

Valiant Gentlemen Study Guide

Valiant Gentlemen by Sabina Murray

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Contents

Valiant Gentlemen Study Guide.....	1
Contents.....	2
Plot Summary.....	3
Part 1: Chapters 1 - 4.....	6
Part 1: Chapters 5 - 8.....	15
Part 2: Chapters 1 - 4.....	23
Part 2: Chapters 5 - 8.....	30
Part 2: Chapters 9 - 12.....	37
Part 2: Chapters 13 – 16.....	42
Part 3: Chapters 1 – 4.....	49
Part 3: Chapters 5 – 9.....	55
Part 3: Chapters 10 – 14.....	61
Characters.....	68
Symbols and Symbolism.....	73
Settings.....	76
Themes and Motifs.....	78
Styles.....	83
Quotes.....	84



Plot Summary

Valiant Gentlemen, by Sabina Murray, is historical fiction. It tells the story of real-life historical figures Roger Casement, an Irishman and political activist, and Herbert Ward, an Englishman and artist. The men have a friendship that spans 30 years, but it is ultimately torn apart when Casement is tried for treason.

The novel begins when Casement and Ward are in the Congo arranging porters for an expedition. Henry Morton Stanley arrives and Ward decides to join his Emin Pasha Relief Expedition against the recommendation of Casement who believes Stanley is a charlatan.

Casement begins working for missionaries when he decides that he does not want to be a part of the mistreatment of the natives.

Ward gets involved in a scandal when Stanley's expedition goes horribly wrong. Because of the contract he signed, Ward is unable to defend himself, so his reputation is ruined. Casement suggests that he write a book about his life in the Congo and go on a lecture circuit to promote the book.

While on a ship bound for America to begin his lecture circuit, Ward meets Sarita Sanford, a wealthy heiress. Casement comes to see Ward speak in America and has his first homosexual experience. He feels guilty and dirty afterward.

Sarita and Ward get married. Sarita gets pregnant soon afterward.

Casement returns to the Congo and meets Joseph Conrad, to whom he gives advice before Conrad sets out to explore. Casement's hired native boy, Mbatchi, is nearly kidnapped. Casement believes the men were going to enslave Mbatchi.

Sarita's family loses their fortune and Ward worries about how he will support his wife and child. He continues on the lecture circuit. Sarita has a baby girl, whom they name Sarita Enriqueta, but call Cricket.

Casement visits his cousin Gee and sister Nina. Nina takes them to see Stanley lecture. Casement visits Ward and meets baby Cricket. Later, he catches a boy who snatches a purse from an older woman, then he goes to a Turkish bathhouse.

Ward begins painting at a studio. Sarita models her feet for one of the artists and feels less confined in her marriage.

Casement returns to Africa. There is a flood while he is travelling with a caravan and he saves a man from drowning. Then he attends a party with the MacDonalds where he and other Europeans talk about the Hut Tax and the moral code of the natives.



Ward and Sarita, who now have three children, go on a boating vacation. Ward receives a telegram from Harmsworth asking him to travel with a polar expedition to write an article for his newspaper about it.

Sarita's father regains his fortune.

Casement has surgery and recovers at Ward's house. The two of them get drunk and Casement helps Ward get ready for bed. Ward falls backward into Casement and they fall to the floor where Ward passes out in Casement's arms. Casement wakes in his own bed in the morning. The next night while staying at Ward's house, he hears footsteps outside his room and thinks someone enters during the night. Sarita tells him it could not have been one of the children.

The Boer War starts in Africa. Casement sits in a tearoom with Miss Kingsley, a fellow explorer, and a soothsayer tells him he will die at the age of 52. Casement is sent to Brussels to talk to King Leopold about export taxes. He tries to convince Leopold to end slavery in Africa.

Ward starts sculpting. Casement visits and tells Ward he is writing a report about the brutal conditions in Africa. Ward worries that Casement may get himself into trouble with powerful people. Casement returns to Africa and begins gathering stories of the atrocities committed there.

Casement travels to Ireland to reconnect with his homeland and the Irish people. He is out of money and writes to Ward asking for money. After some time, Ward sends the money. Casement spends time with Biggers, who teaches Irish youth about Irish history, and Alice Green, who is an activist.

Ward and his sons go to watch an airplane experiment with Harmsworth. Charlie becomes interested in flying.

Casement visits the Wards again and Sarita is glad to have him there because Ward was depressed after their falling out over money. Sarita had finally convinced Ward to send Casement money. Ward is increasingly worried about Casement's involvement in politics.

Casement leaves for the Amazon where he gathers information about the treatment of the natives there. He believes the conditions there are actually worse.

Casement grows more involved in Irish politics. There is an impending war with Germany and Casement thinks the Germans may be the answer to liberating Ireland from English rule. He helps raise funds to purchase guns from Germany.

War breaks out. Casement plans to arm Irish prisoners of war with German guns to form an Irish Brigade. The Wards flee from their home in France when the Germans invade. Charlie becomes a soldier. Ward eventually joins the ambulance corps, but returns home after injuring his knee and discovering that his heart is so weak that he cannot have knee surgery. Herbie becomes a pilot in the RAF.



Casement visits Irish prisoners held in German prison camps. A prisoner tells him that they will not fight against the English because they have fought beside them. He also tells Casement that if Casement returns, the Germans will kill them all. Casement is placed under investigation for his involvement with the Germans. Ward is questioned by the Foreign Office about his friendship with Casement.

Casement is captured and tried for treason. He is found guilty and is hanged. Sarita asks Ward why he did not visit Casement in prison or at least write to him. Ward answers that he could not and Sarita calls him a coward. Ward tries to convince her he is not a coward by travelling to the Far East. His heart is weak and he dies.



Part 1: Chapters 1 - 4

Summary

Valiant Gentlemen, by Sabina Murray, is a work of historical fiction based on the lives and relationship of Roger Casement and Herbert Ward, and his wife Sarita Sanford, an Argentinian-American Heiress. The story follows the friendship between Casement and Ward and explores the themes of identity, the bonds that form through friendships, and what it means to be valiant.

Part One, Chapter I: Matadi begins in September of 1886. Ward and Casement debate where and how they first met. They work for the Sanford Exploring Expedition and are in the Congo where they procure porters to carry loads through areas without means of transportation. Ward travels with a young boy, Mbatchi, whom he has hired to carry his personal items. They are currently gathering porters to carry pieces of a steamer called the Florida to Stanley Pool.

When they reach the Bakongo village where they hope to find porters, it is deserted. They suspect Arab slavers have raided the village. There is nothing left there but a single goat. Mbatchi addresses Casement as “Mayala Swami,” which means ladies’ man, and asks if he can keep the goat. Ward’s nickname is “Mayala Mbemba,” which means “wings of an eagle” because he once walked 40 miles in a single day.

Two weeks later Casement and Ward have gathered all the necessary people. Casement asks if Ward got some bullocks to carry the heavier pieces, but Ward says they will not be getting any animals and must find one hundred porters to do the lifting instead. An Arab named Tippo Tib is supplying the porters. Casement objects because Tippo Tib is a slave trader, but they are powerless to change the situation.

Chapter II: The Florida begins in March of 1887. A messenger tells Ward that they are in a peaceful area. Ward shows him his sketchbook and the messenger tells him there are beautiful women in the next village. Ward says his art is not “confined to what is beautiful” (17).

One of the porters has injured his foot. Casement tells the man to go home and he will receive payment for his work. Ward reminds him that they are not supposed to give partial payment.

Casement asks about the messenger and Ward tells him that Troup wanted to know if they had a part for the boiler assembly. Ward says the wire is missing. The wire was supposed to be delivered by some of the porters supplied by Tippo Tib.

Casement works on some poetry he is writing. He reflects that his poetry is all Irish history while Ward’s art is all about Africa.



Ward returns from elephant hunting and asks what is for dinner. Ward shows Casement a picture he sketched of the dead elephant.

Ward and Casement sit down for dinner. Ward asks Casement if he has read *Through the Dark Continent* by Stanley. Casement says he has. Ward wonders why Stanley's experience was considered an adventure when they do pretty much the same thing since they also walk around Africa all day. They hear some of the porters singing. Casement asks Ward if he is homesick. Ward says he hates England and England hates him, but he still does not like the Congo Free State. Casement and Ward sing songs from England and Ireland.

The next day Ward is restless. He had been planning to return to England before signing on for the current job. He had planned to find a career and a woman. Ward makes more than Casement, but Casement likes having Ward around, so he does not mind.

Casement asks to see Ward's latest sketches. He sees a sketch of a woman wearing a necklace made with brass wire. Casement knows he will have to send men out to collect as much of the wire as they can. He is not surprised because he knows that Tippo Tib is corrupt.

Ward leaves and does not return that evening. Casement wakes in the middle of the night to Mbatchi's voice. Mbatchi tells him that Ward is with Stanley. He is in the region to save another man. Mbatchi says that Ward wants them to go on without him and he will catch up in the afternoon.

Casement thinks about what he knows of Henry Morton Stanley. He knows the man is a charlatan and that he is famous for saving David Livingstone. Stanley now plans to save Emin Pasha. Casement thinks the whole thing is a scripted stunt.

Ward wants to go with Stanley. Casement says that Ward obviously has no idea what Stanley is up to. Casement suspects Stanley's men plan to commandeer the Florida once it has reached Stanley Pool. Casement then asks Ward what he knows of Emin Pasha. Ward says he is a good man and that he is in southern Sudan. He says that King Leopold wants to be involved in the expedition, so Stanley is starting in the Congo to get porters and supplies. Casement says that King Leopold just wants to know if there is something in the area worth claiming.

Ward and Casement continue trekking through the Congo with the porters. A cart carrying a large part becomes stuck on a boulder and breaks an axle. Ward agrees to go to Matadi and get another axle. He tells Mbatchi to stay with Casement.

That night Casement is miserable because of Ward leaving, but knows it is for the best because he knows he feels more than friendship for Ward. Mbatchi comes into Casement's tent and asks to sleep there because he usually slept in Ward's tent. Casement allows him to stay. Mbatchi asks what he will do now that Ward is gone. Casement agrees to let the boy work for him.



Chapter III: Yambuya begins in June of 1887. Ward has been with Stanley's expedition for three months. He can see that Stanley is in no hurry to rescue Emin Pasha and that he has been made a fool of. He is currently waiting in Yambuya with four other officers while more porters are gathered.

One of the officers, James Jameson, enters and offers to find Ward a meal. They talk about the other men, Troup and Bonny, who are also in Yambuya. Jameson says that Bartellot is crazy. Jameson asks to see Ward's sketchbook since he also draws. Ward says it will be nice to have another artist around, but Jameson says that he is not an artist and that "drawing is a gentleman's pursuit" unless one plans to do it for a living (36). They go on to discuss Jameson's interest in insects and birds for taxidermy.

Casement had warned Ward that he would be treated as second class because he was not from the pool of gentleman in London that Stanley was recruiting men from. He had also pointed out that Ward's contract with Stanly prohibits Ward from sending anything to the press for some time after the expedition, so he has no way of defending himself if something goes wrong.

Ward helps Jameson prepare a bird for mounting. As he does, he thinks about having left home at the age of 15. His father had laughed at his goal of becoming an artist. He has never considered himself a gentleman and does not want to be one. He felt suffocated in London.

Bartellot calls Ward and Jameson to his tent. He tells them that Tippo Tib sent 400 porters, but almost all of them have been lost. Ward says that Tippo Tib is lying. Bartellot defends Tippo Tib and says that it is the Manyema that are lying because "the black man lies" (40). Bartellot orders Ward and Jameson to go to Tippo Tib and tell him to send the porters again.

Ward and Jameson set off with an escort made up of Arabs and natives. The villages they encounter are abandoned because the natives are trying to avoid the Arab slavers. Ward tells Jameson about the natives he has encountered and about cannibals. Jameson suggests he write a book about his adventures and call it *Five Years Among the Congo Cannibals*.

They reach a deserted village and a native approaches. Ward determines that the man is a cannibal by the necklace he is wearing, which has human bones on it. They decide to go to his village anyway to see if he has more food for them. They believe they will not be harmed because they are white men who are with Stanley.

Ward senses a change in Jameson and sees himself slipping into corruption as well.

The next day they reach Tippo Tib's camp. Later, Jameson says that some of the rifles have been stolen and he is going after them. He tells Ward to go back to Yambuya.

Ward heads back, but he is ill. Four days later he reaches Yambuya and collapses. Ward spends the next five weeks ill with a fever. Jameson stays with him. He shows Ward sketches of a girl being cannibalized. She was purchased for six handkerchiefs,



which Jameson supplied. Ward knows that Jameson does not understand that the black man thinks the white man is less human.

Christmas and New Year's Day pass. Weeks later Ward wakes from a drunken stupor to find a woman crouching in the corner of his hut. He remembers having traded his boots for the woman. He tells Jameson he has to send her back, but Jameson says her village has been burned, so Ward cannot send her back.

All of the officers have purchased women. Ward allows his woman to move about freely while Bonny and Troup keep their women locked up. Ward asks his concubine's name, but never uses it. He wonders if by playing the role of a captured woman she believes she can go back to herself when he is gone. Ward also wonders if he will be able to do the same when he leaves Yambuya.

Chapter IV: Along the Congo begins in February of 1888. Casement sits waiting for his friend Edward Glave to finish working with the daily figures. Glave speaks the local languages and is an avid hunter. Casement is about to lose his job with the Sanford Expedition. Casement says that he is not well liked because he is "too lenient with the natives" (52). Glave says that Casement has a reputation for not respecting authority.

Glave asks if Casement knows anyone on the Relief Expedition. He says he knows Ward and Jephson. Glave says that rumor has it that Stanley is trying to take Emin Pasha's ivory and that Tippu Tib is trying to take Stanley's weapons. He also says that he has heard that one of the officers bought a girl just to see her be eaten and that another traded his boots for a girl.

Casement meets Reverend Slade, a missionary, and asks to work for him. Casement says he wants to work for Slade because the Baptist Church cares for the natives and he has seen them treated terribly. Slade gives him a job.

Casement is in charge of moving some inventory upriver. Casement and Patrick, a native, set out for Stanley Pool along with porters carrying baskets. They pass porters who are chained together and Casement thinks about how much he has changed.

Casement and Patrick reach Stanley Pool and Casement falls asleep. Patrick wakes him and tells him there are some men trying to take their porters to carry ivory. Casement tells Patrick to take their men and go. They escape while the other men are busy arranging his loads.

Back at the mission, Casement is bored and does not have much to do. He is helping to construct a building. As he talks to Patrick about the work, Ward steps out of the jungle.

Ward and Casement share a meal and talk. Ward tells Casement that he has seen Glave and that Glave is going to America. Casement asks what Ward has been up to. Ward says he left Yambuya in March. Ward knows that Stanley is on the verge of a catastrophe. Emin Pasha did not want to be rescued and Stanley was looking for someone to blame. Ward says that he is now going to sell off what is left of the



expedition. He's been instructed to take the personal items back to England and to get Casement to help. Casement agrees to go with Ward.

Casement finds out that there is a ship leaving for London soon and informs Ward. Ward sees that he has a newspaper and asks to read it. Casement tries to dodge the fact that Stanley is slandering Ward. Ward knows he will be ruined by Stanley. Casement encourages him to write his own account of the expedition, but Ward says he cannot because of the contract. Casement tells him he can write a book about his own five years in Africa. He also says that Ward can lecture in England and America.

Analysis

Valiant Gentlemen falls into the genre of a historical fiction, which means it takes elements from history to tell a fictional story set in the past. In this case, the author develops the story of Herbert Ward and Roger Casement using historical facts about these real men to imagine the story of their friendship and how Casement's radical Irish politics affected their relationship.

Murray's use of the title Valiant Gentlemen is a nod to Ward's wife Sarita Sanford Ward's book about her husband titled A Valiant Gentleman. Murray states in the acknowledgements that Sarita's book was one of her inspirations for crafting this historical fiction.

Murray uses historical events and figures from the time to enhance the realism of the book. She introduces Stanley, a famous author whom Casement and Ward did have contact with in their lifetimes. Murray cleverly reminds readers who Stanley is by indicating that he is the man who found Dr. Livingstone and uses the phrase "Livingstone, I presume," with which many readers will be familiar (26). Stanley is a controversial figure since some believe his treatment of the Congolese was racist and cruel. Murray uses this controversy to paint Stanley as a charlatan who embroils Ward in a scandal in order to draw attention away from his own dubious acts.

Herbert Ward, as a historical figure, was an Englishman who was known for being a sculptor, artist, explorer, and author. In Valiant Gentlemen, Murray introduces Ward in 1886 when he is 23-years-old. His character is portrayed as an impulsive and adventurous young man who is constantly sketching. Later in the book, Murray explains that Ward had always wanted to be an artist, but his father had laughed at his ambitions. He is also deterred by Jameson who tells him that art is a pursuit for gentlemen unless Ward plans to make it his career. This leads Ward to use art only as a hobby for a good portion of his life. This shows that Ward is a man who is easily influenced by the opinions of others. This will prove to be an issue that affects his friendship with Casement as the book draws to a close. The author introduces this trait in Ward from the beginning of the book and builds on it so that the eventual conclusion follows logically.



Murray shows Ward's impetuous nature through his decision to leave the Sanford Exploring Expedition and join Stanley's Emin Pasha rescue. Ward knows almost nothing about Stanley except that he is an author of some renown since his book is widely known and read, yet he rashly decides to follow the man despite the fact that Casement tries to convince him that he should not. The decision turns out to be disastrous for Ward when the Emin Pasha expedition goes horribly awry and leaves Ward the subject of a scandal. Casement, it would seem, is the more level-headed of the two men when the book begins.

Ward is also a man who is not terribly observant. This is ironic since Ward is also an artist, a man who looks at the world around him for inspiration. However, Murray notes that even though he captures great detail in his artwork, he rarely sees the bigger picture. For example, Ward draws the necklace that a native woman wears without realizing it is made from wire stolen from the expedition. It is the more observant Casement who points out the necklace.

