes that all around him, the world is preparing for violence. Pascali feels the impatience of the town and of the earth with peace and immobility. Pascali feels the world is waiting for violence.

At the meeting of Pasha and Bowles, the two men are seated in an office alone to wait for Pasha. As Bowles sits disapprovingly, Pascali looks around the room, eyeing the papers on the desk for information. He finds a reference from a Germany company, Mannfeldt, and a map marked in red that includes the area Bowles is researching with the words "terra rossa." Glancing through the small window of the office, Pascali sees Pasha walking away with Herr Gesing, and hears Gesing speaking Turkish. He senses anger between the men. Hearing Izzet approach, Pascali rushes to the window to





appear as though he is simply waiting. Pasha and Izzet enter the room, and Pascali sits, waiting for Bowles to begin.

Bowles tells Pascali to translate that he has found objects of great historical and monetary value at the site. When Pasha asks him to explain, Bowles produces the marble head Pascali has seen earlier, claiming it is from the ruins. He explains that the head is Hellenistic, and ancient in creation. He also produces a bracelet made of gold and sapphire, as well as pieces of pottery. Pascali knows now Bowles is lying, having seen the marble head in his possession long before he visited the ruins. Still, Pascali can see greed is working on Pasha and Izzet, and Bowles requests an amendment to the lease that allows him to excavate. Pascali is aware that Bowles has played himself as a fool simply to set up this particular scenario, and waits for Bowles to make his play. Bowles continues, stating that he believes there is a collection of these types of objects at the site, and that he is willing to pay double for the right to dig.

Pasha and Izzet discuss the situation in private, and return to state that they are unwilling to amend the lease, and that the property found belongs to the government. Bowles agrees, but states that he intends to take the items to the authorities in Constantinople, and places the items back into his bag, using only his left hand. Pascali looks around for places to cover him, but finds nothing. Pasha and Izzet, now furious, ask if Bowles has told anyone of this, and Bowles replies he has not. When Izzet asks if Bowles has the contract with him, Pascali pleads with Bowles to say he does not, knowing Pasha will kill them if he has access to the contract. Bowles instead replies that the contract and receipt are in a safe deposit with instructions to send them to the British Consul in the event of his death, and that if his request is refused, he will report his findings to the Ministry. As he walks away, Izzet offers to buy the lease back, and Bowles says he will need more than he paid, requesting 700 liras.

Bowles tells them they have until noon the following day, and he and Pascali leave. As they travel back to town, they are silent, but Pascali thinks he has finally found a way to break free of the island, and thinks that he has Bowles in the palm of his hand.

## Section 8 Analysis

This chapter finally reveals the truth of Bowles, and his deceit. While convincing everyone he is an archeologist and researcher, Bowles is in fact a trickster. Pascali knows the marble head produced by Bowles was brought by him to the island. Pascali is also aware that Bowles was armed during the meeting with Pasha. He then makes the connection, and realizes that Bowles has, during his entire visit, planned to extort money from Pasha, using Pascali as a go between. These events, foreshadowed throughout the novel by Pascali's clear mistrust of Bowles and by Bowles' own behaviors, seal the notion that Bowles is a cunning thief.

In addition to this knowledge, this section introduces the possibility that Pascali, knowing his own spying activities, is imagining the level of knowledge possessed by the people of the area. While he believes the church members were accusatory and blamed



him for the fall of the Saint, the meeting with Politis the following day suggests that this is not the case. Readers are left with the concept that it is perhaps Pascali who is creating his own suspicions by not speaking to the people of the town, rather than the other way around. Through his fear, Pascali has been avoiding contact with the villagers, and this is perhaps why they are no longer speaking to him. In his own suspicion, Pascali may in fact be creating his own sense of unjustified paranoia.

This section also again discusses the theme of violence, both within the text and through symbolism. Clearly, the situation at the church and that of Pasha's estate show a clearly violent nature. Yet as Pascali points out, everything around him appears to be waiting for violence. His own descriptions of the sea and the sky, Lydia and Bowles' insistence on morality, the men fighting on the shore, the rebels in the mountains, and even the slaughter of the sheep all symbolize the violence and tensions felt on the island as the Ottoman Empire prepares to fall. These symbols also appear to represent the turmoil within Pascali himself as he struggles with the deceit of Bowles, his unrequited love for Lydia, his feelings of paranoia mixed with relief, and his own growing anger at the Sultan.

Finally, this section also confirms concepts introduced in Section 2, with Gesing's opinions of morality, and in Section 7, in which Pascali hears Gesing's name mentioned immediately prior to the departure of Pasha, and in which Gesing warns Pascali to keep Bowles away from the ruins. It is clear, from both the map on the office desk outlining the ruins in German, to the appearance of Gesing at the estate of Pasha speaking Turkish, that Gesing is in fact someone other than a simple German commercial agent. While his status is not yet revealed, this knowledge foreshadows later information regarding Herr Gesing and his role in the ruin site, divulged in section 13.



## Section 9

### Section 9 Summary

Pascali has decided to bribe Bowles in an effort to leave the island and make his way to Constantinople to find his previous reports. Pascali now understands that Bowles despises him, but only because within Pascali he sees himself. Pascali writes to the Sultan again of his blending of reality and illusion to create realism in imaginary settings. Pascali reflects on how perfectly Bowles enacted his plan, from the moment he stepped off the boat to his seemingly innocent speech patterns to his projected image of decency, morality, and ethics. Pascali also realizes that Bowles saw immediately the need for his translation services, and knows his perceived friendship was based solely on this self-interest. Within Pascali, Bowles saw corruption of a level necessary to deal with the likes of Izzet and Pasha. Pascali knows that Izzet and Pasha have no choice but to pay, since any involvement by authorities would betray their secret.

### Section 9 Analysis

This chapter, while short, shows a change in Pascali from a law-abiding informer to a man of equal doubtful character with Bowles. Intent on leaving the island, Pascali plans to use his knowledge to blackmail Bowles. The symbolic representation of Bowles' arm and Lydia's body as they made love in Pascali's memory shows Pascali's belief that Bowles and he are unique in their ability to blend reality with lies. Pascali has shown the trait throughout the novel, and in his efforts of extortion, Bowles has also shown such abilities. These traits, however, foreshadow problems between Pascali and Bowles as the similar men attempt to cunningly deceive one another later in the novel.



## Section 10

### Section 10 Summary

Pascali and Bowles meet with Izzet at the hotel to discuss the seven hundred liras payment. Izzet begins negotiations by offering to pay four hundred liras, which is three hundred ninety more than Bowles has paid. Bowles flatly refuses the offer, stating indignantly that he has been forced to stop his research, and that four hundred liras is not enough to cover his loss. Pascali, although knowing the truth, finds himself almost persuaded by Bowles' argument. Bowles also notes Pasha's addition of soldiers at the site, the presence of which Izzet claims to have no knowledge. Izzet finally offers six hundred liras, fifty of which is to be used as payment for the time Bowles has already spent at the site. Bowles agrees to the offer.

Following Izzet's departure, Bowles and Pascali share a drink. Pascali finds himself afraid of Bowles, and in awe of his talents. Pascali sees the same traits within Bowles as he saw in their initial meeting, but now looks at them differently. He is afraid to begin the conversation leading to the bribe, partially in fear of Bowles, and knowing he is committing a felony. However, as Bowles begins to berate the people of the Ottoman Empire, calling them savage and without honor, Pascali finds the courage to begin. Pascali accuses Bowles of possessing the marble statue prior to his travels to the ruins. When Bowles questions his accusation, Pascali admits to searching his hotel room. With clear contempt, Bowles accuses Pascali of being an informant, to which Pascali proudly declares himself to be "the best kind." Bowles replies that Pascali does not understand his position as a simple instrument. Pascali asks for two hundred liras to keep his secret, and the two men settle on one hundred fifty liras in payment.

At home, Pascali is overjoyed, believing he can now afford new glasses, a suit, and a trip to Constantinople to discover the whereabouts of his previous reports. However, Pascali also realizes that he cannot send this last report, knowing if the Sultan were to know of his felony, his invention of characters within previous reports, or his lack of continued usefulness, he would possibly kill Pascali. As he walks to the meeting with Izzet for payment, he smells the blood of the sheep slaughter, and reflects that he himself feared this death until recently.