Ward is also an avid hunter. When he hears of a bull elephant that has been seen in the area, he can hardly contain himself and takes the first chance available to hunt the elephant. After killing the elephant, Ward again turns to his artistic talent to capture the moment. He tells Casement that he felt it was important to preserve the elephant in some way before it was cut up for meat. The author includes the conversation regarding the sketches of the dead elephant as a way of showing Ward's concern for recording and preserving his experiences in the Congo. However, it is Casement who will show concern for preserving the Congo itself.

Casement, as a historical figure, is known for being a diplomat, humanitarian activist, and poet. Murray writes his character as a sensitive man who perhaps cares too much for the people around him. His care for his family leads him to constantly be giving his money away, which often leaves him with nothing for himself. This is evident in this first section of the book when Murray includes a conversation between Casement and Ward in which Casement says he wants to travel with the expedition with the things reserved for gentlemen, like fine liquor and a big tent. His reason for this is not so much that he wants those luxuries, but that he hopes that if he is seen as a gentleman, he will be paid more.

Casement and Ward are portrayed as near opposites, which makes their friendship all the more interesting. Where Ward is brash and impetuous, Casement is a careful man who does not jump into situations without thinking them through. He seems to know that Stanley's expedition will lead Ward into disaster. Not only does he try to warn Ward about Stanley, he also shows concern for Ward having signed a contract that prohibits him from providing the press with information about the expedition. Ward seems to think nothing of this since he signs the contract, but Casement points out that Ward will be defenseless if something goes wrong. Casement is wise enough to realize that there is no need for the clause if Stanley is an honest man who truly is only planning to rescue Emin Pasha.



Casement shows more care for the people of the Congo than does Ward. For example, when Ward goes off to join Stanley's expedition, he gives little thought to Mbatchi and what will happen to him when his employer leaves. Casement takes the boy in even though he really has no need for his services. When Mbatchi has nowhere else to sleep, Casement allows him to sleep in his tent and even calms Mbatchi's fears about Tom the dog. Casement also shows concern for the porters they employ. When one is injured, he offers the man payment for the work he has done even though they are forbidden from making partial payments. When the stolen wire is discovered, Casement seeks a peaceful way to get it back and agrees to purchase unneeded manioc to avoid a dispute. Casement's concern for the Congolese eventually leads him to seek employment with the missionaries where his leniency with the natives will not be seen as a detriment.

The author reveals Casement's real feelings for Ward from the very first paragraph of the book even without revealing that Casement is homosexual. Instead, she uses a description of Ward told from Casement's perspective to show his feelings. Murray writes, "He's in a white shirt and the sleeves are rolled to the elbows, showing strong forearms darkened with exposure to the sun. The stance is perfect contrapposto, the hips angled, the right foot casually set forward" (8). Ward is described in a way that a lover might describe his love. The description is almost poetic, which is in keeping with Casement as a poet.

From the romantic opening, Murray shifts to a humorous tone, which is often the case when Ward and Casement are together. Ward tells Casement the description is ridiculous and obviously made up because "[he] wouldn't be standing in the sun without [his] hat" (8). The conversation then devolved into a playful argument about whether or not Casement would have been able to see Ward's arms from such an angle. Murray's use of sarcastic wit in conversations between Ward and Casement is reminiscent of Irish author Oscar Wilde, who was writing at the time in which this book is set. Another example of Murray's use of wit occurs when one of the porters injures his foot after stepping on a thorn. Murray writes, "'Shoes would solve some of this,' says Casement. 'We would need a lot of porters to bring shoes to this many porters. And those porters would also need shoes'" (17).

Murray's use of humor keeps the tone of the book light and adventurous at the start of the book. The tone is appropriate considering Ward and Casement are both young explorers who are excited to be in a foreign land. Murray will maintain this tone in the majority of Ward's encounters with Casement, which reflects how much the two men enjoy each other's company.

While Ward is apparently oblivious to the fact that Casement is attracted to men, the author suggests from the start that others may not be so unobservant. The natives have given Casement the nickname "Mayala Swami," which means "ladies man." While the nickname may be taken as meaning that Casement is a man who spends time with a lot of women, Ward points out that the nickname is ridiculous in that sense since Casement is too much of a gentleman. However, the author may be suggesting that the natives



see something in Casement and the nickname actually refers to his being a man who is like the ladies in the sense that he is attracted to men.

Both Ward and Casement undergo changes during their time in the Congo. Ward's experiences with Stanley and the subsequent scandal are the impetus for his change from an impulsive young man to a more serious man who, perhaps, realizes how important it is to maintain a good reputation. While Ward is in Yambuya, he feels himself slipping into corruption as the days wear on. He sees the impending corruption first in Jameson when he looks at the sketches that Jameson has made of a girl being cannibalized. When he wakes up one morning having purchased a native woman as a concubine, he immediately recognizes that he is becoming capable of corruption as well. He does try to return the woman, but when he cannot, he apparently continues to use her as a concubine despite his better judgement. This realization that he is capable of such behavior is undoubtedly a factor in Ward's change toward becoming a more thoughtful and serious man. Though Ward will not completely lose his sense of adventure, following the scandal he does become more cautious and never returns to the Congo.

Casement's change occurs as a result of the atrocities he sees committed against the Congolese. Villages are raided by Arabs looking to enslave the natives. He witnesses porters chained together like animals as they carry heavy loads through the jungle. The mistreatment he witnesses eventually leads Casement to advocate against slavery, leading to his career as a humanitarian. Casement also sees similarities between the way the people of the Congo are treated by the Belgians and the way the Irish are treated by the English, which later spurs his interest in Irish politics and activism.

Discussion Question 1

What is the relationship like between Ward and Casement? How are they alike? How are they different?

Discussion Question 2

What is Casement's attitude toward the natives of the Congo? What does this say about him as a person? How does he change after taking a job with the missionaries?

Discussion Question 3

Why does Ward decide to go with Stanley? Why does Casement caution him against going? What happens while Ward is working for Stanley? How might this affect Ward's life?

Vocabulary

sketch, compelling, navigable, reverie, bucolic, displaced, porter, swiveling, vigorous, emancipated, floggings, foliage



Part 1: Chapters 5 - 8

Summary

Part One, Chapter V: The Saale begins in October of 1889. Sarita Sanford is on a ship travelling from England to America. She remembers going on a trip into the countryside as a school girl and seeing a bull mating with a cow. For weeks she could not get the bull out of her mind and now she thinks of it again as she realizes she cannot marry Charles Brock-Innes.

Sarita is supposed to marry Brock-Innes as a way of elevating the status of her wealthy family and earn them an English peerage. Sarita remembers growing up poor and the humiliation of being white in Argentina, but having no money. She likes Brock-Innes well enough, but she had seen him coming out of a linen closet with her father's valet.

Sarita's maid, Paz, approaches her with a parasol. Paz enjoys reminding Sarita, who is 29, about gray hairs and expanding waistlines.

Ward and Glave are on the same ship, travelling in Second Class. Ward has been signed up for a nationwide tour to promote his upcoming book. Ward had begun writing while on his way with Casement from Africa to England. Casement enjoyed the journey because he had people he missed to get back to. Ward had no one to miss and knew his reputation was ruined.

Ward has a letter of introduction for Charles Sanford, whom he hopes can help him financially. He sees Sarita on the deck and awkwardly approaches her. He and Sarita talk for a bit and he tells her about his book and drawings. She asks to see his art.

Ward sits on his bunk and looks at his drawings, contemplating what to show Sarita. Glave tells him he cannot show her the drawings of naked Africans. Ward knows Sarita is out of his league and that he knows little about social manners.

Ward brings his satchel of art on deck where he finds Sarita waiting for him. She invites him to her family's rooms. When they arrive, the rooms are filled with art Sarita's father has purchased in London. Sarita says the rooms are crowded because there was not enough room in first-class storage. She had the maids unpack everything to give them something to do. Ward thinks of Msa who was always busy without him coming up with things for her to do.

Sarita takes Ward's letter to her father. She tells her father a bit about Ward. He can see that she likes Ward.

Ward has been thinking about Sarita. Their time together was awkward since Ward did not know how to manage the social niceties of the situation. He then thinks about how Paz is pretty and more like the women he is used to.



Ward goes up on deck thinking he might find Paz and that she will want him just so she can have “something over on her mistress” (88). When he gets on deck he finds Sarita there looking as though she has been crying. He is a little drunk and pulls Sarita to him.

Later, Glave and Ward are in their room. Sarita has invited Ward for dinner. Glave warns him that if he does not want to marry Sarita, he should end the relationship now. He tells Ward that he does not think he will be happy in a genteel lifestyle.

Sarita thinks about Ward and whether or not she wants to marry him. Her father has conditioned her not to marry for love, but for practical reasons. However, she no longer believes in money the way she used to. Ward offers her romance and a loss of innocence. She knows about the Emin Pasha Relief Expedition, but not Ward’s role in it. She believes that if the newspapers are against Ward, her father will be for him because he considers himself a freethinker.

When Ward enters the cabin for dinner, Sarita is surprised at the way he makes her feel. Her parents have invited Mrs. Plumly, a deaf elderly woman, and Mr. Smith, a man her father knows from business dealings, to round out the dinner party. During dinner the conversation turns to the work Ward has done in his life. Mrs. Sanford asks what the most unusual job he has ever was. He tells them he was a circus performer and walks on his hands to prove it.

After everyone has left, Sarita goes to talk to her father in his study. She asks her father what he thinks of Ward and he says he is not sure. He asks if she is sure. She says she knows that marrying Brock-Innes would be a mistake.

Ward returns to his room and says he thinks he may have asked Sarita to marry him because he said that he would like it if they did something together. When Glave asks if he is to be congratulated, he says he does not know. He thinks about the way Borneo called to him with its beauty, but nearly killed him in the end.

Chapter VI: The United States takes place in November of 1889. Ward and Glave are on a train heading to Boston where Ward will be giving a lecture. Glave tells Ward he has to ask for Sarita’s hand. Ward says he is not sure he is going to ask Sarita to marry him. To Ward, Sarita seems like a stuffed bird, colorful and stuck behind glass while imitating life.

When they reach Boston, Ward asks a man for help with his crates. He is Irish and refuses to help because Ward is English. He sends an American to help. Ward is nervous by all of the industry and civilization around him.

Casement is in New York waiting for Glave and Ward. Earlier in the day Casement had decided to go to a bookstore. He got lost and wandered around until he finally found the bookstore, which is closed. Now he is hungry and stands in front of a lunch cart. A well-dressed man sees him and walks over. He says that Casement looks confused. Casement says he is just wondering about the food. The man, who introduces himself as Sam Butler, invites Casement to join him for dinner. Casement is a little leery, but decides to go.



The two have dinner together and talk about Casement's time in the Congo and many other things. He drinks several beers over dinner. Butler invites him to go to another place that he might find a little rough. Casement is intrigued and agrees to go.

Butler and Casement take a carriage to a dark, crowded establishment. Butler takes Casement over to the bar where Butler's friends Rourke and George are waiting. Rourke asks where Butler met Casement. Butler says he was at the lunch cart and looked confused. Rourke cautions Butler about making mistakes and getting killed. There is a woman dancing on the bar and she flips her skirt up to give the patrons a look.

The next day, Casement wakes up in his room. He remembers following Rourke to the bathrooms and then into the alleyway. He remembers Rourke kissing him and unbuttoning his trousers. A feeling of self-loathing washes over him. Then he remembers that the woman on the bar was a teenaged boy.

Sarita is at breakfast when her father walks in. He asks Sarita if Ward has talked to her because Ward has not talked to him. Sarita thinks about Ward having no prospects. Sarita tells her parents that Ward will be lecturing in New York soon and will have tickets waiting at the door for all of them. Mrs. Sanford asks who is going to go and get Ettie, Sarita's sister, who will be arriving soon. Sarita says she is and then thinks she needs to get married just so she can stop being a daughter who does everything.

Sarita goes to visit her friend Garnet. Garnet tells Sarita she is pregnant. Garnet asks about the romance Sarita had on the ship, which she has heard about through her maid who is friends with Paz.

Ward arrives in New York and goes to see Sarita. He sees her galloping along a path with a child. Sarita introduces him to her nephew Henry and then sends Henry off to play by himself. Ward tells Sarita she should marry him. Sarita avoids giving him an answer and they go up to the house to have coffee. Sarita tells him to go and talk to her father. She waits with Ettie while the men talk. Ettie tells her marriage is all about children and that she does not really care about her husband, which makes them a happy couple.

Chapter VII: Lecture Circuit begins in January of 1890. Casement, Glave, and Ward are on their way to San Francisco for another stop on Ward's lecture circuit. He feels betrayed by Ward's relationship with Sarita. Casement thinks about how the writing that Ward and Glave do about the Congo seems false because it is written for the public.

The train stops and Casement gets off to walk around. He goes to a farm to purchase some fresh milk and sees that they have bison in a pen. He buys milk and a pumpkin pie and returns to the train.

Casement sits with the Sanfords at Ward's lecture. Afterward, Sarita asks Casement if Ward "[does] the Congo justice" (128). Then, she notices that a man is watching Casement and asks if Casement knows him. Casement looks over and sees Mr. George. George is with a thin woman that Casement assumes is his wife.



Casement realizes that Sarita has been trying to win him over with her humor and intelligence. He finds this strange because she is so different from the women Ward has previously pursued. He wonders why she has decided to marry now.

Chapter VIII: Sark begins in May of 1890. Ward is trying to write, but he is distracted by Sarita being in the other room. They are on their honeymoon in Sark. Stanley has begun lecturing about the Rear Guard and implicates Ward often. Sarita has made him promise not to think about any of it while they are honeymooning.

Sarita enters the room and asks if he is done with the piece he is writing. Sarita asks him to go fishing with her. They gather up supplies for fishing and begin walking. As they walk, Sarita wonders if Garnet has had her baby yet. While Sarita fishes, Ward goes to explore a cave.

Later, Ward and Sarita go to pick up their mail. There is a letter from Hatton for Ward and a letter from Garnet's brother for Sarita. Sarita asks Ward what the letter from Hatton might be about. He does not want to read it because he knows it is about Stanley. Sarita waits to open her letter until after dinner. Knowing it is bad news, she asks Ward to read it for her. He does and learns that Garnet and the baby have both died. Sarita tells Ward she is pregnant. He is happy, but she worries she will also die.

Sarita goes for a walk by herself. Ward is concerned about her and follows where she cannot see him. When she sits down, Ward approaches her and sits with her. He asks when she knew she was pregnant and she claims she still is not sure. Ward knows she is sure, but is in denial.

Analysis

Murray introduces Sarita Sanford as a woman who is intelligent and well-educated. She has a close relationship with her father, who admires her clever mind and appreciates her ability to make decisions for herself. She is, by the standards of the time, rather old at 29 to still be unmarried.

Sarita has a practical attitude about marriage since her father raised her to look for the right kind of partner, unlike her sister Ettie. Ettie is described as having "married early—before she could marry well" suggesting that she has not fulfilled her duty as a daughter in making a good match (92). Sarita, on the other hand, has been taught to "Marry a rock. Don't expect love. Above all, do not be stupid" (92). Fortunately for Ward, Sarita has a romantic spirit. She is excited by the prospect of marrying an artist and explorer. As a woman who has been exposed to art, since her father is a collector, Sarita probably finds Ward's artistic nature romantic. She may also believe that his being an artist will make him easier for her father to accept as a potential husband because her father obviously admires artists.

Sarita also seems to like the idea that Ward is not a gentleman. He is an explorer who has lived outside of genteel society, so to Sarita he represents someone outside of her normal social circle, which she seems to find dull. Murray indicates that Sarita sees



more in Ward than the mere potential for a good match when she writes, “He has no manners at all, she thinks, although he is kind and gentle and she’s never put much stock in manners” (90).

Ward, on the other hand, does not appear to quite know what he wants from the relationship or even if he fits into a life like Sarita’s. As a result of spending so much time outside of genteel society, Ward has no idea how to act in a social situation. Though he initially approaches Sarita simply to give her a letter to deliver to her father, he is nervous and awkward. As he watches her, he wishes for his good friend Casement who would know how to talk to a woman. Later, when he attends dinner with Sarita’s parents, Ward again shows his social ineptitude when he does not know that he is supposed to escort Mrs. Sanford to the table.

Glave repeatedly warns Ward that heiresses, like Sarita, do not have friends and that if he does not want to marry her, he needs to end the relationship immediately. However, Ward seems to enjoy her company. Murray never describes Sarita as beautiful or even attractive, which suggests that what Ward enjoys about her is her personality and her intelligence. The two spend quite some time looking at the art Sanford has purchased, which indicates that Ward likes that she knows and understands art and that the two have some things in common.

While Ward knows that Sarita is from a wealthy family, there is no indication that he is attracted by her money. In fact, in a later section of the novel, Sarita will think about the fact that Ward will be disappointed that he was not the one to earn the family a fortune. Ward is no stranger to hard work and making his own way in the world, which is why he is embarking on a lecture circuit to promote his book.

Though it is obvious that Ward and Sarita share some sort of connection, Ward shows that he is uncertain about the relationship and still an impetuous man when he goes on deck looking for Paz. When he does so, Ward is not looking for a romantic relationship with Paz, but a physical one. This suggests that Ward is not ready for a serious relationship and that he is not sure that he wants the kind of life that Sarita offers. Instead, he misses women who are more real than society ladies, like his concubine in Africa. He believes that because of her station in life, Paz will be more like his concubine because she will feel no need to pretend.

Ward may also consider pursuing Paz rather than Sarita because of his insecurities. Ward does not believe he has much to offer Sarita. When he and Glave compare manuscripts, Ward judges himself harshly and says that Glave’s writing is much better. He has doubts that his book will be a success. In addition, Ward is also embroiled in the Stanley scandal. His doubts about his potential for success, the scandal, and his lack of money make him feel as though Sarita is out of his league, leaving him with no chance at a relationship with her.

Even after Ward begins to seriously contemplate marrying Sarita, he still feels a sense of uncertainty. Glave warns him again that he will not be happy in that kind of life. Ward finds himself thinking about how beautiful Borneo seemed to him, but that it almost



killed him in the end. Murray uses Borneo as a metaphor for the potential in a relationship between Ward and Sarita. Ward thinks the life that Sarita holds some appeal in that there are some niceties that he would enjoy, like “beds and horses and things like that—shaving with hot water” (90). However, he also sees the potential for disaster since he may find that he cannot live in Sarita’s world. This metaphor will also prove to be an example of foreshadowing since Ward’s love for Sarita will eventually be a factor in his death.