### Section 10 Analysis

This chapter introduces two primary concepts, those of Izzet and Pasha's clear desire for rights to the property, and of Pascali's own innocence. Izzet agrees to pay a sum three times the amount originally paid, clearly showing he and Pasha's determination to regain rights to the site. Of this, Pascali requests and receives Bowles' promise of payment to him for one hundred fifty liras, which is more money than Pascali has ever had.



While Pascali is overjoyed at the idea, readers are left with a feeling of pity for Pascali, as he seems to forget Bowles' history of deceit. Caught up in the idea of new clothing, a better life, and the hope of finding his old reports, Pascali trusts Bowles to keep his word. Readers, however, have seen Bowles' use of cunning and wit to avoid payment of the lease, fool others into believing him to be a moralistic, naive simpleton, use Pascali for translation services, and negotiate with killers. This knowledge foreshadows Bowles' failure of payment later in the novel, as well as Pascali's problems with Izzet and Pasha.

In addition, this section provides clear symbolism between Pascali's sacrifice of his own morals in return for monetary payment and the slaughter of the sheep. Pascali does not watch the slaughter, but can imagine the death clearly in his mind. He too realizes he feared this death previously, but does not recognize the symbolic nature of the slaughter coinciding with the death of his own moral principles.

The mention by Bowles of his position as an instrument suggests he is working for another party, a fact that Pascali nearly misses in his desire for money. This clear suggestion of another party foreshadows the revelations later in the novel, as Bowles' associations with other parties are clearly identified. The failure of Pascali to note this detail with more attention also shows Pascali's deep desire to escape the island, as he prepares to believe anything for an opportunity of a better life.



# Section 11

## Section 11 Summary

Bowles does not arrive at the hotel for the meeting with Izzet. Pascali and Izzet wait impatiently, only to receive a note, stating Bowles is unable to attend, and that he insists upon the removal of the soldiers at the ruins before any further negotiation can occur. Izzet tells him Pasha is not a patient man, and that the situation is now on the head of Pascali. Pascali agrees to find Bowles, and finds himself depressed and anguished at the thought of losing the one hundred fifty liras promised to him.

## Section 11 Analysis

This section reaffirms the suspicion introduced in the previous section, that Bowles probably does not plan to pay Pascali. Further, by his failure to appear, he has placed Pascali in more danger, knowing Izzet and Pasha will not react well to his delay. As Izzet points out, Bowles did not mention any issue with the soldiers in the previous conversations, making it clear he is simply using them now to stall.



## Section 12

### Section 12 Summary

Pascali waits at the hotel for Bowles to return, but he does not. As Pascali walks through the market towards his home, he sees three unknown men purchasing fruit and observes them. As they separate, Pascali follows one of them, a large white man with gaps in his teeth. The man turns into a bar called the Agoraki, and as Pascali peers unseen through the window, he sees Bowles speaking to the man, laughing. Pascali waits across the street, and as Bowles comes from the bar with the man, they shake hands, and part ways. Pascali calls to Bowles, and questions his failure to appear. Bowles nonchalantly states he was unable to come. When Pascali asks to speak with him, Bowles leads him to the bar he just exited.

As the two share a beer, Pascali questions Bowles about the man with which he spoke. Bowles says he is American, but gives no more details, instead asking Pascali about the situation at the church. According to Bowles, Marchant stated that the congregation was simply crossing themselves, and that Pascali ran out without reason. Pascali reassures Bowles that they were in fact going to kill him. When the conversation returns to Izzet and Pasha, Pascali warns Bowles that they must not delay, or they will not only lose the money, but likely their heads as well. Bowles simply states he would like to leave the situation for a few days, as he has not yet finished his research. Pascali, appalled at the change in Bowles, questions his delay, and Bowles replies that he will not allow anyone to come between himself and his book, which he insists he is actually writing. Seeing Pascali near tears, Bowles states that he will allow Pascali to give Izzet and Pasha his word of honor that the process will only take a few days. Bowles leaves to meet Marchant and Lydia, and Pascali is left alone.

### Section 12 Analysis

Again, the idea that Bowles is not planning to pay Pascali, and indeed has something else planned is clear in this section. Pascali, knowing the temper of Pasha, is concerned about their very lives, but Bowles seems indifferent. When combined with his clear association with unknown Americans, this alone leaves readers to suspect that Bowles is still acting according to some plan. The lack of information about the American foreshadows more of this character in the following section.



## Section 13

### Section 13 Summary

Pascali visits Doctor Hogan, needing a kind conversation, and information. As the two men talk, Pascali asks about the identity of the American seen talking to Bowles, and Hogan confirms the man was Smith, the American fisherman. According to Hogan, Lydia says Smith is leaving soon. Hogan also speaks of the fall of the Empire, as Abdul-Hamid, the Sultan, cowers in his palace, trusting only his harem and guards. A republic is being claimed in the north, showing the rebellion against the Empire. Pascali is disheartened, and Hogan expresses concern about his health. On leaving, Pascali asks Hogan if he knows of Mannfeldt, the firm Pascali saw on the letter in Pasha's office. Hogan states that the firm is an armament firm of Germany, and that Gesing would know of them. When asked about terra rossa, a phrase seen by Pascali on the map in the office, Hogan is unsure of the meaning, other than the phrase "red earth." Hogan's wife gives Pascali a jar of tomato paste, and he leaves.

As he walks home, he is met by Izzet and a large silent man, whom Pascali assumes is a thug. Pascali is afraid, knowing they have waited patiently for him. Pascali attempts to explain, but is halted by Izzet, who demands explanation as to why Bowles continues to delay. When Pascali informs him that Bowles wants a few more days for his research, Izzet rightfully notes that Bowles said nothing of this in earlier conversations. Izzet also points out that he is aware of Bowles' association with Smith, and when Pascali attempts to pass this off as simple conversations between men of the same language, Izzet questions the timing, and informs Pascali he is in grave trouble. Pascali promises to talk to Bowles, and Izzet reminds him Pasha is not a patient man. Pascali senses fear in Izzet, and imagines they are in the same position, both instruments of other parties.

Back at home, Pascali wonders why Pasha has not yet acted against he and Bowles. Pascali knows it cannot be due to fear of the British, nor of the authorities in Constantinople. He assumes it must be related to other issues of which Bowles is unaware. However, his mind again returns to the map, and wonders what Bowles' connection with Mannfeldt, and with Gesing. Additionally, Pascali is concerned over the news of Constantinople, and of the Sultan. Pascali sees the Sultan, his Excellency, as the only conspirator he has, and knows that with his demise must come Pascali's own demise.

Pascali decides to sneak into the ruin site to discover why Bowles continues to delay. As he sits in a restaurant facing the hotel, he realizes the waiter, Panos, speaks to him frequently and pleasantly. Pascali wonders again if he is imagining the islander's knowledge of his activities, and when he attempts to recall specific events that lead him to this conclusion, his mind is unable to grasp them.

The following morning, Pascali climbs to the ruin site. A difficult climb, Pascali is exhausted, but finds himself exhilarated at the thought of discovering Bowles' secret.





Sneaking upon the site, he hears singing, and peers over a rock edge to see Bowles, naked and covered in sunburn and red clay, digging through the red earth at what appears to be a human figure. In his excitement, Pascali moves, and rocks fall from the ledge, alerting Bowles to his presence. Bowles loudly calls, in Turkish, for whoever is hiding to come down. Pascali obliges, and finds Bowles armed with the pistol, his face a mask of murder. Pascali explains that he was curious, and Bowles appears to relent, putting away the pistol. He explains to Pascali that the human form is in fact a bronze statue of great worth. As Pascali prepares to leave, Bowles asks him to meet him at his hotel room later in the evening, because he has a proposition. Bowles admonishes Pascali to keep the statue to himself, or he will lose everything, and Pascali agrees, and departs.