Murray uses Sarita’s character to examine the theme of women’s roles in the late 1800s and early 1900s. Sarita’s age makes her unusual for an unmarried woman because women of the time are expected to find a suitable man and marry young. Being a wife and mother is the only role available to a woman of Sarita’s social standing. Daughters are also considered the property of their parents and their worth is often in the marriage ties they can make to elevate the status of the family. This is the case with Sarita since she is meant to marry Brock-Innes, who will ensure the Sanford family a peerage, which is an English title.

Ettie represents the role that Sarita does not want to play. Ettie is married with children and tells Sarita that marriage is really all about children. She says that the relationship between a husband and wife does not matter. In fact, she claims to not care about her husband, which she says is the secret to their happy relationship. Sarita wants more from her life than to just be a mother and wife. Yet, she will find herself falling into the role and being made to feel helpless by it over and over as the book progresses.

Even the way that Ward proposes suggests something about the roles of women. Rather than asking Sarita for her hand in marriage, Ward simply tells her that he thinks it would be a good idea for them to get married. There is no grand, romantic gesture, just a statement that makes it seem as though Sarita has no choice but to accept because that is what she is expected to do.

Another theme that the author explores is the theme of the effect of industry on humanity. While the theme is somewhat more obvious in the chapters set in remote regions of the world, Murray uses the civilized settings to show the ways that people are affected by industry. For example, when Ward visits Sarita’s family’s rooms and sees all of the artwork there, he is surprised to find out that Sarita had the maids unpack the items just to give them something to do. This makes Ward think of Msa who never needed to be told what to do and, yet, never sat idle. Through this example Murray suggests that industry makes people less industrious—or lazy.

Murray also suggests through this theme that industry is unnatural to humans. This is exemplified by Ward’s reaction when he steps off the boat in America. Murray describes his reaction as follows: “This place makes him nervous. Nerves caused by buildings, streets, industry, civilization” (102).

Another theme that Murray develops is the idea that identity is complex and cannot be defined by a single characteristic. Casement is an excellent example of this theme in that he is both a gentleman and someone that society at the time would have



considered a deviant, and therefore not a gentleman, had his homosexuality been revealed earlier in his lifetime. Casement is not defined by either of these aspects of his life, but is instead both things at once, however in opposition they may be.

The scene Murray writes in which Casement has his first homosexual encounter provides commentary on the theme of identity. Butler approaches Casement saying that he looks “confused” (105). The term “confused” is used as a euphemism for being homosexual, but it also implies that Casement is, in fact, confused by the complexity of his own identity. He has trouble labeling himself as any one thing. For example, he is an Irishman, but in his early life, he identifies with England from having spent so much time there and in the employ of the English government. He is considered a gentleman in society and is respected in his career, yet he is also a homosexual, which gives him a feeling of self-loathing.

Murray also uses this scene to remind readers that homosexuality was considered extremely taboo in that time-period and was, in fact, illegal. Butler has a conversation with his friends in which they caution him against drawing in people he does not know because it may one day get him killed. Butler’s friends know that if Butler brings a man to the bar who does not turn out to be homosexual, he may be assaulted or even killed because of his sexual preference. This will be important for the reader to remember later when Casement is assaulted and eventually hanged. Though his hanging is for treason, his sexuality was likely a factor in his conviction.

Murray includes details that will later make the fact that Sarita knows all along that Casement is homosexual more plausible. Sarita discovers that Brock-Innes is homosexual when she sees him coming out of the linen closet with her father’s valet. Both are disheveled and hastily tucking in their clothing. Sarita immediately sees the image of a bull she had once seen mating and understands what the two men were doing. When Sarita meets Casement, Casement notes that she does not try to win him over through flirting, but by appealing to his wit and intelligence. The author may be suggesting that Sarita knows she cannot charm Casement because he is not interested in women. Sarita also takes notice of George looking at Casement, which seems to provide her with another clue about Casement’s sexuality.

Discussion Question 1

Why is Sarita supposed to marry Brock-Innes? What makes her not want to marry him? Why does she want to marry Ward? How does Ward initially feel about getting married?

Discussion Question 2

What does Butler mean when he says Casement looks confused? Why do Butler’s friends caution him about bringing people he does not know to the bar?



Discussion Question 3

What does Casement think of Sarita? How does she treat him? What might this say about Sarita's take on Casement?

Vocabulary

vacated, valet, prevailed, mimicking, ferocious, sympathetic, disparate, degraded, pertain, envisioned, fortitude, uninspiring



Part 2: Chapters 1 - 4

Summary

Part Two, Chapter I: The Congo begins in June of 1890. Casement has returned to the Congo. Joseph Conrad arrives. He introduces himself to Casement as Casement is working on some poetry. Conrad is in the Congo working as a mate on a boat until he is assigned a boat of his own to captain. The two talk about Casement's job and what the local tribes are like, including the cannibals.

Conrad travels with Casement to the local villages for a few days. Conrad tells Casement that he is from Poland and his last name was Korseniewski, which he changed when he became an English citizen. He has been drawn to Africa for some time and, like Casement, enjoys exploring untamed lands.

The two talk about Conrad's family and what drew him to the Congo. Conrad believes that "England is the most civilizing place on earth" (144). He believes that England's presence in Africa will improve it. Casement, however, does not think that England is always right and doubts that Conrad truly believes that as well.

Conrad and Casement look at a map of the Congo. Casement advises Conrad on the best route to travel. Conrad points out Yambuya and Casement asks if he is familiar with the Rear Guard scandal. Casement says that Africa attracts some of the worst people in Europe, but it does not create monsters.

Casement teaches Conrad about trading with the natives. He tells him to bring rum and cloth and that trading with the native men is easier than trading with the native women.

Casement travels with a caravan to deliver ivory to Boma. He thinks about Conrad and how different Conrad is from him. Mbatchi asks Casement to buy him ice in Boma. Casement says he will if they have it; if not, he will buy Mbatchi something else. Conrad watches them as they leave.

When they are close to Boma, Casement hears his dogs frantically barking and discovers some Belgian men trying to kidnap Mbatchi. Casement orders them to release Mbatchi and they do. When he arrives in Boma, he reports the attempted kidnapping to Frissyn, the man who runs the station. He tells Frissyn the men must be disciplined, but Frissyn says that most of the men who come to the Congo are bad people and have secrets to hide.

Chapter II: England begins in November of 1890. Sarita runs to get the newspaper before Ward can see it. She checks the headlines and finds an article about a divorce trial concerning Kitty O'Shea and her lover, Parnell. There is a transcript of one of Stanley's lectures on the second page. It does not mention Ward by name, but criticizes him as one of the surviving officers.



Ward comes in and tells Sarita she should be in bed because of her pregnancy. He asks if there is anything in the paper and she tells him about Parnell and O'Shea. He tells her to save the paper for him since her father has taken it the last few days. He is about to leave to see Hatton. Sarita sends the maid upstairs for an umbrella so they can speak alone. She tells Ward that there is a rumor that Bartellot's family plans to file a slander suit against Stanley. She also quickly tells him that the Barings Bank is bankrupt and adds "and so are we" as he walks out the door (158). Ward realizes what she has said and contemplates his financial situation and how that will affect his wife and child.

Sarita goes to talk to her father in his study and hears him whistling. She suspects he is up to something and that their financial situation is not so dire. She enjoys the way she can still sit companionably with her father in his study while he works. Sanford plans to sell the house and move to New York with his wife. They discuss which staff they plan to keep. Sarita does not want to keep Paz.

Ward goes to a tavern where he is lecturing. The crowd is comprised of miners. They enjoy his lecture and buy him several drinks. After the lecture he asks one of the miners to tell him a story, but the man says their endings are never happy.

As Ward continues on his lecture circuit he misses Sarita, which is an unfamiliar feeling. He writes to her daily to help her feel less anxious about the birth of the baby.

On New Year's Day, Ward is in Belfast, which makes him think about Casement. Casement is so different from the people there that it is hard for Ward to associate him with Ireland.

Ward returns to London. Sarita goes into labor. Ward and Mr. and Mrs. Sanford wait nervously. Ward thinks about Garnet. Sarita gives birth to a baby girl and they name her Sarita Enriqueta.

Chapter III: London begins in May of 1891. Casement is in a café waiting for his 16-year-old cousin Gee to arrive. His sister Nina has recently married, which is surprising since she is in her thirties. However, Gee has informed him that they have separated, but Nina still goes by Mrs. Newman. Nina has not changed since they were children. She still takes care of Casement as though he were a little boy. Their father died when Nina, the oldest, was 18 so she had cared for the younger children.

Gee arrives and digs into the cakes that Casement ordered for her. She tells Casement that Nina has gotten them all tickets to see Stanley's lecture.

Nina, Gee, and Casement arrive at the lecture and the sidewalk leading up to Albert Hall is very crowded. Nina pushes through the crowd and Casement thinks that he is with the people he loves and who love him, so he wonders why he is planning to return to Africa. During the lecture, Stanley never mentions Emin Pasha.

Casement goes to visit Ward at the Sanford house, which he knows is also Ward's house now. The house seems all wrong for Ward. Casement tells Ward that he wishes Ward were going to Africa with him. Ward offers to let Casement meet the baby, whom



they have nicknamed Cricket. Casement bounces and coos at the baby. As he leaves, Sarita jokingly tells him that they let Ward run “off the leash at least twice a day” (176).

Casement is walking in London when he sees a boy snatch a purse from an older woman. He catches the boy and returns the purse. The woman wants to thank Casement and he is polite and rides a short way with her in her taxi before getting out, all the while thinking that he is pretending to be a polite young man. He thinks about the way that he is considered English in Africa, but not in England. He is on his way to a Turkish bathhouse. After he is done at the bathhouse he dresses and thinks about rewinding “back to the time when none of it ever happened” (178).

Chapter IV: Paris starts in January of 1894. Sarita and Ward have been in Paris for two months. Ward has been painting at a studio that she has never visited because she knows that she would ruin his image as an explorer. Although Ward comes home very night to their “little apartment with its English habits and narrow views” she knows that he is exposed to an entirely different set of values during the day (179).

Sarita decides to stop in at the studio to see Ward. She leaves her children, Cricket and Dimple, with Marte and takes her dog Ticker with her. She believes the dog will make it look like she was out for a walk and just dropped into the studio. She arrives at the studio and is told Ward is not there. She is not allowed into the studio, but can see a naked male model through the crack in the door. A man introduces himself as Jacques Petrie and says he is a friend of Ward’s, but that Ward has stepped out for lunch. Ticker gets away from Sarita and Petrie helps her get him back. She asks how she can thank him and he tells her that he needs a woman to model her feet for one of his paintings. She nervously goes to his apartment with him where she takes off her stockings and models her feet. Then she leaves. She has been jealous of Ward’s freedom, but now realizes that she is not a prisoner in her marriage.

Analysis

Murray uses the relationship between Casement and Ward to investigate the theme of friendship, specifically how important the ties of a deep friendship can be in a person’s life, even going so far as to change the course of history as will be seen at the conclusion of the novel. In this section the friendship between Casement and Ward undergoes a change due to Ward’s marriage. Casement and Ward no longer spend as much time together as they once did, but their friendship still remains extremely important to both of them. When Casement visits Ward after Cricket’s birth, he expresses missing having Ward with him in Africa. However, he is glad to see that Ward is happy and even coos over baby Cricket like an uncle. Sarita seems to recognize that the friendship has changed and that perhaps Casement worries Ward will change too much since she makes a joke about letting Ward off his leash.

When Ward and Casement are apart, they frequently think of one another. For example, when Ward is in Belfast, he cannot help but think about his Irish friend. Ireland feels strange to him and he finds the people there slightly unpleasant, perhaps because they



are not like Ward. Ward is an Englishman through and through, so he likely finds the Irish to be inferior to the English simply because of the political relationship between the two countries. He reflects that Casement is not at all like the people he meets there. Instead, Casement wonders if he “really [thought] that Ireland would be a nation of Casements—idealistic, poetry-writing adventurers with low-purring voices and philosophical personalities” (166).

Murray’s use of language in Ward’s reflection on Casement is interesting in that it suggests Ward’s feelings go deeper than a mere friendship. While Murray never suggests that Ward ever reciprocated Casement’s romantic love, the words she uses in Ward’s description of Casement have a romantic edge to them. At the very least, they paint Casement as a romantic figure even if Ward’s feelings are not necessarily romantic.

Ward’s reflection on the differences between Casement and the people of Ireland also speaks to the theme of the complexity of identity. Identity is not only what one thinks of one’s self, but also what others perceive that person to be. In Ward’s case, he cannot reconcile Casement’s Irish heritage with these people that Ward has been conditioned to dislike because he is English. Instead, Ward considers Casement nearly English. In fact, at various times in the novel, Casement expresses dissatisfaction with the way others often see him as hardly being Irish at all.

Casement is Murray’s primary focus in her development of the theme of identity. The author uses Casement’s interactions with Joseph Conrad to illustrate the theme in a more concrete manner. Casement reflects that he and Conrad are very different in that Conrad is exactly what he seems to be while Casement’s identity has layers. He believes that Conrad “is made of one element in a constant state of flux” (148). This suggests that while Conrad may go through changes in his life, such as when he changed his name, at any given time he is exactly what others see. Casement’s perception of Conrad’s identity in comparison to his own complex identity may stem from the fact that Casement struggles with reconciling the many different aspects of who he is. He sees himself as having a “tough exterior and a tender middle” and at the very center of himself is the secret that he keeps, his homosexuality (149).

Casement reflects on these layers of his identity again after he retrieves a woman’s purse from a boy who has snatched it. As he rides with the woman, he feels as though he is just pretending to be “a nice young man” (177). He knows that the woman sees him as a gentleman on the outside, but on the inside he does not feel like a gentleman since he is on his way to a Turkish bath house. When the woman asks him what he does for a living, Casement reflects that when he is in Africa, the people there see him as English. However, when he is in England, he is not seen as English. This, too, adds another layer to Casement’s identity.

While Murray primarily uses Casement to explore the theme of identity, Ward, too, shows that identity is a complex matter. Once he and Sarita move to Paris, Ward begins to take his artwork more seriously. To that end, he spends his days painting at a studio with fellow artists. Sarita sees that while Ward is a husband, father, and gentleman in



their married life, when he is at the studio he is someone completely different and is immersed in a world with an entirely different set of values. She also knows that her being at the studio could ruin the image, or identity, that Ward's fellow artists have associated with him.

Murray also uses the purse snatching scene to illustrate another of her major themes, which is the exploration of what it means to be valiant. In this incident, Casement is seen by others as a valiant man because he has saved the woman's purse from being stolen. He, however, thinks nothing of it since it is a simple thing for him to catch a boy as he tries to run by. His attitude perhaps stems from the much rougher situations he has faced in his life as an explorer. However, for the genteel set, a purse snatching seems a serious and frightening thing, so Casement has acted in a courageous manor.

Casement has bigger ideas about what it means to be valiant. When he talks to Conrad about Conrad's uncles who were martyred for opposing the Russians, Casement finds the notion of being martyred rather romantic. He refers to the uncles as "rebel heroes," indicating that he thinks they were valiant men. Murray again shows that there are differing opinions on what is valiant when Conrad says that he thinks his uncles' deaths were just a "tragic waste of life" (144).

Murray also uses Casement's encounter with Conrad to continue discussing the theme of the effects of industry on humanity. Conrad professes that he believes England's presence in Africa will have a positive effect. Casement, however, has witnessed the way the natives have been impacted by the English as well as the Belgians. The ivory trade has had a devastating effect on the natives, bringing slavery and mistreatment to their villages. He explains to Conrad that Africa does not create monsters, but attracts them from other lands. This suggests that it is industry that creates the monsters since those attracted to Africa are there to reap some benefits from the land, such as ivory or palm oil. The attempted kidnapping of Mbatchi is an example of the monsters who come to Africa for the purpose of industry. Undoubtedly the men who attempt to take Mbatchi are doing so with the intent to make him a slave.

Murray again uses a scene set in "civilized" society to emphasize the theme of industry's effect when Ward lectures in a bar where the patrons are miners. Mining is often seen as a cornerstone of industry, so Murray likely intentionally chose this population to make her point. When Ward asks for the miners to share a story with him, they decline saying that their stories never have happy endings. Murray makes the point that, in the case of miners, industry has been a direct factor in the deaths of many people.

Murray continues to explore the theme of the role of women primarily through Sarita. Sarita often defies the roles set before her by society. In this section, she expresses happiness that she can still spend time sitting in her father's office while he works and have intelligent conversations with him. This is not the typical role of a woman or a daughter once she has been married. In the time-period in which this novel is set, women are not involved in business and do not talk about it. Ward occasionally decries this role since he often wishes that he did not have to be involved in his father-in-law's



business, but could focus on his art instead. In fact, he knows that Sarita has a better head for numbers and is a better business person than he is. However, her role as a lady does not allow her to work in the world of business.

Casement's sister Nina, on the other hand, plays the roles set before her without fail. At the age of 18, Nina's father died leaving her to care for Casement. She fell easily into the role and continues to mother Casement even though he is an adult. Though Nina married late and the marriage apparently did not last long, she has difficulty relinquishing her role as a wife and refuses to let go of the title of "Mrs. Newman."

Murray shows how different the roles of women are in the Congo when Casement explains the rules of trading to Conrad. He tells Conrad that he should avoid trading with the Congolese women because they are more difficult to strike a bargain with. This indicates that they are shrewd businesswomen and that their skills as traders are admired. This is in direct opposition to the role of women in Sarita's world where she is not allowed to be involved in business deals.

In this section, Murray continues to interject details and people from history to add realism to her novel. While she uses the appearance of Joseph Conrad to explore themes, including him in the book also supplies realism since he is an actual author of the time, famous for his novel *Heart of Darkness* in which a man travels the Congo River. Murray also includes a well-known trial involving Charles Parnell and Kitty O'Shea in an article that Sarita reads in the paper. This trial likely occupied the minds of English society and gossips because of the scandalous relationship between Parnell and the married O'Shea.

Though briefly mentioned, also of note in this section is Sarita's decision to let Paz go when the family temporarily loses its fortune and has to cut back. Sarita's decision foreshadows the end of the book where Sarita will reveal that she knew all along that Ward had gone up on deck on the night of his and Sarita's first kiss looking for Paz.

Discussion Question 1

What idea is the author trying to convey regarding industry? How does she use Casement's conversation with Conrad to express this idea? What other incidents does she include to express this idea?

Discussion Question 2

How does the relationship between Casement and Ward change after Ward is married and has a child? Why does Sarita make the comment about allowing Ward off his leash?



Discussion Question 3

Why is Casement so conflicted when he rides in the car with the woman whose purse he retrieved?

Vocabulary

piazza, mediocre, rickety, protocol, docile, maligned, impermanence, maternal, assenting, compromise, corset, demeanor



Part 2: Chapters 5 - 8

Summary

Part Two: Chapter V, Niger Protectorate begins in June of 1894. Casement is in the Niger Protectorate doing surveying work. Palm oil is being harvested to be used as a lubricant for industrial machines. Casement is in the Anang, which is a dangerous area, and he is traveling without weapons. He is looking forward to going home and hopes that his brother Tom, who is currently bankrupted, will right his financial situation soon so that Casement can save money to take a vacation.

Casement thinks about relocating to Liverpool. He feels out of touch with Ireland and has not followed Irish politics since Parnell's death. He and Ward have sometimes debated how Casement can "support the British in Africa and want an Irish Parliament—how these two things are not at odds with each other" (186).

It begins to rain and soon there is a flood. The water is so deep that some of the shorter men in the caravan have to swim. A man nearly drowns and Casement saves him.

Casement attends a party at the MacDonalds' house in Calabar. Mrs. MacDonald gathers all of the Europeans at the party and has a picture taken. Casement wonders what will become of the picture and what people who see it in the future will think. Casement is ready to go home, but acknowledges that this job has done a lot for his career as he is now the Acting Consul.

The party conversation turns to the question of human sacrifice, which Miss Kingsley, an explorer, opposes. Casement says that while he does not support human sacrifice, the hangings in England are akin to a human sacrifice. They then discuss the Hut Tax and the moral code of the natives.

Chapter VI: Goring on Thames takes begins in June of 1895. Ward and Sarita are boating with their three children, the nursemaid Cecily, and the groom James. Cricket is full of energy and James is trying to keep her from falling out of the boat. Dimples, who is two, is holding a biscuit tin with a dead butterfly in it, and Sarita is holding the sleeping baby. They see a bird and Cricket tells Ward to shoot it. She has "the gift of violence" and loves to go hunting with Ward (197).

The family arrives at the hotel in Gorley. Cecily is holding Cricket's wrist, but she tries to squirm away. There is nowhere to moor the boat because someone has taken their assigned mooring, so they are waiting for their bags to be moved to their rooms and the boat to be moored. James waits with the boat and their things. Sarita is flustered and tells the concierge that she needs James now. The concierge looks to Ward for help and Ward says that Sarita has everything under control. He picks Cricket up to keep her from running and the other patrons in the hotel move away from them.



There is a telegram for Ward from Harmsworth. Sarita takes the children to their room and wonders what is in the telegram. She assumes it has something to do with polar expeditions. However, it could also be regarding Harmsworth's magazine for ladies, but Sarita looks at her two daughters and thinks the three of them are hardly representative of ladies. When Ward rejoins them he says that Harmsworth is sending him to Russia.

Sarita misses Ward when he is gone. When he is home he is a good father and husband. He can hardly stand to be alone in a room for ten minutes before he comes looking for her, yet he also seems to enjoy being away. Ward had left on Harmsworth's ship in July and Sarita is back in Harefield where she and her children follow their daily routine. Dimples and Cricket go to the park each morning with Cecily and James. The baby, Charlie, stays in a cradle next to Sarita's desk.

Sanford has sent Sarita a message regarding a large deposit made to her bank account. She knows she will have to tell Ward that they are rich again. Ward will be happy, but disappointed that he is not the one who earned the family's fortune. She also knows she will have to hire more people, but really does not want to as she likes her simpler life.

Ward is on Harmsworth's ship and has been for a month. He will be getting off and heading back home the next day. He talks to the captain about whether another explorer, Nansen, is still alive. Jackson says he is and that he will be the one to rescue Nansen.

The next day Ward watches the ship sail away. He hopes there will be other adventures in his future and that he will be able to play an active role in them rather than just be an observer who records the event.

Chapter VII: London begins in January of 1900. Casement has been going back and forth between Africa and home for the last five years, but he feels uncertain where his home really is. He is unwell and recovering from surgery. Ward is on his way to pick Casement up. The prospect of seeing Ward makes him feel nervous and flustered.

Ward arrives half an hour late because he was at a business lunch with one of Sanford's associates. Ward says they are going back to the club to finish the bottle of champagne he left. He has them both booked in a hotel for later. Ward is only allowed into the club because of his connection to Sanford. As they reach the club, Ward remarks that it did not seem so ridiculous until Casement arrived.

At the club they talk about Casement's work and Sanford's art. Casement compliments a piece of Ward's work and Ward says he is tired of people who treat him like a child and tell him how well he is doing. He does not like being Sanford's puppet and says that Sarita would be doing the business work if she were a man.

Ward and Casement continue drinking until they are quite drunk. They go to the hotel and Casement has to help Ward to his room. Casement turns to leave and Ward begs him to stay. Ward asks for help getting his shoes and jacket off. Casement succeeds in removing his shoes, but when he tries to help with the jacket they both fall to the floor



and Ward falls asleep against Casement's chest. The next morning Casement wakes up in his room.

Casement and Ward arrive at Ward's manor home. During the night, Casement thinks he hears footsteps outside his door and even believes someone may have come into his room and stood beside his bed. He wakes in the morning to Cricket and Dimples talking outside his door. When he opens the door, they present him with a snake in a sack and he tells them he loves it.

Later, Casement is reading a French book about the friendship of two men when Sarita enters the drawing room where he is sitting. When she looks at him she thinks it is difficult to imagine that he is trying to go against King Leopold and save the Congolese people from slavery. Casement tells Sarita about the footsteps he heard and she says it could not have been the children, but they do have a ghost. She knows Casement wants to talk more, but he is polite and charming and says little. She asks about his work and he says his current post is ridiculous. She tells him that Ward says he is a spy and he does not deny it. Sarita says she is pregnant and that she and Ward want to name the baby after Casement because Ward has always thought of him as a brother.

Chapter VIII: Cape Town starts in March of 1900. There is a war going on in Africa. Casement is in the tearoom of a hotel. Miss Kingsley shows up unexpectedly and the two talk about the war. Miss Kingsley is a nurse at a hospital that treats Boer prisoners. She says the Boers are being kept in concentration camps where they are sick and starving. Both want the war to end. Miss Kingsley confides that she does not care who wins so long as it is over. Casement thinks the Boers are being underestimated. A fortune teller approaches their table and grabs Casement's wrist. She tells him he will die when he is 52. He does not argue with her because he has always known he would die young.

Casement is sent to Brussels to talk to King Leopold about lifting taxes on exported goods. He has met with Leopold, but Leopold avoids the topic. He has never been to the Congo, but still thinks he understands more than Casement does. He tells Casement they are improving the people there by providing a "civilizing influence" (222). Casement suggests that the Congolese will understand the value of work better if they are paid for it. Leopold claims that Africa perverts people. Casement tells Leopold that anti-slavery societies will step in, but Leopold says those same societies gave him control of the area. Leopold asks if Casement really thinks England will support free trade. When Casement says he does, Leopold asks how he can believe in England after what they did to Ireland.

Analysis

Murray delves deeper into the theme of the ties of friendship as the relationship between Ward and Casement becomes more complex. The author indicates that there is a rift forming between the two over the politics of England and Ireland. At this point, the disagreement is merely in the form of debates over Casement's support of England



in Africa while also being in favor of an Irish Parliament rather than English rule in Ireland. At this point, Ward does not seem to feel that Casement will take his political ideas any further than discussing it with him and the disagreement is minor. In fact, Ward values his friendship with Casement so much that he and Sarita decide to name the baby Sarita is expecting after Casement. Sarita explains to Casement that Ward has always seen him as a brother, a statement that likely filled Casement with joy and grief since he, too, loves Ward, but wishes for a romantic relationship that he knows cannot happen.

The tension in the relationship between Ward and Casement also increases because of Casement's feelings. After a night of drinking, Casement finds himself helping a terribly inebriated Ward into bed. As he does so, he feels like Ward's movements are well-rehearsed and he wonders if he is standing in for Sarita. These thoughts are undoubtedly torturous for Casement as he wishes he had the kind of relationship with Ward that Sarita does. When they fall to the floor and Ward passes out, Casement cannot help but enjoy the feeling of Ward resting against his chest. Murray does not reveal what happened after that only that Casement wakes in his bed the next morning. The mystery deepens when Casement hears footsteps outside his door in the middle of the night and also thinks someone may have come into the room. Sarita tells him it could not have been one of the children. Since she would probably have told Casement if she had checked on him during the night that leaves only Ward as the person who entered his room. The author leaves the reader wondering whether something more might have happened to make Ward come to Casement's room in the middle of the night.

This section of the novel sees Ward struggling with his identity, which allows the author to revisit the theme of the complexities of identity. Ward is now a father and husband, and the author indicates he enjoys that aspect of his personality in the way that he interacts with his children and the fact that he cannot be alone in a room for long without going to look for Sarita. When he is away from home, he misses Sarita and is surprised by the way he feels about her. Yet, Sarita notes that he seems to like being away from home.

Ward is now working as a reporter for Harmsworth, going along on expeditions to write stories about them, but not actively participating in the expeditions themselves. Though he is now a writer, businessman, and artist, Ward still identifies as an explorer and hopes that he will one day have a chance to participate in the action again instead of just writing about it. Murray uses taxidermy as a metaphor for the way that Ward feels about his job as a reporter. Some of Murray's relatives have been taxidermists, so he understands the nature of that business. Ward sees his job as a reporter like the job of a taxidermist in that he preserves an image of life, but does not participate in it.

The author's development of Casement's personality also speaks to the complexities of identity. Casement continues to be portrayed as an exceedingly kind and generous man. He gives money to his brother, who is apparently in financial trouble, at the loss of being able to save his own money for things like a vacation. At this point, Casement is only giving up luxuries, but as the book continues, he will give away more and more of



his money to the point where he struggles to pay for meals. Yet, Sarita struggles with the idea that a man who is as kind and gentle as Casement could be the same man who stands up against King Leopold. It seems she cannot reconcile his identity as the soft, kind man she knows with the political figure that is slowly developing.

Casement's identity as a political figure is also complex in that he really does not show much interest in politics initially. In fact, Casement does not follow politics at all after Parnell's death. This leaves the reader wondering how a man that cares so little about politics ends up being hanged for treason.

The author foreshadows Casement's death when he is approached in a tearoom by a soothsayer who makes a chilling prediction. The soothsayer tells Casement that he will die at the age of 52. She also says the death will be violent and tragic. She is correct on all accounts.

A detail that Murray uses in the development of Casement's personality also lends some added realism to the book. Murray has Casement reading a French novel called *Mon Frere Yves*, by Pierre Loti. The book, which was written in 1883, is a book that would have been available to Casement at the time. It is about the friendship between two men. Some people have speculated on whether or not the relationship described in the book was a homosexual relationship. Casement is embarrassed that Sarita finds him reading the novel and tries to hide it from her. Perhaps Casement is aware that Sarita suspects he is in love with Ward and believes the novel might provide her yet another clue into the real nature of his feelings.

Another aspect of realism that Murray uses is in the mention of a picture taken at a party given by the MacDonalDs. The picture is taken in Africa and is of all the Europeans present at the party and a dog. This picture actually exists and is just as described in the novel. Murray mentions the picture not only as a means of adding realism to the book, but also to reveal Casement's thoughts about the future. He wonders what people who see the photograph in the future will think of the people in it. This indicates that he worries about how history will judge him as a person, or whether or not he will be remembered at all.

This section of the novel introduces the first three of Sarita's and Ward's children. The author uses a family vacation as a means of interjecting some humor into the novel while also exploring the theme of women's roles. Sarita sits in the boat holding her baby while Cricket, an active and willful child, is kept in check by one of their servants. Murray writes about the servant in a humorous manner and makes him the object of jokes made by Sarita, Ward, and their nursemaid. Meanwhile, Dimples, sits with a box containing a dead butterfly that she whispers to. After establishing the personalities of the children, Murray makes a statement about the roles of women and Sabrina's struggle to fit those roles when she writes about Sabrina wondering what the letter from Harmsworth contains. She knows it cannot be about Harmsworth's magazine for ladies because she and her daughters hardly fit the types of ladies the magazine targets.



Prior to her thoughts about the ladies' magazine, there is a humorous scene in which Sarita struggles to keep her children in check while they check into a hotel. She loses her composure as Cricket attempts to escape and snaps at the hotel staff. When a staff member looks to Ward for help, apparently a plea to control his wife's outburst, Ward replies, "I'm sorry, but my wife seems to have everything under control" (198). Ward's comment may be taken as him teasing his exasperated wife, but it might also be his way of saying that he does not believe it is his place to tell Sarita what to do and that Sarita is someone capable of handling her own affairs.

Murray also continues to explore the theme of industry's effect on humanity through Casement's work in Africa. The new focus of industry in Africa is on harvesting palm oil, which is used to lubricate machinery used in manufacturing. Though Casement acknowledges that harvesting palm oil is less harmful than the ivory trade, he still believes the natives are being treated unfairly. The natives are now being charged a Hut Tax, which Casement naturally opposes explaining that the natives do not understand why they are being asked to pay a tax on things they owned even before the English came to Africa.

While those around him try to convince Casement that the presence of industrialized nations in Africa can only benefit the natives, Casement makes the point that industrialization has not cured some of man's more base natures. He uses hangings in England as an example, saying that they are much like the human sacrifices practiced by the natives in that people gather around to see someone die simply to "prove the power of your ruler, and terrify those who might dispute it" (191).

When Casement is sent to talk to King Leopold about lifting export taxes, he is disgusted by the way Leopold acts as though he knows more about Africa even though he has never been there. His being part of an industrialized company seems to make King Leopold believe that he knows what is best for a group of people he has never interacted with. Though he has been sent there to talk about taxes, Casement uses the opportunity to attempt to convince King Leopold to end slavery in Africa. However, his attempts are unsuccessful.

Murray also continues to explore the theme of what it means to be valiant. She includes a scene in which Casement is traveling with a caravan in Africa when a flood occurs. The water rises so rapidly that men are swept away. Casement saves a man from drowning. This is certainly an example of courage. However, the scene is somewhat underplayed. There is no follow up to the scene and the flood is not mentioned again. By underplaying the scene, the author may be suggesting that such great acts are perhaps not as important as smaller acts of courage that one commits on a day to day basis, such as Casement's facing poverty through giving his money away or risking ridicule and joblessness because of his leniency with the natives, which are repeatedly mentioned throughout the book.



Discussion Question 1

Whose footsteps do you think Casement hears outside his room? Why would that person come into his room during the night? What does the person's visit mean?

Discussion Question 2

How does the author use details from history to add realism to the novel? What examples of historical figures, authors, events, or items has Murray used so far?

Discussion Question 3

How has Ward changed since the beginning of the novel? How well is he adapting to his new life?

Vocabulary

stint, allied, lacerated, fortitude, serene, inclined, whisk, composure, intervals, clairvoyance, disdain, soothsayer



Part 2: Chapters 9 - 12

Summary

Part Two: Chapter IX, Paris begins in November of 1902. Ward is in his studio working on a sculpture of a witch doctor. He is waiting for Casement to arrive. He knows Casement will like the piece, but also that Casement likes everything he does. He remembers Jameson telling him that art was for gentlemen and knows he allowed himself to treat it like a hobby. Now that he is a gentleman, he can treat it like a pursuit.

Casement arrives. They talk about Casement's work and Ward visiting Argentina. They also talk about their health; both have suffered from various ailments. Casement is considering not going back to the Congo because things are getting more brutal there. He is working on a report about the situation. Ward is concerned that Casement may be "getting on the wrong side of some very powerful people" (228).

They go to a café and Ward says that lately the café has been attracting Irish radicals. They talk about a man named John MacBride whom Casement says is not Irish because he became a citizen of the Orange Free State to avoid being hanged for treason. Ward reminds Casement of which side he should be on.

They return to Ward's house and Casement is in his room reading a rejection letter from his publisher. Ward's son Herbie enters. Sarita comes in and tells the child to stop bothering Casement. She sends him off to take his bath. Sarita asks Casement about the report he is writing and warns him to be careful because he could be killed. She then sarcastically apologizes for her outburst and says that she and Ward have become boring. Casement says she is not boring because she is raising her children in a foreign country. She tells him that she is not from anywhere, so she cannot be foreign, yet she is always foreign.

Sarita sits taking her diamond earrings off as she looks in the mirror. She has received a card from Joubert at the art gallery telling her a painting has come in that she may like. She had met him one day when she had a free hour and they had admired the art in the gallery together. The painting he has sent her the card about is of a woman looking into a mirror, but her reflection is obscured. Sarita is not surprised to learn the painting is by a woman because the reflection gives nothing away.

Chapter X: The Anversille begins in March of 1903. Casement is on board the Anversille with his dog John. He thinks the people going to the Congo now seem very different than they did in the past. He thinks about a young man he met in Lisbon. He had given the man money and told him he would see him again when he came back to Lisbon.

Casement tries to untie the rope that is holding his case shut to retrieve a book. He is unable to do so and does not have a knife to cut it. He goes on deck and comes across two boys who are around 18-years-old. He asks if one of them has a knife and they



react as though Casement were making an erotic suggestion. One of the boys goes to Casement's room with him and cuts the rope. He offers the boy a drink and the boy accepts.

Casement sometimes wakes up crying. He finds comfort in reminding himself that he is not Sir Hector MacDonald who committed suicide after being accused of indecent acts with boys. MacDonald was also said to be intolerant of the colonials. Casement thinks about the way that he is now opposing the Belgians and their supporters.

The cook comes in and says that there is a Loanda man there to see Casement. Casement asks the cook for fish and the cook tells him that there is no food because the natives have to sell all of the food to the Force Publique or their wives will be taken. Casement apologizes and tells the cook to send the visitor in. It is Mbatchi and he is looking for work. Casement hires him and Mbatchi offers to find him a missionary boat to travel in.