At home, Pascali is now convinced he will not receive the promised money, nor escape with his life. He knows now of his folly, the missed gestures and conversations, the lack of attention in place of self-interest. As he prepares to leave, he pictures Bowles, determined and self-interested, sitting in his room watching the oncoming of the sudden darkness of the island.

## Section 13 Analysis

This section divulges the reasons for Bowles' delay, a bronze statue, as well as introduces questions as to the reasons for Pasha's patience. Pascali now knows that Gesing, Lydia, Bowles, and Smith are all involved in the situation in some way, although the details are not specific. Pascali also now realizes Bowles' plan to deceive even him, and knows he will not be paid. Additionally, the knowledge that Bowles speaks Turkish shows his high levels of deceit. Following his meeting with Izzet, Pascali also realizes that he will likely die as a result of Bowles' delay. The knowledge of the German firm as an armament company, and Pasha's association with Gesing suggest a plan for armament, which fits with Pascali's suspicion of Smith's gunrunning.

Additionally, the knowledge that Izzet was waiting patiently for Pascali shows clearly the danger Pascali is in as a representative of Bowles. The presence of the thug, clearly designed to frighten Pascali into action, also shows a propensity for violence. The presence of the pistol as Pascali meets Bowles at the ruins furthers the theme of violence associated with Bowles and Pascali's dealings. These events were foreshadowed previously in the novel by the original discovery of the gun and by Izzet's repeated warnings.

The information regarding the fall of the Sultan is a symbol for Pascali's own eventual demise. The Sultan, trapped within his palace, has no connection to the outside world, and no one to trust, similar to the plight of Pascali. The Sultan also believes all subjects are turning against him, as Pascali feels all his associates have turned against him. Pascali sees this link, as he explains that without the Sultan, he too will perish.



# Section 14

## Section 14 Summary

When Pascali arrives at Bowles' room, he sees it in disarray, and Bowles explains that someone has ransacked the area, but nothing appears to be missing. Sitting on the bed as Bowles cleans the room, Pascali sees the journal lying slightly beneath the bed. Watching Bowles carefully, Pascali grasps it and places it behind his back. Bowles explains that he was stopped earlier on leaving the site, and Pascali explains that it is not only the artifacts Pasha wants, but also Bowles' life. Bowles is convinced that he is safe, and Pascali begins to think of betraying him.

Over beer and sandwiches, Bowles tells Pascali of how he found the bronze statue. Bowles begins by stating he decided to visit the site one last time for his research. Pascali now believes that Bowles honestly intends to write a book, but also that no words have yet been written. Much like himself, Pascali sees Bowles as a dreamer, and both a victim of his own mind and an exploiter of those ideas. Upon arriving at the site, Bowles took notes on many archeological facts, then suddenly left the path, and proceeded into the bushes. He glanced around, not finding anything, when his eyes caught a shape in the clay rock of a wall. He explains that the form of the rock was not consistent with nature, and not necessary, as natural objects often are. As he examined more closely, he realized the shape was of human form, and, using a sharp piece of marble, began to dig around the form to discover the statue.

Following his explanation, Bowles asks Pascali to meet with Izzet one last time and negotiate a few more days. Bowles mentions needing sketches of the statue, and Bowles asks if he has informed Lydia of his find, to which Bowles replies he has not. Pascali does not believe him, thinking instead that Lydia, in love with Bowles, would certainly wonder what was taking up his time. Pascali also believes that Lydia has been acting as the go between for Bowles and Smith. Pascali questions why Bowles believes Izzet and Pasha will wait, and Bowles explains only that he is certain of their patience. Upon receipt of their money, Bowles states that he plans to inform the administration of Constantinople of his findings. He envisions the statue placed into a museum with a plaque bearing his name.

Pascali questions Bowles about what he is to do, since Pasha will be furious. Bowles explains that Pascali's situation would be dire, even if Pasha recovered the lease, and found nothing at the site. Pascali angrily notes that Bowles should have thought of these issues prior to asking for his translation services. Smiling, Bowles holds out his hand, asking Pascali to be his ally. Smiling in return, Pascali agrees, knowing Bowles is again deceiving him, and planning already to betray Bowles in return. Bowles also asks Pascali to assist him in excavating the statue the following day, to which Pascali agrees.

Upon leaving, Pascali meets Frenchman Chaudan in the hotel lobby. Chaudan, after meeting Hogan earlier, explains to Pascali the meaning of the phrase "terra rossa."



According to Chaudan, "terra rossa" is bauxite, a non-plastic, claylike material, generally red in color. Most importantly, bauxite contains large amounts of aluminum deposits.

Pascali now understands most of the puzzle. The German firm, Mannfeldt, has expressed interest in obtaining the land for the bauxite deposits, indicated by the letter and the map seen in Pasha's office. Herr Gesing, working as a go between for Pasha and the firm, clearly has been arranging a transfer of land, based on his own commissions. Pascali believes the land has already been purchased from Pasha by the Sultan's representatives in preparation of a negotiation between the firm and the Empire. This explains Pasha's patience, since to have the issue raised would show his deceit of the Empire. Lydia, has been acting as the link between Smith and Bowles. Upon examining Bowles notebook, Pascali discovers Bowles has completed this same scheme in numerous areas around Asia Minor for many months.

However, Pascali still has unanswered questions. He wonders what the ink between Bowles and Smith truly is. Additionally, Pascali wonders why Bowles would have gone back to the site after the initial deal was completed, and why he was so definite about the period he required to complete his research. Never before has Bowles committed himself to a period. Pascali decides to return to the site in an effort to tie together the loose ends of the situation, not believing Bowles is being truthful.

## Section 14 Analysis

This section explains more of the situation Pasha, Bowles, Gesing, Lydia, the Sultan, and Pascali find them a part. Pascali's ability to string together pieces of information shows clearly the true reason for the ruin's value, at least in the eyes of the German firm, Pasha, the Sultan, and Gesing. However, the value of the site to Bowles and Lydia, as well as Smith, is still a mystery.

This section also foreshadows Pascali's betrayal of Bowles in the following section, as he finds himself trusting Bowles less and less. Not only does Pascali see nothing to gain by helping Bowles further, he is also aware that his own life is in danger, and that Bowles is willing to sacrifice him for monetary gain. Again, the novel symbolically links the current situation with the conversation seen in Section 2 between Gesing, Bowles, and Pascali. Gesing, clearly operating on more than self-interest, has already warned Pascali to leave the situation, even though he himself stated during dinner that states should function on self-interest alone. On the other hand, Bowles, who spoke firmly of morality and honor during dinner, has betrayed Pascali numerous times, and will sacrifice Pascali's life. The journal of previous schemes of Bowles clearly shows his willingness to deceive anyone, returning readers to the theme of lies and deception. One wonders, when Bowles asks Pascali to come assist him at the site, if Pascali is safe, now that he has become a threat to Bowles' plans.



## Section 15

### Section 15 Summary

Pascali, as promised, travels again to the site to assist Bowles in digging out the bronze statue. After a short meal provided by Bowles, the two men begin to work as Bowles confides in Pascali. He tells of his youth, and his passion for history and archeology. Upon his father's death, however, Bowles was forced to obtain employment in an insurance office, filling his days with columns of numbers. Giving the position up, Bowles began his travels abroad, explaining his interest in the story of Hogan. He and Hogan had much in common, in that both left valid employment for the excitement of travel. Pascali suddenly realizes that he has for so long mistaken Bowles intentions, because the two men share the same view of the world, one of parallels and symbolism. As Bowles continues, he speaks of his honesty in archeological facts, stating that at no time has he lied about the statue, pottery, or bracelet he continuously uses as decoy. Pascali sees a sense of logic in his statements.

As the men step back to view the now mostly uncovered statue, Pascali describes the young man portrayed. Tense in form, the statue appears to be walking toward something, one arm outstretched. However, in his posture, Pascali sees a sort of hesitation, a feeling of contradicting feelings of joy and reluctance. Pascali tells Bowles he needs to rest and proceeds to explore the ruins quietly, not wanting to alert Bowles to his activities. Pascali eventually finds what he is searching for, confirming his ideas. Knowing Bowles could not remove the statue via the rough rocks, Pascali finds a rocky path toward the straight shoreline, and knows this is Bowles' plan. Smith, Pascali believes, is a gunrunner, whose ship has recently been raided. Pascali believes he and his crew will be searching for quick money, which Lydia can provide in exchange for their assistance in removing Bowles and the statue. Pascali thinks briefly of the soldiers posted around the site, and recalls Bowles' seemingly indifferent attitude towards them.