Mbatchi procures a boat owned by the American Baptist Missionary Union. As they travel upriver Casement thinks about Conrad and his book *Heart of Darkness*. He thinks his own current work could be about the causes of the *Heart of Darkness*.

Later, Casement has a line of people waiting to tell him their stories. He asks Mbatchi to give water to the people waiting. A man approaches and shows him marks on his buttocks from a whip. The blood makes Casement ill. He wants to make each story unique so that readers empathize with the people, but the people want to be anonymous so that they do not get in trouble for sharing their stories. Another man approaches with his young son whose hands have been cut off to be used as proof of capturing another man who had been caught stealing rubber and had escaped. Casement hears someone weeping and wonders if it is him. He walks away and Mbatchi follows. He says that he knows that Casement is sad, but that people will listen to him.

Chapter XI: London begins in January of 1904. Casement is alone at Ward's house in London while the family is in Paris. Paulson is the only servant there. Paulson asks if Casement will be entertaining a lady. Casement tells him that he will have both a man and a woman visiting. He thinks about how he might be referred to as "musical" which is the current term for men like him. He tries to keep his pictures out of the paper so that people will not recognize him.

Casement is expecting Edward Morel and Alice Green with whom he will share the stories he gathered in Africa. They are forming the Congo Reform Association. Looking at Alice, Casement thinks she has selected him for something, but he does not yet know what.

Casement takes a train to Sussex to visit Conrad. On his way he thinks about whether or not his writing will be successful in helping the Congolese. He reflects on the phrase "the pen is mightier than the sword." He hopes that compassion will be mightier, but knows it will not.



The train arrives at the station and Casement walks to Conrad's house. They discuss the rubber trade and how it is worse than the ivory trade. Casement tells Conrad about the Congo Relief Association. Conrad says he does not know how he could help. Casement tells him about the report he has written and that he needs support for it, but that could be difficult because some people see what he is doing as an attack on Catholics because the missionaries are protestant. He needs a newspaper with a large circulation to help him get the story out. Conrad says he has been writing for the Daily Mail, which is owned by Harmsworth. Conrad agrees to put in a good word with Harmsworth and Casement plans to ask Ward to put in a good word as well.

Chapter XII: The Pennsylvania begins in September of 1904. Sarita is travelling with her mother's body to New Jersey for burial. Her sister Ettie died and her mother died six months later. Sarita takes a walk on deck and sees Paz dressed in elegant clothing. She invites Paz to her rooms for coffee. They talk about Sarita's children and Paz says she is also happy. On another night, Paz joins Sarita and Ward for a glass of wine and Ward recalls Cricket's birth and Paz's interactions with Doctor McIntyre. The next day Sarita sees Paz on deck with McIntyre. McIntyre's wife is back in England.

Analysis

Murray continues to examine the theme of friendship and its importance through Casement and Ward, but also through the friendship between Casement and Sarita, which grows deeper as the years pass. While Ward does caution his friend against getting on the wrong side of powerful political figures, he also reminds Casement that he should be on the side of the English. Ward may, in fact, be concerned for his friend's welfare, but he seems to be more concerned about how Casement's political leanings might reflect on him. Sarita, on the other hand, is genuinely worried about Casement risking his life in pursuit of his political beliefs. The outburst she has shows just how upset she is about the prospect of Casement being hurt because of the things he is involved in.

Casement's personality shifts further toward humanitarianism and political activism as he sees more and more brutality in the Congo. The things he sees are so difficult for him that he contemplates not returning to Africa at all. He decides to document the effects the pursuit of industry by the English and the Belgians has had on the Congo. Murray provides shocking details about the whippings the Congolese endure. Perhaps the most disturbing piece of information about the treatment of the Congolese comes when a man approaches Casement to tell him about his son's hands being cut off to be used as proof of catching another man who had committed a crime. This story has the greatest effect on Casement since he is nearly unable to go on collecting information after hearing it. Murray uses Mbatchi to explain the importance of Casement's report when Mbatchi explains that no one will listen to the stories if they come from Congolese people like himself, but coming from a white man who is respected, people may listen. This indicates that the power is held by those who pursue industry.



Murray again refers to Joseph Conrad's book *Heart of Darkness* when Casement thinks about it as he gathers information for his report. *Heart of Darkness* is the story of a white man who places himself in a god-like position over the natives. Casement reflects that he could write a book about the causes of the *Heart of Darkness*.

Casement's involvement in humanitarian pursuits shifts his attention back toward his own people and their mistreatment by the English. His association with Alice Green as they form the Congo Reform Association. Although the work they do there is not treasonous, he sees Alice looking at him and feels as though she has selected him for something more. This foreshadows Alice's request for Casement's help on a pamphlet that will be his first overt act of treason.

Casement begins to gather supporters toward his causes. He asks Conrad for help in finding somewhere to publish his report. Murray details his gathering of support in order to show that Casement did not act on his own, but had help from many people he considered friends along the way. Their lack of support in the end is part of what makes Casement a martyr for the cause of the Irish people.

All the while that Casement struggles with the atrocities he sees committed by other men, he is tortured by his own perceived wrongdoings, his homosexual trysts. His anxiety is evident in that he sometimes wakes up crying, having dreamed that his homosexuality has been discovered. He compares himself to Hector MacDonald. Not only were MacDonald's homosexual interactions discovered, but he was also thought to disapprove of the colonials in Africa. With Casement's humanitarian efforts gaining momentum, he fears that he will suffer the same fate as MacDonald.

Murray puts a twist on the theme of identity in this section when she examines people trying to hide their true identities from others. Casement worries that he will be recognized by the men he has casual affairs with, so he tries to keep his picture out of the paper. He is attempting to hide his literal identity from the men, but also his identity as a homosexual from the world. In another example, Sarita looks at a painting of a woman with Joubert. The woman is looking into a mirror, but her mirror image is not clearly visible. Sarita knows that the painting is by a woman and that the woman is saying that men can never know what is truly inside of a woman. Again, the woman in the painting is hiding her inner self from the world.

The author reintroduces Paz in this section of the novel. Sarita sees her in the company of Dr. McIntyre while she is travelling. Paz does not at first tell Sarita who she is with, perhaps because she is a mistress and not a wife like Sarita. Paz's reintroduction speaks to the theme of the roles of women. Paz is no longer a lady's maid and is perhaps too old to be considered good material for marriage, but she is attractive. This leaves her with the option of being a wealthy man's mistress, so that is the role she takes on. The role of mistress is a difficult role to move on from as the author will later show when McIntyre dies.

Murray makes use of double entendre when Casement has an encounter with some young men when he is looking for a knife to cut the rope that secures his case. The



young men seem to recognize immediately that Casement is homosexual. When he asks if any of them has a knife, their response employs double entendre to suggest that Casement might be looking for a man to have sex with. Murray writes, “Although Casement assumes that his words are being repeated out of a sort misplaced politeness, something in the exchange feels comic, or possibly erotic—but the harmless eroticism of schoolboys” (239).

Discussion Question 1

What makes Casement consider not going back to the Congo? What makes him return? Why does Ward worry that Casement’s work might put him on the wrong side of things?

Discussion Question 2

Why does Casement try to keep his picture out of the paper? What is he worried about?

Discussion Question 3

Why does the author bring Paz back into the story? What does her current position say about the women’s roles?

Vocabulary

inebriation, depict, grandeur, mercenary, wholesome, tolerance, inspire, benediction, vortex, oppressive, mortality, etiquette



Part 2: Chapters 13 – 16

Summary

Part Two, Chapter XIII: Ireland begins in October of 1904. Casement is in Ireland. He is wandering around exploring when he meets a farmer who assumes he is English and that he is lost. The farmer offers him a ride to the pub and Casement accepts. He had hoped that by visiting Ireland he could connect with regular people, but everyone treats him with a measure of reserve.

Casement arrives at the pub and orders a pint. He knows Flaherty, the pub owner. They talk for a bit about Flaherty's life and family. Flaherty motions to a man in the pub and says that he was a boy during the Famine. His family was poor and gathered together enough to send him to America so he could make a living. He was robbed of his money and never made it to America, but he stayed away for five years because he did not want anyone to know he had failed. He spent most of his life stealing to get by. When he returned, the Famine was nearly over and his entire family was dead. The man tells the story when he is drunk, but never remembers telling it, so he thinks no one knows about it.

Casement returns to his cottage. He is supposed to go back to Lisbon and have more surgery, but he does not know how he will pay for it. He has little money and he is always giving what he has away to others. He has written Ward to ask for money. Ward is sympathetic to the Congolese, but not to the Irish. Ward and others often tell Casement that he is practically English, especially since he is now Sir Roger Casement.

Casement helps Frank Biggers to help out in exchange for room and board. Ward has sent Casement some money when he finally let worry for his friend win out over his disapproval of Casement's politics. Biggers promotes Irish history through working with youth. He is fun to be around and Casement thinks he needs fun after chronicling so many horrible things.

Alice is also at Biggers' house. She is writing a pamphlet to discourage Irish boys from enlisting in the English army. She wants Casement to look at it and he knows that this will be considered an act of sedition. He agrees to look it over.

Later, Casement is sitting on the porch with Alice. Alice comments that he looks sad. He confides that he is worried about finding work and earning money. Alice reminds him that his title is also a form of pay since it makes people respect him. She says that Ireland is counting on him.

Chapter XIV: Paris begins in November of 1905. Sarita and Ward have purchased a country house. Ward comes home and has Harmsworth with him. Harmsworth now has the title of Lord Northcliffe. Harmsworth tells them he is on his way to Paris to watch a man fly an airplane. He tells them that air travel is on its way.



Later, Sarita sits at her desk. She wants to go to the air experiment with Harmsworth, but she cannot because an engineer is bringing plans for the house that day. Ward cannot deal with the engineers because he knows nothing about the process. Her maid comes in and Sarita can see that she is upset. The maid reveals that she is pregnant. Sarita fires her, but says she will give her some money.

Sarita thinks about Harmsworth being convinced that the Germans are planning something. She hopes that if there is to be a war, it happens soon so that her sons will be too young to fight in it.

Ward and his sons are getting ready to go see the airplane. Ward thinks it will do Charlie some good to be away from his mother since she coddles him. Harmsworth arrives in his big German motor car to collect Ward and the boys.

At the field where the airplane is taking off, Charlie wants to meet the pilot, but Harmsworth says they should wait to see if he actually does anything. Ward looks at Harmsworth and thinks about how long they have been friends. Now Harmsworth is a Viscount and Ward is a millionaire. The plane takes off and Harmsworth remarks that "it's only a matter of time before they fit that thing with a gun" (282). He speculates that airplanes will be crossing the English Channel soon.

That night Sarita sees Charlie's light still on and goes into his room. She asks if he is worried about going to boarding school. He asks her if she thinks he will ever be a great man like the pilot. She tells him that he will be and that she and everyone else will get out of his way. Sarita is sad to be sending Charlie away.

Casement visits the Wards. Sarita is happy he is there since Ward had been depressed since arguing with Casement about sending money. Sarita finally told Ward to just send the money and that it did not matter what Casement did with it.

Herbie asks Casement to tell a ghost story. While Casement is telling a story set in Ireland during the Great Famine, Roddie runs from behind the curtain dressed in white with white powder on his face. Herbie had set up the prank, but Roddie became too frightened during the story to stay behind the curtain. Sarita and Casement comfort Roddie and tell him he scared them. Sarita thinks she would like to preserve the moment. However, when she looks at Casement, she has a feeling of mistrust toward him.

Chapter XV: Rolleboise begins in April of 1909. Dimples is being courted by a man named Phipps, who is 33 and a widower. Cricket is concerned about Dimples marrying someone so much older. She says that if she and Dimples had not been so sheltered, they might be able to stand up to their husbands. She also says she is never getting married. That night Sarita and Ward talk about the courtship. Ward says that Sanford had been the one to suggest to Phipps that he find a new wife. Ward says that he thinks Dimples is too young, but that Phipps seems like a good man.

Ward sits alone in his study and thinks about Casement visiting for the next couple of weeks. He seems ill, so Sarita has made certain the menu has a lot of healthy foods on



it. Casement has been appointed to Brazil and does not like it. The area is brutal and there are no real natives, just a mix of various ethnicities. He likes Africa better.

Ward worries that Casement is no longer in favor with the Foreign Office because of his humanitarian works. Casement is supposed to be helping British nationals, but he has been down on England for some time. Ward has offered Casement more money, but he knows it is being laundered and sent to Irish radicals.

At dinner, Casement talks to Cricket and tries to convince her that women should have the right to vote. Sarita says she does not think women voting is a bad idea, but that women are too busy to follow politics and would just have to ask their husbands' opinions anyway. Ward notices Cricket and Casement talking and asks if Casement is trying to make his daughter a radical. Cricket speaks up and says that there could be a war soon, then goes on to talk about wars through history.

Casement leaves for Brazil. Ward and Sarita sit in the drawing room while Sarita writes a letter to Charlie. Ward asks what he is writing and she says she is just telling him what he has missed. Ward accuses Sarita of coddling Charlie and says that coddling mothers are the reason the new generation of young men are lazy. He says that if they go to war, they will need soldiers instead of sons. Ward goes on to say that he feels like their children have missed out on something by not leading more adventurous lives like his own youth. Ward says he has seen battle, but Sarita says he has not seen war, but she has since she was a child during the American Civil War. She recalls seeing a soldier missing a leg while at a train station with her parents. He was just a boy, about Charlie's age. Sarita drops the subject knowing that, as his wife, she is supposed to let Ward think he has the superior mind.

Chapter XVI: The Putumayo begins in October of 1910. Casement is in Brazil where he feels like a "champion of hopeless causes" (299). Casement travels the Amazon with other people who are members of the Commission. They seem like tourists to Casement. Many of the Indians are starving and have scars from being whipped. He sees a great deal of evidence of slavery.

Casement walks through the jungle with a caravan thinking that even in the Congo, the standards are higher than they are here. They arrive at a village and the people have a celebration for them. They are greeted by Andres O'Donnell, the chief operator of Entre Rios who calls the place his kingdom. Casement drinks coca tea and it makes him high. O'Donnell tells him that the Bora are able to go such long distances with heavy loads because they take coca.

The next morning Casement wakes lying on a mat with a poultice over his eyes. When he takes the poultice off, his eyes, which had been bothering him, are now pain free. When he tells O'Donnell about this, O'Donnell tells him that the girl had told him that she told Casement she was there to do anything he wanted and that he had only wanted her to cure his eyes, so she did.



The Bora are gentle people and Casement finds them beautiful. He thinks that Ward would see them as inspiration for artwork. However, he can only picture Ward sitting in a chair with his pipe and a newspaper. He can no longer picture the handsome young man from their days in Africa.

Analysis

This section of the novel widens the rift between Ward and Casement due to Casement's political leanings. Casement's sympathies toward Ireland are solidified by his trip to Ireland and his attempt to reconnect with his Irish heritage. He spends time talking to people and hears the story of one man whose life was gravely affected by the Great Famine. Murray utilizes the Great Famine, sometimes known as the Irish Potato Famine, as a realistic detail that helps to explain Casement's increasing sympathies. The Famine was a rallying point for those who opposed English rule. Murray has established Casement's humanitarian spirit through his work in the Congo and with the natives in Brazil. What Casement learns about Irish history from Biggers and the people he encounters in the pub no doubt result in Casement drawing parallels between his own people and the people of the Congo. The Famine can be compared to the people in the Congo being forced to sell their food and the starvation he sees among the natives in Brazil.

Casement's earlier contact with Alice Green in which he felt as though she had chosen him for something comes to fruition in this section as Casement commits his first act of overt rebellion by helping her with a pamphlet she is writing. Alice knows that Casement is an important person to draw into the cause because of his ties with the English government. As Alice points out, Casement now has an English title that makes him valuable to the cause as being someone people can rally around.

Casement's political leanings affect his friendship with Ward because Ward simply does not agree with Casement. At times, Ward is unable to put their political disagreements aside to help his friend. When Casement is in desperate need of money and asks Ward for help, Ward does not want to send money for fear it will be used to support the Irish cause. It is Sarita who steps in and tells her husband to help his friend. Ward also makes a comment to Casement at the dinner table when Casement talks to Cricket about his trying to turn Cricket into a radical. Ward is concerned that Casement will be a bad influence on his children because of his political activism. This suggests that Casement's politics will eventually drive a wedge between the two men.

Casement is not oblivious to the changes in his relationship with Ward. In fact, he can see that Ward himself has changed. Ward has become an English businessman who also has ties with France since he now owns a home there. Casement has difficulty seeing the impetuous adventurer that he knew at the start of their friendship. Instead, he can only picture Ward sitting in his luxurious home reading a newspaper and smoking a pipe. Where Ward was once a man of compassion who could empathize with the Congolese, Casement now sees a man who is intolerant of the Irish. Though Casement can see that his friend does not side with him, he still believes that Ward will stand by



his side because of their friendship. However, he is unaware that it was not Ward's decision to send him money when he needed it. Instead, Sarita told her husband to send the money. His lack of knowledge in the matter is evident in that the chapter in which Murray writes "just a few pounds left of the money that Ward finally sent after his concern for his friend at last outweighed his disapproval" is written from Casement's perspective (267). The author does not write in from an omniscient perspective, so Casement has no knowledge of the conversation surrounding the money being sent.

Sarita's relationship with Casement appears to be getting closer since she fusses over him when he stays at their house to recuperate. Sarita notices that Casement seems sad and that he wants to talk, so she sits with him. Casement's relationship with Sarita's children also strengthens the bond of their friendship. The children refer to Casement as Uncle Roddie and he treats them like his nieces and nephews. When the children ask for a story, he willingly tells them a ghost story. His choice of an Irish ghost story set during the Famine belies where his thoughts lie. Sarita seems to know this and it makes her uneasy. She loves the happiness of the time spent with Casement and her children and the way that Casement helps her soothe Roddie when he becomes frightened, but she senses something about him that makes her feel as though she should not trust him. Since she is wishing she could make the moment with him last, perhaps her feeling comes from the sense that her time with him will not last because of the things he has become involved in.

Murray continues the discussion of women's roles through Sarita, setting Sarita up as both a woman who is constrained by her role and a woman who defies some of the conventions of what it means to be a woman of the time. Sarita knows that she is more intelligent than her husband, so she takes on tasks that would normally be handled by men, such as meeting with the engineer regarding renovations to the house. Yet, when she and Ward discuss the impending war, she feels bound by her role to allow him to feel as though he knows more than she does.

Murray begins to build a case for women being at the mercy of men in times of war because of they are not allowed to make decisions or have opinions regarding the matter. Sarita does not want there to be a war because she worries that her sons will be drawn into it. Yet, she is made to feel as though the sons that she may have to sacrifice have somehow been made weak because of her mothering. Ward tells Sarita that young men of their son's ages are lazy because they are coddled by their mothers.

At the same time that Sarita strives to break free of her role, she also reinforces some of its rules for women. When her maid reveals that she is pregnant, Sarita fires the woman. This is the expected consequence for an unwed woman of the time, and Sarita follows through with it rather than having more compassion for the maid. Sarita also conforms to the role set before her when she says that it is unnecessary for women to vote since they would only have to ask their husbands about the politicians. Granted, she does say that women would be too busy to keep up with politics, but she still implies that a woman would be required to defer to the opinions of her husband on the matter.



Dimples and Cricket supply further examples toward the theme of women's roles. Dimples is quiet and sweet. She seems quite content at the thought of marrying an older man with whom she probably has little in common. The marriage is essentially set up by Sanford since it is he who suggests to Phipps that he needs to remarry after his wife dies. Dimples willingly follows what is expected of her as a woman. Cricket, on the other hand, is more like her mother. She thinks the idea of Dimples marrying a much older man is ludicrous and tells Sarita that she and her sister should have been raised in a manner that would allow them to stand up to their husbands. Sarita, no doubt, agrees with much of what Cricket says, but also knows that Cricket's life will be more difficult if she chooses to defy societal conventions.

Casement's new work experiences in Brazil allow Murray to continue the theme of industry and how it affects humanity. Casement observes that the natives in Brazil are treated even worse than the natives in the Congo. Many of them are starving and have been physically abused and enslaved. In addition, they are taken advantage of when the English discover that they are able to carry heavy loads for long distances because they drink coca tea. Coca, of course, is the substance from which cocaine is made. The tea makes the natives high, as Casement learns after drinking some. Cocaine is a stimulant, which is why it makes them able to carry more for greater distances.

Murray alludes to Conrad's *Heart of Darkness* when Casement reaches Entre Rios and the natives celebrate their arrival. The village is run by O'Donnell, an Irishman. The scene is reminiscent of *Heart of Darkness* because Conrad's main character is a white man who sets himself up in a position of being god-like to the natives. In this case, O'Donnell is the revered leader and the arrival of Casement and his companions is treated as cause for dancing, drumming, and celebration late into the night.

Murray makes the point that the destruction of the natural habitats in places like the Amazon in pursuit of industry may result in the loss of important scientific advancements, like medicines. She does this by including a scene in which Casement's ailing eyes are cured by a poultice concocted by a native woman.

Charlie becomes a more important figure in the novel as he begins to think about what the future might hold for him. Charlie has aspirations of becoming a pilot after going with Harmsworth to watch the airplane experiment. Sarita tells him that he will be a great man one day. Her statement is poignant in that Charlie's life is ultimately cut short and he never has the chance to fulfill his potential.

Discussion Question 1

Why does Casement become more involved in the Irish cause? What comparisons might he have drawn between his work in the Congo and Brazil and the plight of the Irish people? Why does Alice Green believe his involvement in the cause is important?



Discussion Question 2

Why does Sarita fire her maid? How does this conform to rules for women at the time? What else does Sarita do to conform to those rules?

Discussion Question 3

Why does Casement say that Brazil is worse than the Congo?

Vocabulary

inertia, sparsely, capacity, glowering, vivid, embankment, besotted, cosseted, peerage, palliative, staunch, malnourished



Part 3: Chapters 1 – 4

Summary

Part Three, Chapter I: Paris begins in May of 1911. Casement is now 47 years old and still unmarried. He is at a party for Ward's daughter Dimples to celebrate her engagement. Ward has never asked Casement why he did not marry. Casement thinks that Ward may be living vicariously through him. Ward joins Casement on the balcony and they talk about the threat of war. Ward is worried because if Germany invades, his house will be in their path. Casement says that at least the Germans are "an enlightened people" (309). Ward disagrees, but Casement points out that the Germans were not the ones running concentration camps in the Orange Free State. Ward argues that war is messy and that someone will always disagree with the methods. Casement reminds him that when they were in the Congo as young men, Ward professed to hate England.

The party ends and Casement tells the Wards that he will walk home. While he walks, he thinks about Germany being a good model for Ireland, which will need a government to follow once they defeat England. Casement walks to where he knows there will be young men gathering. He thinks most people would be surprised by how many homosexuals there are and who they are. At home he has a lover named Millar who is younger than him. He knows that one day Millar will move on.

When Casement returns to Ward's house he has a black eye. Ward tells him he should report his attacker, whom Casement has told him was a mugger. Casement says he did not see the man.

Casement waits at the Belfast ferry terminal for Millar. Millar arrives late. When Casement sees him, he simultaneously feels his heart flutter and a sense of grief. Millar apologizes for being late saying that the streets are crowded due to the launch of the Titanic.

Belfast does not feel like home to Casement, but nowhere does. The discussion over the Irish State is heating up, but Casement knows he must speak calmly despite his passion for the subject.

Sarita and Herbie are on their way to one of Charlie's boxing matches. Sanford will be joining them at the match. He has taken Paz as a mistress. Dr. McIntyre has died and Sarita has been sending Paz money since his death. Sarita had suggested to her father that he take Paz as a mistress to alleviate his loneliness and Paz's need for money.

Sarita does not like that Charlie is boxing. She worries he will be seriously hurt. Dimples is having trouble settling into her marriage, so Roddie stays with her often. Roddie is extremely sensitive and cries easily. Ward thinks he needs to toughen up, but Sarita thinks it would be better to treat him kindly. She knows her opinion will be ignored.



Cricket is now “running with an artistic crowd” and Sarita worries that she will end up with someone who is not suitable (319).

Chapter II: London begins in May of 1914. Casement is involved in organizing the purchase of weapons for the North. He has a hard time reconciling his actions for peace with buying guns. In January Casement had been in Galway raising funds. While there, he had created a school lunch system for the children, which served to bring the children to school to learn about the Irish perspective and fed children whose families had little.

O'Malley arranged for Casement and a German journalist named Schweringer to tour the schools. Casement suspects that Schweringer is a German agent. He thinks that may be a good thing since it indicates that Germany has an interest in Ireland. Casement wonders how a German could understand the way that a conquering nation justifies their actions. O'Malley had said he did not trust Germany, but Casement thinks the Germans are the only ones who can defeat England.

Alice and Casement talk about their gunrunning plan. Alice asks if Casement will be able to double the amount she donates. She believes those who supported the Congo campaign will also support this effort, but the starving children of Connemara are actually harder for Casement to sell as a cause. If they are able to procure the guns, the Irish Volunteers will gain credibility. Alice says that Casement must be the one to go to America to raise money since he is a knight and the Americans will like that.

Sarita sees Casement on the street, but he seems to be pretending not to see her. She has not seen him for over a year and he looks much older. She yells to him and he turns. Sarita insists on buying him lunch. He resists until she says she will take him to a place where Ward has an account so it will not be obvious that she is paying. He tells her he “can't afford to be embroiled in a scandal” (331).

At lunch, the two talk about Sarita's children. Sarita notes that Casement has not asked about Ward. She says that Ward will be in London that afternoon, but Casement tells her he cannot stay as he is on his way to Scotland, but gives her no other details. When they say goodbye, Sarita notices how cold and boney his hands feel. She has a chilling feeling of grief.

Chapter III: New York begins in July of 1914. Casement is in America waiting for Adler to arrive. He has raised \$5,000. The people he talks to seem to like him, but when he speaks passionately about his cause, they look at him as though he is unstable. He is now an activist and someone who will change Ireland.

Adler arrives looking dirty and nervous. Casement met Adler ten years ago and they have crossed paths intermittently over the years. Casement is glad he has shown up in New York since Casement has been spending a lot of time just waiting to see if the guns make it to Ireland.

Adler has little interest in politics. He tells Casement he needs money, but that Casement would not want to know why. Casement presses him and he says he needs



the money for his wife. Adler has a sharp mind and Casement knows that he could be useful in helping him to get to Germany to buy guns.

Adler sits naked on the bed and asks Casement why he is so quiet. Casement tells him that he did not know that Adler had a wife.

England declares war on Germany. Casement and Devoy have made plans to negotiate with the Germans. Devoy is skeptical, but Casement says they can trust the Germans. The Irish Volunteers' troops are divided. Some are fighting for England thinking that this will buy them favor with England after the war. Devoy says they have fewer than half of their troops left and no guarantee that Germany will support their cause after the war. Casement is determined to build an Irish Brigade and to get guns from Germany.

After a fundraising dinner Adler asks Casement who Wolfe Tone is because someone compared Casement to him. Wolfe Tone was a man who went to France for help for Ireland a century ago. The French pledged ships, but weather delayed them. Tone had been sentenced to face a firing squad, but he slit his own throat instead, which was seen as a victory.

Chapter IV: Rolleboise begins in September of 1914. Sarita is harvesting pears with Herbie and Roddie. The servant, Beatrice, is cutting the lawn without the use of a horse because the horse has been taken for the war effort. Charlie will start training for the war soon. A small, dirty child approaches and he is crying. Sarita gives him two pears and he leaves. Roddie, who is up on a ladder, calls his mother over to look at something. Sarita gets on the ladder and sees that the road is filled with traffic.

Sarita and Ward prepare to leave by morning. Ward says the Germans will be in Paris by nightfall. Their driver has left and none of the Wards knows how to drive. Herbie tells his parents that he can drive. He learned when Georges wanted to take a nap on the way back from Paris one day, so he allowed Herbie to try. Ward decides they will go to La Rochelle, which is 300 miles away.

The next morning they all pack into the car and drive toward La Rochelle. They reach La Rochelle when it is dark. Ward says he will walk to the pier to see if he can find the consul. When Ward finds the consul, he tries to arrange a berth on a ship, but is told there is no room for another two weeks. The two men chat and Ward mentions Casement. The consul becomes hesitant and asks if Ward has seen Casement lately. Just then Roddie approaches to tell Ward that Sarita has gotten them on to a ship. Casement leaves knowing the consul had wanted to say something more about Casement.

Analysis

This section of the novel drives the novel toward its conclusion. War breaks out, further changing the dynamic between Casement and Ward and between Casement and the rest of Ward's family. The war also brings changes to the lives and relationship of Sarita and Ward as well as their children.



Casement initially sees the war as having the potential to help with the liberation of Ireland. Casement believes that if they can get the Germans on their side to defeat England, Ireland will benefit. Casement is aware that Ireland might then be subject to German rule, but thinks that would be preferable since he sees the English as being much worse due to the fact that they run concentration camps on the Orange Free State. Casement's statement regarding concentration camps is ironic since readers know that the Germans established horrific concentration camps during World War II. Casement sees England's involvement in the war as an opportunity for the Irish to rise up since England will already be weakened and might have difficulty fighting on two fronts.

Casement's belief that the English are worse than the Germans has a negative effect on his relationship with Ward. Ward certainly would not be pleased with hearing that his own country is worse than the enemy they are fighting. The author indicates that the friendship is dissolving in that the next time Casement has any contact with a member of the Ward family it is a year later. Casement also tries to avoid Sarita as she notes that he is obviously ignoring her.

The lunch between Sarita and Casement shows that there is still warmth in their friendship, at least. Sarita is concerned over Casement's appearance since he looks so much older than he should after just a year and he is extremely thin. His loss of weight might be attributed to poor health and stress over the things he is involved in, but is quite possibly the result of having little money for food since Casement continues to give so much of his money away. Casement shows he still cares about the Ward family by his interest in what is going on with Sarita's father and her children. Sarita notices, though, that Casement does not ask after Ward. When she mentions him, Casement brushes off her comment by saying that he assumes that Ward is doing fine as he always is. Casement's cool reply suggests that he has hurt feelings and is angry with Ward.

Murray inserts a bit of the dry humor the book is infused with through the encounter between Sarita and Casement. Sarita has to convince Casement to allow her to buy him lunch and does so by taking him to a place where Ward has an account. Casement remark that he cannot get involved in a scandal is humorous because, of course, he is already involved in a scandalous situation because of his involvement with Irish activists. The statement might also be taken seriously, though, as Casement knows he cannot afford to call too much attention to himself or his actions.

Sarita's and Casement's parting is significant in that the author uses the scene to foreshadow Casement's death. Sarita mentions that Casement has a destiny, that he might one day be "a world-famous hero" (332). When Casement is elusive about where it is he needs to rush off to, Sarita suggests he has "an appointment with destiny" (332). The reader knows that she is correct and that Casement's destiny is to be hanged as a traitor. This, however, makes her no less correct in that he will also be considered a hero as many Irish people do consider him to be so. Murray uses the description of Sarita's handshake with Casement to bring to mind the image of a skeleton, thus foreshadowing Casement's death. She writes, "His grip is firm, yet his hand feels cold



through her glove, the bones too pronounced” (333). The parting is tinged with sorrow and it seems obvious that the two will not see one another again.

Murray indicates that Ward still considers Casement a friend when Ward talks to the consul as they try to leave France ahead of the Germans’ invasion. His mention of Casement to the man means that he still thinks of Casement often and must consider him a friend or he would not mention Casement at all. The encounter shows that Casement’s revolutionary actions are being noticed because the consul acts strangely when Casement is mentioned.

Murray continues to explore the theme of identity primarily through Casement. Casement still feels as though his identity does not afford him a place in the world as is evidenced by him not feeling at home in Belfast or anywhere else. He still cannot reconcile who he is on the inside with the person the outside world sees. He is buying guns and has taken an active role in the Irish rebellion, but he is still a humanitarian at heart. He sets up a lunch program for school children to ensure they have food to eat and continues to give his money away, leaving him with almost nothing for himself. Also, on the outside he is a man with a title that garners respect and makes him a good choice to speak to the Americans about joining the war. Yet, he sees himself as deeply flawed on the inside because of his homosexuality. Though he sees himself as flawed, Casement has come to realize that his homosexuality is not so outside the norm since he believes people would be surprised to know how many men like him there are in the world, not to mention the identities of those men.

Murray again calls into question whether or not Ward knows that Casement is a homosexual when Casement thinks about the fact that Ward has never asked him why he did not marry. Casement thinks Ward does not want him to marry because Ward is living vicariously through him, enjoying his supposed adventures as a bachelor with an exciting life. However, the reader may wonder if Ward has never asked because he knows the truth and would not want to hear the answer.

Sarita continues to be the focus of the theme of women’s roles. She reinforces the role women are to play in her time when she fails to speak up against Ward in support of Roddie, whom Ward thinks is too sensitive. She knows that her opinion will be of no value to Ward because she is a woman and is considered biased when it comes to her children. She also conforms to the role when she worries about Cricket possibly getting involved with a man who would not be considered suitable. While it is normal for a mother to show concern for her children in their choice of mates, Sarita is concerned about Cricket spending time with artists. Considering she married Ward, who is also an artist, her concern seems to be more about what others will think of Cricket’s social standing than about whether or not an artist will be a good man.

Sarita goes against the role of women when it is she that is able to use her intelligence to get her family on board a ship as they leave France. Sarita uses her ability to speak Spanish to help her procure a spot, though Ward is unsuccessful in his dealings with the consul.



Murray also examines women's roles through Paz. She is now in financial trouble because McIntyre is dead and she is alone again. Sarita kindly sends her money, but offers a more permanent solution in the form of her father who is lonely after the death of his wife. Paz is not a suitable woman for marriage because of her social standing, so she is forced to continue in the role of a mistress.

The author offers more great acts of courage in the exploration of the theme of what it means to be valiant. Herbie, who is still a boy, drives his family the 300 miles from Rolleboise to La Rochelle, which certainly took some courage given that he has little experience driving and the Germans are about to invade. Charlie shows courage first as a boxer and then when he starts training to be a soldier. These greater acts of courage will serve as points for juxtaposing the author's ultimate conclusion about what it means to be valiant.

Discussion Question 1

Why does Casement think it is a good idea for the Irish to work with the Germans? Why does he say the Germans are preferable to the English? What effect does this statement have on his friendship with Ward?

Discussion Question 2

How does the author use Casement's goodbye to Sarita to foreshadow the conclusion of his storyline? What images does she invoke? What is the tone of the scene?

Discussion Question 3

Why does Ward feel like he is not at home anywhere? What does this suggest about his feelings toward himself? What events in his life may have contributed to his feelings?

Vocabulary

bracing, domesticity, enlightened, civility, emaciated, picturesque, coffers, activist, incredulous, validated, evacuate, leisurely



Part 3: Chapters 5 – 9

Summary

Part Three, Chapter V: Christiana begins in October of 1914. Casement is at the Grand Hotel looking at a picture of a ship and thinking about Ward. Casement is nervous about leaving the hotel because he knows there are people looking for him. He is travelling under an assumed name and has given papers he was bringing to Germany to Adler for safekeeping.

Casement goes to the lobby for coffee. He sits out of sight of the front door where he can watch people. He wonders how Ward is handling the war, but knows he cannot get in touch with him until the war is over.

Adler arrives and the two go for lunch. Adler tells Casement he has been in contact with English intelligence and they are following Casement. There is a price on Casement's head. Casement wants to leave Christiana, but Adler says they cannot because there are no boats and he has a meeting with a British diplomat the next day. Casement instructs Adler not to tell the English anything about the Irish Brigade, only that Casement is visiting Berlin for diplomatic reasons.

Casement goes back to his room and writes letters. He is concerned about Nina who he thinks should have been sent to America for her own safety. Adler had questioned Casement about why he thought the Germans were any better than the English. Adler said the accounts from Belgium indicated that the Germans were committing atrocities against villagers. Casement knows that Adler does not read, so he believes that Findlay, the British diplomat, must have told Adler this lie. They are trying to get Adler to support England, but Casement believes that Adler will remain loyal to him.