Returning to the site, Pascali senses he is too dirty to have been resting in the shade, and believes Bowles suspects something. Bowles and Pascali begin to clean the exposed portion of the statue with olive oil, slowly dissolving the clay. As he looks up at Bowles, Pascali realizes that, for the first time, he and Bowles are friends, working together for a single goal. They are no longer at opposite ends as informer and trickster, but both worshipers of this statue. Feeling a sense of alliance, and knowing he will soon betray Bowles, Pascali tells him of his reports, and of the Sultan's lack of reply. Bowles replies that the situation does not surprise him, and tells Pascali of the fall of the Sultan. According to Bowles, Abdul-Hamid is finished, and the Macedonian regiment has taken the capitol. Bowles also explains that it is likely that Pascali's payments continue only out of procedure. Bowles continues, stating that he is sure no one has read Pascali's reports, has in fact probably thrown them away, since the Sultan has more spies across the Empire than police. Pascali, fearful and angry, replies that Bowles is likely to lose his swamp, if what he says is true. Since he and Bowles both rely on this system of inefficiency, both will suffer at the fall of the Empire. When Bowles speaks of how rare



the statue is, and how he is planning to move on, Pascali knows he does not plan to turn the statue over to authorities.

Bowles speaks of how Greek statues symbolize all human affairs. He explains that, in their conception, these figures were simply celebrations of human form, without distinction. Near the classical period, harmony and balance were introduced, and unity was achieved in personalization of features. However, as the Greek empire fell, this phase expired, and with the Hellenistic period, the statues begin to be overtaken by adornment and drama. Thus, art became decadent along with the society that created it.

Pascali notes that this process, according to Bowles, took five hundred years, which equals the length of time of the Ottoman Empire.

Bowles departs from the ruins, and Bowles thanks him, shaking his hand. He mentions again his feelings that Pascali should travel to Europe and become an interpreter, promising him again the money he is owed. On leaving, Pascali turns to ask Bowles what he meant when he referred to himself as an instrument. Bowles replies that he is an instrument used to show "them" the error of their ways. As Pascali climbs the ridge, he realizes Bowles believes himself to be on a mission from a higher power, and that the balance between his zest for archeology and his drive for financial gain has broken, leaving him nearly insane. As Pascali looks back, he sees the statue and Bowles, both red, nude, and gleaming with oil, and realizes both are alive with desire. Pascali explains that desire can come in many forms, from violence to communion with the gods.

Pascali immediately travels to the Metropole, to the room of Herr Gesing. Accepting his offer of coffee, Pascali tells Gesing he can force Bowles to leave the island, as Gesing has requested, for a fee of fifty liras, to which Gesing agrees. Gesing offers his hand to Pascali, claiming them to be allies, and Pascali agrees, stating they are now part of Gesing's view of the state, where commercial interest and National State combine forces. On leaving, Pascali travels to Izzet, telling him Bowles has used the statue as a guise under which to excavate numerous other objects from the site. Pascali informs them that the full moon will assist Bowles and his team in not only removing the statue without the need of artificial light, but also all other objects from the ruins. Izzet, furious, leaves to tell Pasha, and instructs Pascali to return to his home and wait. When he returns, he finds the one hundred fifty liras promised him, with a note telling him to leave the island. Pascali is somewhat touched by Bowles' sentiments, presumably delivered by Lydia, but feels no remorse for his betrayal. Pascali hears voices outside the door, and knows Izzet and Pasha have come for him.

## Section 15 Analysis

The symbolism in this section is expressed as such, bringing a sense of true duality to both characters. The narration of Bowles and the statue's representation of man's folly is an apt symbolic reference, showing the parallels between art and humanity.



Additionally, Pascali's description of Bowles as insane with his mission to show Pasha and Izzet the error of their ways is a symbolic representation of Pascali's own motives for betraying Bowles. Through his duality, speaking with both Gesing and Izzet, Pascali is acting in the same manner of Bowles, for the same reasons.

Additionally, this section serves to somewhat endear Bowles to readers in a way not previously discovered. Bowles, for the first time in the novel, appears truthful and human as he speaks of his past, of his love for history, and of his pity for Pascali and his reports. Further, Bowles seems genuinely concerned for Pascali's well-being and safety, unexpectedly delivering the money promised, and repeating his advice to Pascali to leave the island. In his love for the statue and his descriptions of his refusal to misrepresent facts about the marble head and bracelet, readers are left with a sense of near righteousness and understanding of Bowles' motives. At the same time, Pascali is shown in a different light, that of a cunning dualist, whose goal is simply revenge. The irony of this role reversal, with Pascali becoming the trickster and Bowles becoming the informer, symbolizes the change within the entire Ottoman Empire.

Further, the events in this section foreshadow the eventual use of Pascali by Pasha to destroy Bowles, as well as foreshadow a downfall of Pascali himself. By trading places with Bowles, Pascali has positioned himself to receive the same fate. Knowing the violent nature of Pasha, foreshadowed several times within the novel, and knowing the Ottoman Empire has now fallen from immobility, which Pascali believes to be necessary to avoid demise, readers can only assume a painful ending for all parties due to Pascali's failure to remain balanced.





## Section 16

### Section 16 Summary

Over one week later, Pascali recaps the death of Bowles and his party to the Sultan in his report, even though he realizes the Sultan is not receiving his words. Pascali admits he did not intend their deaths, but only Bowles' failure as he himself has failed.

In the evening of the day Bowles betrays Bowles, Pasha and Izzet come to retrieve Pascali, whom they expect to lead them to Bowles and his crew, with twelve soldiers in their party. Pascali leads them to the cove below the ruins, where the group sees Smith's boat already present, along with a caique designed to bring the statue down the mountain. Pascali leads the group up the steep slope through the riverbed, using cloth to muffle the sounds of their footfalls. As they reach the position of Pasha's soldiers, another soldier is dispatched to alert them. The soldier returns, and reports that the men are dead. With the bright moonlight as their guide, Pascali continues to lead them to the ruins, knowing they will kill Bowles and his men. Pascali also realizes that Bowles has not posted a lookout, and thus must know of the soldier's deaths. Pasha halts the group on a ridge above the ruins, where the men can see Bowles and five other individuals working to remove the statue. Pasha, nearly joyous in his anger, watches fully for five minutes as the men work to free the statue and lift it via pulley up the gully. As Bowles clambers up to tie the feet of the statue, Pasha gives the command, and the soldiers open fire. Smith is killed instantly. The figure nearest Bowles turns to look upward, and Pascali realizes it is Lydia. She is shot in the leg, and falls to the ground. As Bowles attempts to run, the statue is dropped, and falls directly onto him, crushing him instantly. Lydia crawls to him, and is shot again. Pascali watches as her dying body writhes in the moonlight, eventually coming to rest. Pasha sends the soldiers down to collect the bodies, and Pascali ventures with them. Lydia and Smith are removed, and as the statue is lifted from Bowles, Pascali sees his face has been obliterated. Pascali begins to vomit, and crawls to the underbrush, where he falls asleep.

Upon waking, Pascali ventures from the underbrush, and sees the broken statue lying at the foot of the ridge. Walking toward town, Pascali finds himself at the last remaining arch of the ruins, where Bowles claimed to have found the collection of artifacts. Reaching into the small cavity, Pascali finds a grotesque doll, clearly placed by Bowles to complete his lesson to Pasha of greed, with a date of 1896 stamped on the back. Pascali replaces the doll, and goes home.

Throughout the next several days, Pascali learns that nine individuals perished that night, those of the six men at the ruins, and four soldiers of Pasha's. No one seems to know who murdered the soldiers, but Pascali believes Smith, being a gunrunner for the rebels, convinced some of them to kill the soldiers in preparation of the group's arrival. Pascali is left with only Bowles' notebook, and questions of Lydia and Bowles' true personalities, as well as questions of his own loyalties and beliefs. He does, however, feel guilt at the death of Lydia, knowing it was she who was truly a victim, convinced of



her only material gain to be that of love for Bowles. Pascali knows Lydia was intending to escape with Bowles, and believes that she too was simply waiting for mobility, and waiting for an end to the perfect balance of her life on the island.

The statue has been sent to Constantinople, according to Izzet, and workmen from the mainland have descended on the site, leaving Pasha and Izzet with nothing. Pascali himself is still on the island, and spends much of his time walking along the shoreline. He knows now that Bowles was right in his belief that Pascali's reports are not, and have not, been read, or kept. Pascali admits that it was this knowledge that drove him to betray Bowles. Still convinced that forces pine for his death, Pascali waits for them to kill him. He reiterates that the world is waiting for death, and that there is a grave indifference in the world. Pascali closes his final report by stating that the only way to retaliate against indifference is to cast doubt, and mentions that the entire report, from Bowles arrival to his death, could be as false as his earlier tale of the fly on his arm.

## Section 16 Analysis

As foreshadowed, Pascali, Pasha, Izzet, Lydia, Smith, and Bowles' duality and deceit has led to their demise. Pascali's own demise, seen as the woman he loves and the man he admires are killed in a flurry of gunfire from Pasha's soldiers, is a direct result of his desire to betray Bowles. Bowles, too, is destroyed by his own duality, as his deceit and cunning lies to Pascali, Pasha, and Izzet turn against him. This is clearly symbolized by his death caused by the falling statue. His entire venture, ending with his and his entire crew's deaths, was designed and redesigned because of the statue that eventually kills him. Lydia too is killed because of her deceit and duality as a moral woman and an informant, as her dealings with Smith and Bowles and her love for Bowles allows her to become trapped in the situation. Pasha and Izzet lose all rights to the lands and any minerals contained within it due to Pasha's desire for revenge against Bowles. As Pascali is seemingly left with only his paranoia, guilt, and endless metaphors, his suggestion of a false report leaves the reader to wonder again if Pascali's words are simply metaphors, or dictation of actual events. Showing his true character as an endless imaginative dreamer, Pascali's final words suggest that the report was written only in response to the news of the demise of the Ottoman Empire. Readers are left to conclude for themselves if Pascali telling the truth, or showing again how easily lies are mixed with truth to form the duality of man.





# Characters

## Basil Pascali

Basil Pascali is a paid informant of the Ottoman Empire, and has been living on a small Greek island for twenty years, reporting to the Sultan in Constantinople the activities of the residents. Impoverished, Pascali spends much of his time searching for a free meal. A shorter man of heavy weight, Pascali wears spectacles that are far out of date, and often wears the same clothing repeatedly, as his clothing selection is limited. Pascali is, by necessity, a lonely man, without wife or children or friends. As of late, his reports to the Sultan have become increasingly fantastical as Pascali feels increasing contempt for the administrators of the Empire, and their corruption. Alone and paranoid, Pascali begins to believe the islanders know of his spying activities, and believe they plan to murder him.

When an Englishman, Anthony Bowles, arrives on the island, Pascali is intrigued, particularly after finding an ancient marble statue and a revolver while breaking into the man's hotel room. Pascali, a man of many languages and a colored, often falsely identified history, begins working for Bowles as a translator. Pascali becomes involved in a complex web of deceit and duality from which he is unable to escape, partially out of a desire for Bowles to like him as a human being. His love for Lydia, a local artist, clouds his senses, however, as does increasing word that the Ottoman Empire and the Sultan are near demise, and his previously immoral character traits become more pronounced.

Throughout the novel, Pascali shows a depth of character unique to informants. Often describing his surroundings in loving detail, Pascali's reports contain vast amounts of symbolic representation and metaphoric meaning. It is this depth that leads Pascali to evolve into a dual agent, working for Bowles and for Gesing, a German agent, and Pasha, the local corrupted official. This depth also allows Pascali to form a sort of alliance with Bowles, and to not only commiserate with the con artist, but also to see parallels between himself and Bowles, and their ability to blend lie with truth to form an illusion of reality.

However, it is also this depth of emotion and cunning that leads to the demise of Pascali. Wrongfully believing the islanders know of his spying, Pascali alienates the few friends he has. Further, his love for Lydia and his knowledge of Lydia's love for Bowles clouds his judgment, and his passion for the dying Ottoman Empire pushes Pascali into a role of duality. Following a betrayal of Bowles, Pascali finds himself completely alone and responsible for his and Lydia's deaths. Pascali's character is a clear symbol of the dangers in deceit, and a metaphor for the duality of man. Both violent and passive in nature, Pascali's dual role as informant and lonely human being collide to lead to his downfall.



## Anthony Bowles

A self-proclaimed amateur archeologist, Englishman Anthony Bowles has come to the island under the pretense of research. A tall man, with blonde hair, moustache, and pale narrow eyes, Bowles is always neatly attired. He claims to be interested in examining the ruins of the island, where the Virgin Mary was supposed to have spent her final days. In the opening sequences of the novel, Bowles portrays himself as a moralistic character, and as a naive and simple researcher. His views on politics, righteousness, and the duality of man are presented clearly, but with an air of untruth.

Throughout the course of the novel, readers learn of Bowles' true nature, that of a self-interested trickster, who is willing to sacrifice human lives for monetary gain, and for his passionate belief in teaching others their mistakes. Bowles uses many characters within the novel to meet his goals, often with disregard for their eventual well-being. He is revealed as a cunning player of mankind, and his charm, wit, and sincerity allows him to continue his efforts to betray local authorities unhindered.

However, at the close of the novel, Bowles is again portrayed in a seemingly different light. His deception is revealed as not only a search for money, but also as a quest for a higher power. His seemingly indifferent attitude for others is slightly betrayed as he shows concern for both Pascali and Lydia, his newfound love. Uncharacteristically, Bowles remains truthful to his archeology, never deceiving others by lying about his artifacts. Bowles symbolizes the true con artist, able to change opinions in an instant and able to draw others into his relative view with ease. However, in the end, it is this ability that leads Bowles to his death, as his betrayal of Pascali forces Pascali to report him to authorities.

## Lydia Neuman

Spanish in origin, but of Jewish extraction, Lydia's family now lives in France. Coming from a wealthy family, Lydia is a painter, and the love interest of Pascali. Lydia is beautiful, with a dark, severe face betrayed by her quickness to smile. With an air of royalty, Lydia often travels to Europe, and brings Pascali news of culture, military endeavors, and new movements in politics. Moralistic in character and strong in her convictions, Lydia symbolizes the image of a proper woman within the crumbling Ottoman Empire.

When Bowles appears on the island, however, Lydia is quick to show interest, and her passion for Bowles quickly immerses her into a web of deceit and cunning betrayal. Using her own money to fund illegal excavation activities with the assistance of a gunrunner, Lydia is led by her love and desire to escape immobility to her death. Lydia allows her passion for Bowles to betray her moral fibers, and as a result of this dualistic position, is killed as she attempts to help her lover remove a statue from the corrupt administration's lands.

Mahmoud Pasha



Pasha is the local authority on the Greek island. A very heavy man, Pasha is a corrupt military leader who uses his power to obtain valuable lands, often with little compensation for residents. Pasha's greed allows him to be swayed by Bowles' story of valuable treasures on the ruin site, and his prideful attitude causes his outrage on learning of Bowles' deception. A violent man, Pasha orders Bowles and his crew killed at the end of the novel, and appears to enjoy the killing. Pasha represents the violent nature of mankind, and the component of human nature that relishes in power and mobility. However, Pasha's greed leads to the situation, as Pasha allows a lease to Bowles on land that is no longer his to lease. In this, Pasha shows a cunning nature himself, and this deceit leaves Pasha with nothing at the end of the novel.