Chapter VI, London begins in November of 1914. Sarita is at her father's house in Eaton Square. Sarita will be moving soon. Charlie will be going to training and Ward is using their house in Rolleboise as a military hospital. Sarita wants to be in Rolleboise helping him, but she has so many other things to do, like helping Cricket with her new baby. Ward worries about Sarita's safety when she travels and says that it would not be proper for her to be in Rolleboise with the recovering soldiers. She wonders what a man who is an explorer, an artist, and a businessman is doing working in a hospital.

Herbie comes in and Sarita tells him that they are due at the Nicholsons' in an hour and that they have a daughter around Herbie's age. She asks Herbie why he smells of cigarettes and he says it is because he smokes.

Herbie sits with the Nicholsons' pretty daughter Joyce during dinner. He asks Nicholson about becoming a pilot. Sarita says he is only 16 and not yet a candidate for a pilot. Mrs. Nicholson gets up from the table signaling that it is time for the women to leave. Herbie reaches for a cigarette and watches Joyce as she walks out of the room.



Sarita and Herbie return to Eaton Square. Herbie tells Sarita he wants to be a pilot. Sanford is still up and he and Sarita talk. She tells him that Nicholson wants Herbie to become a pilot. Sanford says she should let him because he would be safer there than on the front lines where Sanford doubts he would be able to shoot someone.

Sarita moves into the house in Weston-Super-Mare. She and Ward write one another every day. Ward says many of the men suffer from mysterious symptoms that the doctors can find no medical reason for. Herbie has proven himself useful as a driver.

Charlie is joining Sarita for dinner. He is a Lieutenant. She has begun praying. A week earlier she and Sanford went to watch Roddie march in a parade. The boys, many who are only twelve like Roddie, marched carrying guns, an image she thought was terrible. Looking around, the women wore looks of sacrifice while the men looked proud.

When Charlie arrives he is cheerful. He has been seeing a girl in the village. Charlie finds his training boring and repetitive. He tells Sarita he cannot believe that she is letting Herbie become a pilot, to which she asks when anything has ever been her decision. Sarita says they need to find a way for Charlie not to go to the front line. She suggests they pay someone for a medical dispensation. Charlie says he is a good soldier and needs to do this for the sake of his future. Sarita argues with him and says she would fight if she were allowed, but she cannot send her son to war.

Chapter VII: Limburg begins in January of 1915. Casement is on his way to see Irish prisoners of war. He is supposed to convince them to join the Irish Brigade to fight the English. He has brought a case of Alice's books with him, but Alice no longer supports him; she now supports the Americans. She is in agreement with buying weapons from Germans, but not with allowing them to be Ireland's conquerors.

Several months ago, Casement had been taken to the site of a German victory against the French. He had been shown a mass grave to impress upon him the might of Germany. He, too, has lost his faith in Germany, but he still believes in the Irish who will form the Irish Brigade.

They reach the entrance to the camp. The prisoners are gathered together, but Casement thinks they look too broken to fight anyone. The men yell insults and ask him how much the Kaiser is paying him. He knows that his presence makes the guards crueler to the prisoners. Casement tries to explain the goals of the movement.

A man named Sergeant Gordon Kelso steps forward and asks to speak to him alone. They are taken to a room and a guard stands at the door while they talk. Kelso reminds Casement that they met years ago at Biggers' house. Casement does not remember him, but remembers those as good days. Kelso tells him that he does not want the English or the Germans in Ireland. He says that he believes Casement would agree if he spent some time there and saw the things the Germans are doing. He tries to convince Casement that his cause is hopeless and that he has no followers. He also tells him that his fellow prisoners have fought alongside the English and some owe their lives to the English soldiers, so they will not fight against them. Kelso tries to whisper



something to Casement and the guard hits him in the back with his rifle butt. As he is dragged from the room, Kelso tells Casement in Irish not to come back or the Germans will kill them all.

Casement goes to Munich. Adler meets him at a tavern there. Adler needs information to feed to Findlay, but the Germans will not coordinate with him. He knows that Adler cannot just make something up or the English might discover he is still loyal to Casement.

These days Casement is aware of his own mortality. He has made a package that is to be given to Ward in the event of his death. The package contains letters, books, and items from the Congo and the Amazon.

Adler asks why Casement is depressed all the time. He suggests that it is because Casement is disappointed by people because he expects them to be loyal. Adler thinks loyalty is a ridiculous notion because it asks people to do stupid things so that they can feel good about themselves.

In February, Casement is in a sanatorium after having collapsed due to nerves. He's been trying to get a letter exposing Findlay into the American newspapers, but Americans are generally supporting England. A nurse comes in with a newspaper. Casement scans it and sees his name as well as his accusation against Findlay. He is glad to see the article, but saddened when he sees that his pension is being withheld pending an investigation into his activities with the Germans. He knows that Ward will see this. He then scans the list of casualties hoping not to see Charlie's or Herbie's names. He has had no contact with Ward, but heard that Ward had turned his house into a hospital. He knows Ward has jumped into the war effort the same way he jumped into Stanley's mission to find Emin Pasha. He knows that Ward will not be sympathetic to Casement's position.

Chapter VIII: Rolleboise begins in May of 1915. Rolleboise is no longer a hospital because Ward had allowed the wife of an officer to spend a night in one of the rooms there when she could not find a hotel room. This had been deemed improper, so the Red Cross closed the hospital.

A week ago Ward was approached by a man from the Foreign Office asking if he had had any contact with Casement. He assured the man that he would inform them if he heard from Casement. Now, he wonders why Casement would have gone to Germany. He feels betrayed and abandoned.

Ward is about to leave for his post on the Front working with the ambulance corps. Sarita does not want him to go and says he is being stupid. She says he is too old and is committing suicide. Sarita refuses to go to the train station with him and he wonders if he really has any right to leave her so completely alone.

Time passes and the lease on the house in Weston-Super-Mare is up. Sarita does not need the house anymore because Charlie will be gone. He and Herbie will both be



stationed in France. Roddie will be going back to school. Dimples is in London and Cricket is in New York. Ward is carrying stretchers, but is not on the battlefield.

Herbie has come for the night to see Charlie. She knows her sons understand the war better than she does because they have lost friends. Yet, they are young and still feel joy in the excitement. Charlie and Herbie go out together on a double-date with some girls. Herbie is reluctant to go because he likes Joyce Nicholson, but Sarita tells him he should go and have some fun.

While they are gone, Sarita knits socks with one of the servants, Sara, with whom she has become friends. They talk about the men they have fighting in the war and find comfort in each other.

Charlie and Herbie come back late at night. They are in good spirits. Charlie asks Sarita to make sure he is up early so he is ready to go. She says she will wake him since she knows she will not sleep, but will lie awake listening to the sounds her sons make in their sleep.

Analysis

Casement begins to fear for his safety. His fear is evident in that he travels under an assumed name and worries about leaving the hotel. When he does leave his room to go for coffee, he sits facing the door so that he can see people entering the room, giving him a chance to escape if necessary. His fears are founded since he learns that there is a reward for his capture. Adler is a double agent, which Casement is aware of, but it does call into question his potential for disloyalty. Casement, who shows unfailing loyalty to those he loves, believes Adler will remain loyal to him even though Adler indicates that he now believes the Germans are responsible for mistreating villagers. Adler also tells Casement that he thinks loyalty is a ridiculous notion, so he likely feels no need to be loyal to anyone but himself.

Murray indicates that Casement's cause is doomed not only through Adler's likely disloyalty, but also by the desertion of other followers. Alice Green, who was responsible for drawing Casement in in the first place, is the first of Casement's followers to leave him.

Kelso, the soldier at the prison camp, also tells Casement that he has no followers. Casement is exposed to the atrocities committed by the Germans when he is taken to see a mass grave as proof of German might. This creates some doubt in the Germans in Casement's mind. After Casement visits the prison camp, his doubt takes root. Murray uses Kelso, a man that Casement has encountered before, to reveal to Casement that the Germans are more brutal than he had previously thought. Casement witnesses Kelso being struck with the butt of a gun and Kelso is so desperate to get his message across that he speaks in Irish to tell Casement not to come back. Kelso fears for his life at the hands of the Germans.



Though others desert Casement, he remains loyal to his friendship with Ward. Casement has an impending feeling of death that causes him to put together a package of things he wants Ward to have when he dies. The package contains items from their time as young men in the Congo. Casement clearly has sentimental feelings about those times as being good days in their friendship. Perhaps the package is meant to remind Ward of those times and the close friendship they once shared. Although Casement previously had some difficulty in imagining Ward as the man he was in the Congo, the war makes him think about how Ward once jumped impetuously into the Emin Pasha expedition and he can imagine Ward jumping into the war effort with the same gusto.

Casement also pays close attention to the newspaper for details about Ward and his family. He hopes each time not to see Ward or Charlie on the list of casualties. When he discovers that his pension has been taken away because he is being investigated, Casement's first thought is not for the loss of his pension, but for what Ward will think when he sees the notice.

Though Casement remains loyal to Ward, the opposite does not seem to be true. Ward is upset when he is visited by a man from the Foreign Office who tells him about Casement's recent actions. Rather than being worried for the well-being of his old friend, Ward is angry and feels betrayed by Casement. This suggests a further degradation of the friendship between Casement and Ward.

Murray continues to explore the theme of women's roles through Sarita's role as a wife and mother. In her role as a wife, Sarita wants to support Ward's hospital, but she is not allowed to because it would not be proper. In fact, having an unauthorized woman in the hospital is considered so improper that Ward's hospital is closed down because he allows a woman to stay there. It does not matter that she is an officer's wife and has nowhere else to go, her presence is cause for closing a much-needed hospital.

As a mother, Sarita feels helpless as a mother in the face of the war. Her helplessness will lead to anger as she watches mothers lose their sons, and eventually loses her own. Sarita spends time with her servant, Sara, making socks for soldiers while they comfort one another. Sarita is unable to help in any more useful way, so she is reduced to knitting socks. Sarita feels as though her thoughts and decisions regarding what is best for her sons is ignored and pointless. When Herbie decides to become a pilot, Charlie wonders how she could allow that. Sarita tells him she did not make the decision and that she has never been allowed to make the decisions.

When Sarita stands watching her youngest son marching with his classmates, all holding guns, she is disgusted. She sees the pride in the faces of the fathers and the sorrow and sacrifice in the faces of the mothers. She knows that these women also feel helpless. Her helplessness and concern for her sons is also evident in the way that Sarita knows she will not sleep on the night before Charlie and Herbie are to leave for the war. Instead, she will spend the night listening to the sounds of her sons sleeping in their beds. This scene is poignant and suggests there will come a day when her sons will be gone.



Murray continues the theme of valor by presenting another large act of courage through Charlie. Sarita offers Charlie a chance to get out of fighting in the war, but he refuses. He explains to his mother that if he avoids the war, that decision, which might be seen as an act of cowardice, will follow him for the rest of his life.

Discussion Question 1

Why does watching Roddie march with his classmates disturb Sarita? What does she see in the faces of those around her? How does what she sees affect her?

Discussion Question 2

What does Adler say about loyalty? What does this suggest about him? Do you believe he will remain loyal to Casement?

Discussion Question 3

How does Casement feel about Ward at this point? How does Ward feel about Casement? What happens in this section that further affects their relationship?

Vocabulary

articulate, intercepted, legation, façade, appalling, appointed, paranoid, vehemence, masticating, infirmary, diligence, refuge



Part 3: Chapters 10 – 14

Summary

Part Three, Chapter X: The Vosges begins in November of 1915. Ward is serving in the war for the ambulance corps. Ward is having chest pains, but does not want to quit. The ambulance he is in reaches a spot in the road that has been bombed. As Ward carries a stretcher he thinks about the Congo and that he is now a porter. He steps on a loose rock and falls to the ground with an injured knee.

Ward returns to Rolleboise. He needs knee surgery, but they believe his heart is not strong enough. Though he is seriously ill, Sarita is just glad to know where he is.

Sarita does not like the stream of military men who visit her home. She is angry about her sons being in the war and can barely stand to speak to Ward because she blames men like him for making boys fight.

Ward is writing a book that includes artwork of soldiers and farmers that is meant to be a celebration of French bravery. The book is meant to encourage England and America to fight for France. Sarita hates the book and fantasizes about stuffing its pages down Ward's throat. While she wants America to join the war, she knows that as a woman she has little to give to the effort except her sons.

The phone rings and Ward takes the call. Ward tells Sarita that Herbie has been shot down. Someone was seen crawling from the wreckage, but they do not know if it was Herbie. Sarita does not allow Ward to comfort her.

Sarita goes through weeks living in a fog. Charlie writes and encourages her to remain hopeful. He says that when pilots are taken by the Germans they are treated well because pilots are respected. Ward makes phone calls trying to pull strings to get information about Herbie. The phone rings again and Ward tells Sarita that Herbie is alive.

Sarita has cleared out a closet to turn it into an office and she spends hours in there, but Ward does not know what she is doing. Ward would like to return to the ambulance corps even if he cannot carry stretchers, but the doctors say he cannot.

Cricket asks why her father does not display his military award. Ward tells her it might upset Sarita. This irritates Cricket and she determines to make her mother come out of her closet. Cricket makes her mother talk about Herbie. Over the next few days Sarita seems to respond to Cricket's non-stop talk of her brothers.

Ward and Sarita sit by the fire. Ward is editing a story for his book. The doorbell rings and Ward goes to the door. A man hands him a telegram saying that Charlie is dead.



Chapter XI: Banna Strand starts in April of 1916. Casement is on board a U-boat with Montieth. They carry poison with them to use in case they are captured. Casement knows this is a suicide mission.

Casement knows about Charlie's death and feels tortured by his inability to comfort Ward. He also knows that their friendship "has bled out on the fields of Flanders" (421). He stays silent about his grief.

Casement hopes to be able to contact the leaders of the planned uprising to convince them to call it off and wait for naval support from Germany because they have been unable to procure many weapons. He knows, however, that there will be no naval support.

In the middle of the night, Casement and Montieth leave the U-boat and get into a rowboat. A wave hits the rowboat and overturns it. Casement nearly drowns. Montieth has no choice but to hide Casement and leave him there because he is certain they have been seen. Casement lays thinking that he will be alright if he never wakes again because he has made it home to Ireland.

Chapter XII: Paris begins in April of 1916. Sarita finally gets out of bed after staying there for two weeks while mourning Charlie. She tells Ward she had thought it would kill her if Charlie died, but she is depressed to know that no matter what happens, she will survive. She tells Ward she is going with him to America.

In America, Sarita and Ward go on a lecture circuit to gain American support for the war. Sarita talks about Charlie and Ward talks about the bravery of the French soldiers and the injuries he sustained.

Ward reads the paper and sees an article about the uprising in Ireland. Casement has been arrested, but Ward feels nothing. He tells Sarita that Casement has been captured and will be hanged. Sarita hopes he will be pardoned, but Ward says that he should be hanged. He also says that they will need to change Roddie's name. Sarita says only that Casement's death will not accomplish anything and that he will be "just another body" (428).

Ward decides to list Roddie's name change in the paper in an effort to distance himself from Casement. He has been receiving letters from Casement's friends asking him to send money for Casement's defense. He does not let Sarita see these letters.

Sarita takes a phone call and learns that Herbie is in Paris. The French have been questioning him since his arrival. They suspect he may be a spy because his escape was so improbable. When they bring Herbie home, Sarita runs a bath for him. While she does so, she can hear Ward and Herbie laughing and knows they are making fun of her. Herbie asks Sarita to stay and talk to him while he bathes. They talk about how Herbie escaped. Herbie tells Sarita that he misses Charlie. He will not be sent back to war because of his time in the prison camp. He is to be a flight instructor for the Russians.



Herbie asks about Casement at dinner and there is an awkward silence. Ward refuses to grieve for Casement because he no longer considers Casement his friend. He feels betrayed by Casement, as though Casement is responsible for Charlie's death. Yet, he feels as though Casement is calling to him over the distance for forgiveness.

Chapter XIII: London begins in June of 1916. Casement is imprisoned. Most of the people who organized the uprising are dead. He has been repeatedly questioned. He has told his questioners that he did not support the uprising, but he cannot explain his being in Ireland.

His council, Duffy, asks him to talk about Adler. Casement tries to pass Adler off as nothing more than a servant. Duffy tells him that he has testimonies that indicate there was more to the relationship. Duffy asks if the police will find anything in boxes stored at an apartment. Casement knows they will find his diaries. Duffy hopes to put in an insanity plea and thinks that Casement's being a homosexual will help make the case.

Casement asks Duffy to remove some pictures from the packet for Ward that he had included as inspiration for Ward as an artist. Now he worries that Ward will misinterpret the pictures. Duffy informs Casement that Ward has refused contact with Casement, but Casement begs Duffy to do as he asks as a last request.

Casement is charged with High Treason. He asks to be tried in an Irish court. He wonders why it is considered noble to die for England despite the harm England has done, but not to die for Ireland when they have never hurt anyone.

Several people come to visit Casement in his last days, including Alice and Gee. Petitions to save him have been circulated. Gee is Casement's last visitor and when he asks about Ward, Gee's response is only "What of him?" (440).

Casement had once believed in God, but when he started to feel like God disapproved of him, his faith dwindled. However, now, as he sits waiting for his death he hears "a voice in answer to an inarticulate question" (440). As Casement approaches the noose he does not feel afraid and does not cry. There are no friends in the crowd that gathers to watch him die. He hears the breath of God in his ear and wonders if God was always there.

Ward sits at his desk and thinks the prison bells must be tolling now because Casement is dead. He does not think that Casement intentionally lied to him about his homosexuality. He wonders if knowing would have changed who Casement was. He feels like a betrayed wife who questions her entire marriage.

Ward has been thinking about the Congo a great deal over the last few days. He has been looking at pictures from those days. There is a photo of Ward, Casement, Glave, and Parminter that was taken in Boma. One day Casement had visited Casement's room, but Casement was not there. He had picked up a French novel that Casement was reading and found the picture being used as a bookmark. The picture was folded so that only Ward and Casement showed, making them look like a couple.