## Izzet

The land agent of Pasha, Izzet is a small, vigilant man, prone to excitability and emotion. Izzet deals on behalf of Pasha, and is often ruthless in his goal to please Pasha. As an instrument of a corrupt government official, Izzet is often in the same position as Pascali through the novel, as forces beyond his reach and power dictate his actions. However, unlike Pascali, Izzet has the power of the government behind him, and can only act on behalf of Pasha. It is Izzet who frequently warns Pascali of his dangerous activities, and in the end, it is Izzet's words to Pasha that result in the death of nine individuals. Although Izzet is working for a corrupt man, he is portrayed as fiercely loyal and honest in his dealings, and his righteousness.

## Herr Gesing

Herr Gesing is a German commercial agent residing at least temporarily on the island. Slightly mysterious in his dealings, Gesing is truthful in his self-serving interests, unlike other characters. Rather than hiding behind pretension and righteous morality, Gesing admits that states should be self-serving, with no thought for morality. He believes firmly in the nationalistic state, where government and business are allies. Throughout the novel, Gesing becomes an increasingly important character as Pascali's spying reveals his position as an agent between Pasha and German industries interested in developing the ruin lands for aluminum deposits. Gesing, however, unlike other characters, clearly shows concern for others as he warns Pascali to stay away from the situation, and warns him to remove Bowles from the ruin site. A true businessman in nature, Gesing symbolizes his own ideal, that of power mixed with commercialization for a unified nationalistic state.

## Doctor Hogan

Perhaps the only genuine character in the novel, Hogan left his lucrative practice in Ireland to move onto the island many years ago. He shows great concern throughout the novel for nearly all characters, but blames England for the demise of Ireland. True in



his convictions, Hogan is perhaps Pascali's only true friend in the novel, and a source of vital information. Married to a woman of the island, Hogan is happy in his new life.

## **Monsieur Chaudan**

While not a strong character in the novel, Chaudan's importance is clear toward the end of the novel. An engineer working on the roads of the island, Chaudan feels firmly that the rational and irrational are combined together. Being a man of architecture, Chaudan is able to provide Pascali with the meaning of the phrase "terra rossa," vital to the plot of the novel. Found in the grounds of the ruins, terra rossa is a form of clay containing aluminum deposits.

## **Mister Smith**

An unseen character until the final stages of the novel, Smith is an American fisherman, whose intentions appear far more deceitful. Lydia knows of him, and Bowles has numerous conversations with the American, implying a relationship even before that relationship is revealed. The veil of deception is deepened as Pascali learns of a raid on the boat, presumably looking for guns for the rebel forces. Smith is hired by Lydia to assist Bowles in removing the statue, and during the endeavor, Smith is killed.

## **The Sultan / His Excellency / Abdul-Hamid**

While completely unseen, the character of the Sultan is one of great importance, since the entire novel is written as a report to the Sultan by Pascali. Portrayed as a man once great in power and authority, the Sultan is now merely a prisoner in his own empire, trapped by his fears of assassination and of anarchy within his crumbling Empire. The Sultan clearly symbolizes Pascali's own plight in the novel, as both men initially cower in fear and paranoia, betrayed by the people they have long used and abused. However, unlike Pascali, the Sultan does not break free, and is eventually overthrown. In addition, the Sultan and his Empire again symbolize the dangers of power and lies, when combined with humankind.

## **Ali**

Ali is a young bath attendant, whose precise skill in pleasing customers sexually earns him extra money. For Pascali, an admitted bisexual, Ali provides the only satisfaction for his lusts after seeing Lydia and Bowles making love. While seemingly a minor character, Ali seems to represent yet another example of the drive for monetary needs. While Pascali requires Ali for his sexual pleasure, Ali requires Pascali for his own existence, thereby creating an alliance of necessity.



# Objects/Places

## The Island

The entire novel takes place on an unnamed Greek island in one of the seas off the mainland. Consisting of Greeks, Jews, Turks, Armenians and Europeans, the island seems to represent the totality of the crumbling Ottoman Empire. Like the Empire, the islanders speak numerous languages, practice different religions, and come from different lineages, but are united as members of the same population. However, as within the Empire, the people of the island are not as passive as first appearances suggest. With an increase in tensions among racial lines, increased rebel activity, and paranoia of all foreigners, it is clear this island is ripe for violence and corruption, as is the Ottoman Empire in 1908.

## Constantinople

The place of residence of the Sultan and his garrison, Constantinople is the center of the Ottoman Empire. The city also represents a dream to Pascali of locating his reports and writing a book. However, by the end of the novel, Constantinople has fallen to rebels and Pascali's dreams, like the city, have fallen into ruin.

## The Sea

A constant friend to Pascali, the sea represents within the novel the changing forces of human emotion. As Pascali often uses the sea metaphorically, in precise correlation with his changing needs for description, the sea becomes nearly a character in its own right. Blue and clear, the sea is both violent and beautiful, and the lighting from the sky only serves to enhance its perfection.

## Light

Used throughout the novel as a metaphor for Pascali's emotional state, the various lighting throughout the novel is used to convey many concepts. When combined with the sky, the light is often used as a symbol of the rational and irrational. In Lydia's studio, the light symbolizes the trapped feelings of Pascali. In Lydia's paintings, the light shows a sense of order and form, while also implying constriction. At the end of the novel, the moon light shining clearly on the path of Pasha, Pascali, and the soldiers symbolizes the light of truth, and the consequences of that light to those who deceive.



## Sanctuary of Artemis

The supposed site of the resting place of Virgin Mary following the crucifixion of Christ, the sanctuary is desired by most of the primary characters within the novel for different reasons. On the surface, the site represents a religious icon to the Greeks and the Turks of the island. Bowles, however, first uses the site for extortion of money, and in the end, for the illegal theft of a priceless bronze soldier. To Pasha and Izzet, the site represents a gold mine of opportunity. To Helsing and the Mannfeldt firm, the area represents a vast mine of bauxite or aluminum. While certainly a point of historic importance, Bowles discovers the site is not old enough to be related to the Virgin Mary.

## Saint Alexi's Day

Saint Alexi's Day is a celebration performed by the locals paying tribute to Saint Alexi, a holy man gifted with powers of water, who was converted near the village. Alexi, following his conversion, spent his remaining life in the hills, praying and fasting. Once a year, the villagers celebrate his life through offerings at the temple, and through a reenactment of his Ascension. It is during this ceremony that Pascali feels he is blamed for the accidental beheading of the wax Alexi statue.

## Bayram Sacrifice

A Muslim tradition, the sacrifice of hundreds of sheep is performed in tribute to the gods. Turks around the island purchase new knives and sacrifice one of their sheep in exchange for the gods' favors. Immediately prior to the festival, the sounds of hundreds of sheep are clear through the air.

## Aniseed Brandy

Aniseed brandy is a drink on the island commonly served with olives, feta and scraps of anchovy. Pascali often chooses this drink to ensure food for the evening.

## Mannfeldt

A German armament firm, Mannfeldt is interested in the ruin lands for their underground deposits of aluminum.

## Terra Rossa

Terra Rossa is a phrase used within a German letter from Mannfeldt, pertaining to bauxite, a clay like substance containing aluminum. This material is in large supply under the grounds of the ruins.



## **Pendelic Marble Statue**

From the Hellenistic period of the early third century, the pale, honey colored statue is the size of a small fist, made from Pendelic marble. Brought by Bowles to the island, this statue, in the shape of a woman's head, is used as a prop to entice Izzet and Pasha to buy back the ruin land lease.

## **Metal Circlet**

Another of Bowles' props, a metal circlet, also from the Hellenistic period, is of gold with turquoise stones.

## **Bronze Statue**

Life size, the bronze statue of a young boy is embedded in the clay of the ruin site. The stance and position of the body suggest a hesitant tension. Believed to be part of a collection from the Attalid period, the statue has remained hidden for nearly two thousand years. Bowles finds the statue accidentally, and deceives Pasha and Izzet, using Pascali, so that he may extort money from them while excavating the statue.



# Themes

## Violence

One of the main themes within the novel is the concept of violence. Throughout the entire novel, the characters either participate directly in or expect violence. The rebels on the island, accepting guns from Athens, expect to overthrow Pasha as the citizens of the entire Ottoman Empire plan the same for the Sultan in Constantinople. Bowles uses violence as a constant partner in his deceit of Pasha and Izzet, as well as in his use of Pascali. The religious ceremonies described on the island also revolve around violence, as sheep are slaughtered in exchange for religious blessing. Izzet and Pasha, as well as the Sultan and the rest of the Ottoman Administration, use violence as a weapon against the people as displays of their power.

Pascali's descriptions, symbolism, and use of metaphors throughout the novel often speak of this violence. In his comments to the Sultan, Pascali states that the world is tired of peace, and that humans strive for imbalance and violence. He describes many of the islanders as "waiting for something to break the glass" of immobility, as tensions between religion, race, and creed force paranoia and distrust. Throughout the novel these concepts are continuously presented, predicting the final violent outcome, that of the death of nine individuals. Clearly, the violent nature of man is a prominent theme.

## Deception / Manipulation of Reality and Illusion

Occurring often in combination with the theme of violence is the concept of deception. Often described as a subtle manipulation of reality and illusion, the deception within the novel are not entirely lies, but often merely stretches of truth. Pascali himself often uses this method when reporting to the Sultan, writing of events that occurred, but writing their details untruthfully. Bowles uses this method of deception as a constant partner to his schemes, blending the truth of his archeological knowledge with the illusion of artifacts within the sites he is excavating. In this manner, his deception is far less obvious than outright lies, and his sincerity in tone is genuine, furthering the illusion. Pasha and Izzet use deception to obtain money from Bowles, knowing the land is no longer in their possession. However, again, by blending the reality of previous ownership with the illusion of continued ownership, the men are, at first, in no danger of exposure.

However, this blending of reality and illusion is often the cause of destruction of the characters in the novel. Bowles is killed as a result of his lies, and Pasha and Izzet are left with nothing as a result of their deceptions. Pascali, deceiving the Sultan and Bowles, as well as himself, is in the end also left with nothing but paranoia and a conviction that his death is eminent. It is clear, through Pascali's metaphors and symbolism, that the text is meant to convey the idea that this manipulation of reality and illusion, while highly effective, can only lead to destruction and decay.





## Morality

A major theme within the novel, the morality of the characters is in constant question throughout the story. Often, the original impression of a character, often obtained through conversations, is completely betrayed by their actual actions. Bowles, for example, presents himself throughout the first half of the story as a highly moral character, convinced of the need to protect others in sacrifice of self-interests. Yet through his actions, Bowles shows clearly that he has no regard for anyone other than himself. At the same time, Bowles also shows his actions to be honestly believed by himself as moral, in that they are designed to teach others the errors of their viewpoints. Lydia, too, portrays herself as a moral character, but is shown to act in ways that betray this sense of moral highness, as she pays for the illegal operations of Bowles.

Conversely, Pascali himself claims to be immoral, by pure nature of his employment as an informant. However, throughout the story, Pascali acts in moral ways, such as by turning in Bowles and refusing the blood money from Gesing for Bowles' death. Often, these moral actions are simply byproducts of his own revenge and greed, but the result is moralistic, nonetheless. Gesing, too, presents his beliefs as those of self-interest, rather than morality. However, by warning Pascali and by his efforts to legally arrange a deal between Pasha and the mining companies, Gesing clearly shows a sense of moral character.

## Duality of Man

While obscure, the theme of the duality of man is common within the novel. Humankind is often portrayed simultaneously as violent and immobile, patient and driven, moral and deceitful, and other seemingly impossibly combined ethical principles. Yet as Pascali points out, the nature of man is to adapt to surroundings, and in each situation, man is able to change the direction of their emotional components to become that which they despised.

Throughout the novel, many characters play roles of seemingly opposite demands. Gesing acts not only as a friend to Pascali and Bowles, but as a go-between for Pasha and German forces. Pascali himself acts as an informant, but also assists Bowles in deceiving the government for which he informs. Bowles appears to be self-interested only, yet pays Pascali as promised, and shows concern for his well-being. Through these characters, it is clear that man is capable of holding two completely opposite ideas, and acting on them appropriately.

## Politics / Rebellion

Taking place during the time of the fall of the Ottoman Empire, this novel is thus filled with discussions of politics and rebellion, both in terms of governmental politics, and personal rebellion. First, Pascali discusses frequently the situation in Constantinople as the Sultan's empire continues to turn against him. Rebels in the north of the Empire, and



even rebels on the island, threaten the political stability of the multi-cultural state. With tensions high, numerous characters show an open contempt for the Empire, and its corrupt leaders. Additionally, the corruption of those leaders and of their subordinates is clearly continuing to increase rapidly.

This rebellion and corruption sets the tone for the personal rebellion of the characters within this situation of political unrest. Pascali mentions his wish to break free of the island and of the Sultan's seemingly indifferent opinion of him. Lydia, Pascali supposes, wanted to break free of her life, and thus participated in an act of treason in an effort to obtain that freedom. Even Bowles, whose life is a continuous stream of illegal activities, shows this tendency as he describes his previous life as an accountant. In these characters, a sense of rebellion against the normalcy of existence results in the eventual decline of the Empire itself.

## **Love / Jealousy / Greed**

While varied in emotional components, these three themes are apparent in nearly all actions of the characters within the story, often in combination with one another. Further, this combination, in association with violence and rebellion, is often the true cause of the characters eventual downfall. Lydia's love for Bowles causes immense jealousy in Pascali, and this jealousy turns to deceit as Pascali betrays him. The love of money and of architecture in Bowles leads to his greed, and this greed eventually leads to his death. Pasha and Izzet, in their love for power and money, are also led to sell a lease of land that does not belong to them, showing immense greed. This greed also allows them to be fooled by Bowles' seemingly genuine description of the artifacts in the ruins, which is only possible due to his love of facts and science. Clearly, when combined, these facets of human emotion are powerful forces that can easily lead to the demise of individuals.



# Style

## Point of View

This novel is told from the viewpoint of Basil Pascali using a first person point of view, told uniquely through the writing of a report to his Excellency, the Sultan. Pascali's narration is filled with metaphors and symbolic descriptions of the world around him, but often has a sense of dishonesty. Pascali himself admits that his entire narrative may be fictional, in an attempt to find solace in the fall of the Empire. Often biased in opinion and scattered in thought, Pascali's narrative is effective, in that it clearly portrays his character as a confused, lonely informant, bitter with the political unrest of the period and desperately seeking acceptance. Further, his information is often highly detailed, as an informant's information would be, which allows the reader to imagine the world in which Pascali is immersed. Further, this first person narrative, told by an informant, allows necessary historical information to be introduced into the plot without seeming forced or deliberate. This wide focus, necessary in a novel with so many characters and twists of theme, is only possible through the first person narrative of a man, whose employment revolves around carefully detailed descriptions of events.

## Setting

The story takes place entirely on an unnamed island somewhere within a Greek sea in 1908, during the fall of the Ottoman Empire. Itself a symbol of the Empire, the island is rich with various cultures, where residents speak fluent Greek, Turkish, German, French, and English. Further, this variety of cultures produces rich religious practices and traditions. Like the Empire, the islanders also feel the tension of so much diversity, and of the political unrest within their own community, as well as within the Empire. The historical significance of this setting is additional vital, in that much of the story revolves around archeological ruins of Greek construction. This natural setting for a novel of betrayal and deception gives the story a feel of authenticity.

## Language and Meaning

The novel, while written in English, introduces phrasing from numerous other languages, forcing the reader to interpret meaning based on context alone. This style, while difficult to comprehend at times, provides an authentic feel to the story, as the characters include individuals of Turkish, Jewish, French, German, American, Italian, Armenian, and English descent. With such a variety of cultures represented, the use of other languages to convey honesty and strong convictions is vital to the storyline. Further, since written as a report to the Sultan, the text is presented in a somewhat non-chronologic order that can be confusing, but is again necessary to convey the narrator's often confused state of mind. Flashbacks are common, as are plot introductions far in

advance to the storyline that explains them. Pascali writes often in symbolism and metaphors, conveying a sense of humanity in his narration.

## Structure

The novel, 192 pages in length, is divided into sections through spacing between sections, and changes of font size for the first letter of each new section, which are unequal in length. While each section contains numerous situations, and is often told out of order, the structure allows the reader to become engrossed in the chaotic setting of the story. While difficult at first, this structure allows the novel to flow consistently with the storyline of intrigue, betrayal, and deceit.

The story covers a period of approximately three weeks in July of 1908. This short time period allows the narrator to explain the essential flow of events with immense detail. Each scene is carefully described in an effort to clearly show readers the scene Pascali finds himself in, and this is only possible by focusing on a short time frame.



## Quotes

"This time, at least, I have something important to begin with. (Important to me, I mean, Excellency: my life and death are equally insignificant in your eyes. You view me as I view the small fly at present entangled in the hairs on the back of my left hand.) I mean the arrival of the Englishman. Important because he came today, because with his arrival came a glimpse of my death; because I felt then some linking of our destinies." (Basil Pascali, Section 1, page 10.)

"That is the big difference between our two countries," Mister Bowles said. "Our policy, British policy, is shaped by ideals. We protested at the Armenian massacres for instance. We lost trade as a result, of course. Germany said nothing. In fact, at the height of the atrocities, your Kaiser sent the Sultan an intimate birthday present, a signed photograph of himself." (Anthony Bowles, Section 2, page 41.)

"All the rapes and mutilations and multilingual agonies of your possessions, Excellency. Together with the gratification they afford to the inflictors. Accents of pain and brutal jubilation, mingling and arising in one great vaporous exhalation. The world steams with it. In Herr Gesing's discourse the wolf lies down with the sheep: Nietzsche red in tooth and claw, bedded with gentle Spinoza. Passing discord, ultimate harmony." (Basil Pascali, Section 2, page 42.)

"Can you not see the steam Excellency, can you not see it from the windows of your palace? Perhaps not, perhaps you cannot see through your windows...The steam condenses with blood." (Basil Pascali, Section 2, page 42.)

"This unity can only be preserved by our remaining immobile. Avoid sudden gestures, Excellency. Avoid detonations. Avoid radical reform. There are certain phases in the progress of decay which can become interminable. We are living through one such. They have called us the Sick men of Europe, but invalids can outlive their squabbling heirs. Let us aim at protracted moribundity." (Basil Pascali, Section 3, page 50.)

"Some faint sense of discrepancy hangs over Mister Bowles, some failure in correspondence. Informers develop a fine sense for such things. When he asked me about Mahmoud Pasha, he did not seem interested greatly in my reply. It is true that there is a certain habit of nonchalance about him. Perhaps it was no more than that. And yet, I had the feeling I was confirming things for him rather than giving him information." (Basil Pascali, Section 4, page 56.)

"From what she tells me, almost everyone in Constantinople is a spy now. She said you are no longer seen in public, that you remain always immured in your palace of Yildiz, that even for Friday prayers you do not show your face to the people, but go to the mosque in a closed carriage. The story goes that you keep a revolver in every room for fear of attempts on your life, that you shot and killed one of your gardeners whom you met by chance in the grounds, mistaking him for an assassin. It is said you live in hourly fear, Excellency. How strange if this were true. The Commander of the Faithful, God's



Vice Regent on Earth-subject to the same sweating intimations of dissolution as this, your humble informer..." (Basil Pascali, Section 6, page 62.)

"You do not heighten reality by idealizing it, Lydia, if that is what you mean. And I suspect it is. It is idealization that does violence, not experiment, because it consumes its subject. It is dangerous in all departments. In love, in art, in politics. Conscious distortion is better." (Basil Pascali, Section 6, page 70.)

"Harmony depends on a balance of forces. I must accept this, must put away my sick doubts, my longing to sabotage the scales. Pythagoras stressed it, everyone has subsequently admitted it. By while harmony may characterize the universe as a whole, as a self regulating principle, in human affairs we must do our own regulating." (Basil Pascali, Section 7, page 75.)

"I like everything to be clear and aboveboard, you know," Mister Bowles said when I gave him the papers.

"I, on the other hand," I said politely, "prefer a certain degree of fruitful murk...I do not think human beings can live for very long above the board." I said. "The light would shrivel them up."

Mister Bowles laughed at this, an explosive sound. He was smoking a thin cheroot, but did not offer me one. "Everything strives for the light," he said. "Everything."

"Possibly," I said. "But striving for light is the natural result of normally preferring darkness." (Conversation between Anthony Bowles and Basil Pascali, Section 7, page 82.)

"The irrational isn't outside somewhere, waiting to flood in," Doctor Hogan said. "You are doing the same thing as out friend here, creating abstractions."

"That is true," Monsieur Chaudan said, inclining his head politely. "It is not separated. The rational and the irrational, *ils habitant le meme corps*."

"The same body," Doctor Hogan said. "That is somehow a frightening idea. Like running from a demon to your own safe room and locking the door, and finding the demon locked in with you." (Conversation between Lydia, Bowles, Pascali, Chaudan, and Hogan, Section 7, page 88.)

"Think of the beauty of the idea, Excellency. Everything he has done, everything he has said, has been essential to his effect. No gesture has been superfluous. No doubt afar off he got wind of things here, a whiff of the pickings, so to speak. He must have arrived with the project already formed in his mind-with some room for improvisation, of course. Never was there wolf in better tailored sheep's clothing. Touch by touch he created himself for is, allowed is to create him, an image of forthrightness and simple decency. The disapproval with which he greeted my chatter about my poor mother, the crashing rectitude of the sentiments he expressed to Herr Gesing about morality in politics, his ethical approach to painting-all part of his design." (Basil Pascali, Section 9, page 118.)



"I saw several things as I clambered up out of the hollow. Mister Bowles must have had messianic learnings for a long time-perhaps even in those early days, in the insurance office. Now he has come to believe himself sent by a higher power. The delicate balance between zeal and financial gain which has preserved him hitherto, kept him apparently sane among the world of men, an accomplished trickster, has been broken. Whatever *diamond* led him down there in the first place was conducting him straight to maina, to the excess in his own nature which was already there. He went mad in that hollow, Excellency." (Basil Pascali, Section 16, page 176.)

"Standing on the beach, among the *bric-a-brac* of ages, it is strange to acknowledge how infinitely small have been the gradations of change since he arrived on the island and my report began. Minute changes in the constitution of the sea, adjustments the wind might have made to the grasses, fading of things brought about by the sun in that time. Frightening, this discrepancy, wastage of persons and hopes, blankness of endurance in things." (Basil Pascali, Section 17, page 191.)

"I shall bring this to a close, go for a walk along the shore, study the indifference of things. We cannot retaliate on indifference by assessing truth, only by casting doubt. Maybe none of this actually happened. Like the fly, the fly on my wrist, remember? Lord of the world. Shadow of God on Earth. God bring you increase." (Basil Pascali, Section 17, page 192.)



## Topics for Discussion

Often, throughout the novel, Pascali compares himself to Bowles, stating that they are similar in character. Do you think this is true? What do these characters have in common? What are their primary differences?

Pascali states near the end of the novel that Lydia is the true victim in this situation, since she had nothing to gain through her actions except for the love of Bowles. Do you believe this was Lydia's only motive for her illegal activities? Why or why not?

Throughout the novel, Pascali seems to be both in awe of the Sultan and loyal to him, yet also bitter towards him for his indifference and lack of support for his informant. Do you believe such a contrast of emotion is possible? What does your conclusion imply about the duality of humankind?

Violence is a common theme throughout the novel. Using examples from the text, show how violence contributed to the demise of Bowles, Lydia and Pascali.

Pascali mentions that he believes Bowles to be insane, caused by his strong belief that his mission to show others their mistakes is one given by a higher power. Do you agree with Pascali's opinion? Why or why not?

Throughout the novel, Pascali indicates a belief that the islanders know of his activities as an informant, and thus, ignore him and halt their associations with him. Yet other characters in the novel appear to see the situation differently, and indicate they see Pascali as ignoring them. Using examples from the text, explain which viewpoint is correct.

Using examples from the text, show how the island is a symbolic representation of the Ottoman Empire.

Do you believe Pascali is responsible for the deaths of the nine men and women at the ruin site? Why or why not?