Sarita comes into Ward's office and asks if Ward knows the time. She tells him she is angry that Ward could not even send Casement a note. He says that it would have been inappropriate because of the revelation of the diaries. Sarita asks him if he did not know before that Casement was a homosexual. Ward is shocked to learn that Sarita knew and that she still let him in their house. She says she did so because Casement made him happier than any other person. Ward questions how she could still care about Casement after Charlie's death. She says that Charlie would have agreed with her. Ward tells her that he did not write because he could not and she calls him a coward.

Chapter XIV: Paris begins in August of 1919. Ward has died and Sarita feels, in part, responsible. Ward had been trying to win her admiration back and had gone to the Far East to prove he was not a coward. While he was gone, Ward had been hospitalized in Rome and was then sent back to Paris. Ward asked to return to Rolleboise. Sarita had taken him immediately and he had lived through the summer. They had sat together looking at the river. Though Sarita told him she loved him, she felt pity for him. She no longer remembered what it was like to love.

Sarita looks through dressmakers' catalogs for suitable mourning clothes. Cricket comes in and says everything is so sad. She asks Sarita if she remembers what it was like to fall in love. Sarita realizes Cricket is in love and Sarita wonders who the man is. Cricket says that Sarita does not understand because she always had the perfect relationship with Ward. Sarita tells her daughter that she and Ward had their problems, including the cannibal concubine and their argument over Casement. She says she knew Casement was in love with Ward and that it never bothered her as much as it did Casement. Sarita reveals that she always knew that on the night that Ward had first kissed her, he had actually been looking for Paz. Yet, she allowed Ward to tell his version of the story because she knew that Ward loved her and would not have made it up if he had not. Cricket tells Sarita she is valiant.

Analysis

This final section of the novel sees the end of the friendship between Ward and Casement. Casement considers Ward a friend until the end. As he rides in the U-boat, Casement is grieving the loss of Charlie and tortured by the fact that he cannot be there to comfort Ward. He also knows that the war has brought about the ending of their friendship. The author describes the friendship as having died on the fields of Flanders. Flanders was the site of some of the most intense battles during the war. The line brings to mind the poem "In Flanders Field" by John McCrae, about a soldier who was killed in the war. By using this line, Murray suggests that Casement's and Ward's friendship is a casualty of war.

Casement's thoughts continually return to Ward, even as he sits in prison. One of his last requests is that Duffy remove some pictures of the packet he made to be given to Ward upon his death. He worries that some pictures he included will be a source of embarrassment for Ward because they may be interpreted now that Ward knows he is homosexual. And, as his last visitors come to visit, Casement is surprised that Ward



does not visit or at least send a letter. Though he knows in his mind that the friendship has died, in his heart he cannot help but hope Ward will be there in the end.

When Ward learns of Casement's capture and homosexuality, his instinct is to protect himself by distancing himself from his friendship with Casement. He changes Roddie's name from Roger to Rodney and publicizes the change to ensure everyone knows he has broken ties with Casement. Yet, at the moment of Casement's death, Ward is aware of the time and thinks about the tolling of the prison bells. This indicates he has not completely left behind his friendship, regardless of what he says or does. After Casement's death, Ward wonders if their friendship might have been different if he had known that Casement was a homosexual. Yet, the author has dropped hints along the way that Ward must have had at least an inkling about Casement's sexuality. In this section, Ward recalls finding a picture that was folded so that only he and Casement showed in the photo, which made them look like a couple. The French novel he found it in refers to the same French novel that Sarita once found Casement reading. Still, Casement's not telling him about his sexuality feels like a betrayal to Ward.

Murray concludes the theme of complex identity through Casement in that he finally claims his identity and its many facets. When Casement nearly drowns and is left on the shores of Ireland, his only thought is that he is just happy to be home and what happens next will not matter. In the past, Casement had not felt like Ireland was his home, but that nowhere else was either. His happiness at being home in Ireland indicates that Casement has finally claimed his identity as an Irishman and is no longer conflicted by the English part of his life, such as his title and other people's perception of him being nearly English.

When the fullness of Casement's identity is brought out in the open through his trial and the discovery of his diaries, Casement is finally able to claim that part of himself as well. The diaries that Duffy asks Casement about are called The Black Diaries. They were historically used by the British government as a means of dissuading supporters from making an appeal on Casement's behalf. The diaries contain details of his affairs with men. Casement knows he no longer has anything to hide, and his conversation with Duffy carries an air of relief and resignation. His only concern, then, is that his true identity does not affect Ward. Murray suggests Casement has fully accepted his identity when she writes about Casement's feeling that God is with him in the hours and minutes before his death. Earlier in the novel, Casement struggled with religion because he wondered if his homosexuality made him beyond God's love. However, as he sits in his cell, he feels a presence with him and the breath of God in his ear as he dies.

As her husband and sons are sent to war, Sarita's resentment for her position as a woman grows. Sarita seems to feel stifled by her anger and her inability to do anything useful, so she carves out a space for herself in the closet where she cannot be bothered. Murray does not say what Sarita is doing in the closet, but she may be suggesting that this is when Sarita begins writing considering that Sarita does eventually write a biography of her husband's life. However, it is doubtful that she is writing about Ward at this time considering that she is angry with him as a representative of the men she believes are the reason for her sons being forced to fight.



Sarita continues to feel as though she has only her sons to give to the effort because she is a woman, but at the same time, her position as a mother is made fun of by Herbie and Ward. When Herbie comes home and she draws a bath for him, Sarita hears Herbie and Ward laughing and knows they are making fun of her. This, no doubt, increases her feelings of resentment toward her husband.

After Charlie dies, Sarita makes up her mind to do something for the war effort; she decides to go on the lecture circuit in America with Ward to try to garner America's support. Sarita uses her role as a wife and a mother to make the sacrifice of her son useful.

Murray again offers big acts of courage in support of the theme of what it means to be valiant. Charlie gives his life in the war, Herbie is captured and escapes, and Ward is injured in the ambulance corps. And, of course, Casement gave his life for Ireland. Murray uses Casement's death to pose a question about when a death is considered noble or simply a waste. Sarita suggests to Ward that Casement's death just makes him another body, another casualty, of the war. Casement contemplates why a death for England is thought to be worthwhile and noble, while a death for Ireland is not. He wonders if his death will make him a martyr.

In the end, though, it is Sarita who makes Murray's ultimate point about what it means to be valiant. Sarita considers Ward's failure to visit or write to Casement before his death an act of cowardice. Certainly writing a letter or visiting a friend would not normally be thought of as requiring courage, yet Sarita calls her husband, an explorer and a war veteran, a coward because of his inability to perform one small act. Through Sarita, Murray suggests that it is not just big acts that make a person valiant, but instead says that valor is made from "these small moves in a minor key that [make] up the narrative of life" (450). Murray concludes that Sarita's quiet endurance of the losses of war and Casement's struggle with his identity are just as valiant as those big acts that are presented throughout the book. The title of the book being *Valiant Gentlemen*, in the plural, confirms that Murray believes both Casement and Ward were examples of men of courage.

Discussion Question 1

Why does Sarita decide to go on the lecture circuit to convince the Americans to get involved in the war? How does she use her role as a wife and mother in support of the cause?

Discussion Question 2

How does the author describe Casement's death? What is the tone of the scene? What does Casement discover about God and himself as he dies?



Discussion Question 3

Why does Ward change Roddie's name? Who is he trying to protect by doing so? Why does Sarita call him a coward for not writing to Casement? Do you agree with her?

Vocabulary

illuminated, insignificant, resented, uprising, casualties, arbitrarily, tentative, rendezvous, martyr, instigator, indelible, rubble



Characters

Roger Casement

Roger Casement is an Irishman who, at the start of the novel, works with the Sanford Exploring Expedition hiring and coordinating porters to carry loads through the Congo. He also writes poetry. Later, Casement becomes a diplomat and humanitarian who seeks to end slavery in Africa. He also travels to South America to record atrocities committed against the native people there.

Casement's humanitarian spirit and love of his homeland lead him to eventually become a political activist who advocates for Ireland's release from English rule. He believes that Germany is the only way for Ireland to be free of England because Germany is strong enough to defeat England. Because of his dealings with the Germans, Casement is branded a traitor and is hanged.

Murray portrays Casement as both a gentleman and a gentle man. He is constantly sending money to his relatives when they are in need, which often leaves him penniless. He also cares deeply about the treatment of the Congolese. When Ward abandons Mbatchi, a Congolese boy he had hired to carry his personal items, Casement takes Mbatchi in and gives him a job even though he is not in need of Mbatchi's services. He buys the boy gifts when he travels to new places. When Mbatchi is in his twenties, he finds Casement again and Casement hires him more out of his love for the young man than because he needs another employee.

Casement, who is homosexual, considers Ward the love of his life though he does engage in a few other long-term relationships with men, including Adler and Millar. Casement never reveals his feelings to Ward. In fact, Ward never knows that Casement is a homosexual until the information comes out during Casement's trial for treason. Throughout his life, Casement struggles with his homosexuality, which was considered a crime at the time. After his first sexual encounter with a man, he feels dirty and guilty. At times, he wakes up crying having dreamt about his secret being discovered.

Casement remains loyal to his friendship with Ward even after Ward stops communicating with him. He watches the papers during the war for mention of Ward's sons, whom he knows are involved in the war. When Charlie dies, Casement grieves not just for Charlie, but also because he cannot be there to comfort Ward who he knows must be devastated.

In the end, Casement dies utterly alone. There are no friends or supporters in the crowd at his hanging.



Herbert Ward

Herbert Ward is an English explorer, artist, and writer. He is an avid hunter who also knows many of the languages spoken in the Congo. He spends a great deal of his time in the Congo sketching the people and wildlife. While his attention to the details in his art are admirable, he is not observant when it comes to the larger picture, as is shown when he sketches a necklace worn by a native woman without noticing that it is made from wire stolen from the expedition.

At the start of the novel, he is impetuous and jumps at the chance to work with Henry Morton Stanley on his Emin Pasha relief expedition, ignoring the advice of Casement who believes Stanley is a charlatan with ulterior motives. When the expedition goes horribly wrong, Ward is helpless to defend himself because he has signed a contract with Stanley that prohibits him from sending information about the expedition to the press. The things he witnesses and even participates in, to some extent, while on Stanley's expedition change Ward and he becomes more serious and concerned about what other people think of him. As a result of the scandal, Ward writes a book about his experiences in the Congo and travels around America and England lecturing about his adventures.

While traveling to America, Ward meets Sarita Sanford onboard a ship. The two fall in love and marry. They have five children together. Ward pursues his art career while also working for Sarita's father in the banking business.

Ward's friendship with Casement lasts until the war begins and Ward and Casement find themselves on opposite sides. Prior to the war, Ward is uncomfortable with Casement's activism, but continues to give him money knowing that it may be used to support Casement's cause. However, during the war, Ward cuts ties with Casement. When Ward's son Charlie dies, Ward feels as though Casement is directly responsible.

Ward claims to never have known that Casement was a homosexual until it is revealed during Casement's trial for treason. Sarita tells him that she believes that Casement was always in love with him.

Sarita Sanford Ward

Sarita Sanford Ward is the daughter of a wealthy financier and the wife of Herbert Ward. Sarita is very intelligent and often helps her father with his business. When her character is introduced, Sarita is expected to marry a man named Brock-Innes, who her father thinks would make a good match. Sarita discovers that Brock-Innes is a homosexual. Though she likes him and enjoys his company, she knows that they will not be a good match. Sarita meets Ward on the deck of a ship travelling to America and falls in love with him. She is aware that he is involved in a scandal and that he has no money, but she is certain about the relationship and marries him.



Sarita is a strong woman who struggles with her role as a mother and a lady when her bright mind makes her yearn for more. She often feels as though her opinions are disregarded because of her gender. When the war starts, Sarita wants to take an active role, but she is prohibited from working at the hospital that Ward sets up in their home in Rolleboise because she is female. She ends up feeling as though the only thing she has to contribute to the war effort is her sons, which she greatly resents.

Though Sarita knows all along that Casement is homosexual and in love with her husband, she supports their friendship because she knows that Casement makes Ward happy. She considers Casement a very close friend and even names one of her sons after him. When Ward refuses to stand by Casement through his trial and hanging, Sarita becomes very angry with him and calls him a coward. Her pronouncement about him causes Ward to spend the rest of his life trying to prove to her that he is not a coward.

Cricket

Cricket is the oldest daughter of Sarita and Ward. Her real name is Sarita Enriqueta, but her parents call her Cricket and she is referred to that way throughout the book. As a child, Cricket loves watching her father hunt. She is rambunctious and difficult to control. As an adult, Cricket struggles with finding love. She finds her sister Dimples' perfect marriage irritating and vows never to get married. However, she does eventually marry and have children. The marriage is not a happy one and Cricket seems to have male suitors even after the wedding. She never does find happiness in love. After Ward's death, Cricket moans to her mother that she just does not understand because she and Ward always had the perfect relationship. Sarita reveals to her that they did not.

Dimples

Dimples is Sarita's and Ward's youngest daughter. Dimples's real name is Frances, but she is called Dimples throughout the book. As a child, she is quiet and a bit odd. She carries a dead butterfly in a tin and talks to it. She marries an older man and they have a seemingly perfect relationship, except that her husband does not like it when she pays too much attention to anyone but him.

Charlie

Charlie is Sarita's and Ward's oldest son. Sarita dotes on Charlie and the two are extremely close. Charlie boxes while in school. He is something of a ladies' man and is always involved with a girl. When war breaks out, Charlie insists on becoming a soldier. Sarita tries to convince him to allow her to buy him a medical excuse, but he refuses. Charlie is killed during the war.



Herbie

Herbie is Sarita's and Ward's middle son. He is funny and intelligent. Herbie becomes a pilot during the war. His plane is shot down and he is captured by the Germans. He escapes from the prison camp and returns home. Afterward, he becomes a flight instructor for Russian pilots.

Roddie

Roddie, or Roger, is Sarita's and Ward's youngest child. He is named after Casement. He is a sensitive and nervous boy. While Sarita thinks it is best to be kind to him, Ward hopes to toughen him up. Roddie is named after Casement. When Casement is arrested for treason, Ward makes the decision to change his name to Rodney and publicize the change in the paper to show that he has broken all connections with Casement.

Mr. Sanford

Mr. Sanford is Sarita's father. He is a wealthy financier who has great affection for Sarita. He respects her clever mind and enlists her assistance with some of his business affairs. Though he is uncertain initially about Sarita's marriage to Ward, he gives his blessing because he is aware that his daughter knows her own mind and that she loves Ward.

Mbatchi

Mbatchi is a boy from the Congo that is initially hired by Ward to carry his personal effects. When Ward leaves to join Stanley's expedition, Mbatchi is left unemployed and Casement takes him in. Casement is very kind to Mbatchi and essentially raises him. When Mbatchi is in his twenties, Casement again employs him.

Paz

Paz is Sarita's maid at the start of the novel. Ward thinks her attractive and is going on deck to find her in hopes of a tryst, but he finds Sarita instead. When the Sanfords temporarily lose their fortune, Paz is let go. She becomes the mistress of a doctor, but when he dies, she is left with no means of supporting herself. Sarita sends her money for a time. When Sarita's mother dies, she suggests to her father that he take Paz as a mistress to alleviate his loneliness and to provide Paz with money.

Alders

Alders is Casement's long-time lover. He is Norwegian. When Casement finds out he is married, he feels betrayed, but their relationship continues. Alders is involved in helping Casement in his efforts to free Ireland from England's rule.



Symbols and Symbolism

Bull

Sarita remembers seeing a bull mating with a cow when she was a girl. As an adult, the image of the bull comes to mind when she sees Brock-Innes emerge from a closet with her father's valet. The bull symbolizes Sarita's recognition of Brock-Innes' sexuality.

Borneo

Ward is reminded of Borneo when he contemplates marrying Sarita. He talks about Borneo's siren song that drew him in with its beauty, but nearly killed him. He worries that entering into Sarita's world might also be dangerous.

Boy Dancing on the Bar

Casement encounters a man who takes him to a bar where other homosexuals gather. Casement sees what he believes to be a woman in a pink dress dancing on the bar. The next morning, after having had his first sexual encounter with a man, Casement realizes that the woman was a teenaged boy. Having this realization, Casement feels dirty and ashamed of what he has done. The boy on the bar symbolizes what Casement believes is his fall into an unwholesome life.

Concubine

Ward wakes one morning while on Stanley's Emin Pasha Relief Expedition realizing that while he was drunk the night before, he traded his boots for a native woman. While Ward initially wants to give her back, when he discovers he cannot, he keeps her as a concubine. His taking a concubine is one of the things that embroils Ward into the scandal that follows Stanley's expedition. Later, when Ward first meets Sarita, he thinks about his concubine and how unlike Sarita she was. His thoughts of her lead him to go on deck looking for Paz, who he feels is closer to the native women he knew in Africa. He finds Sarita instead, but always tells the story as though it was Sarita he had hoped to find.

Taxidermy

Ward has relatives who are taxidermists, so he is familiar with the job. He sometimes compares aspects of his life to taxidermy. For example, when he first meets Sarita he thinks about her being like a pretty bird mounted behind glass in that she gives the appearance of life, but is not part of it. Later, he thinks of himself in this manner because



as a reporter for Harmsworth's newspaper, he is like the taxidermist. He preserves life, or stories about life, without taking part in the stories themselves.

French Novel

Sarita finds Casement reading a French novel that is about the close friendship between two men that some speculate is really about a homosexual relationship. Casement tries to hide the novel from her, perhaps because he fears it will provide her yet another clue about his feelings toward Ward. After Casement's death, Ward recalls having picked up the French novel and finding a photograph of himself, Casement, and two other men that was fold so that only Casement and Ward showed in the photo, giving them the appearance of being a couple.

Casement's Elephant

While working in the Congo, Casement goes hunting for an elephant in hopes of harvesting the ivory. When the elephant comes through the trees, Casement has an epiphany about the way that the ivory trade has affected the Congo. He then joins a mission because he knows they are trying to help the natives, rather than exploiting them as slave labor.

Witch Doctor Sculpture

Ward sculpts an African witch doctor. He uses a black Parisian man named Francois, who has a good physique, as a model. When he explains the sculpture to Francois, Francois thinks that such practices occurred a long time ago. In reality, Ward witnessed such things as a young man in the Congo.

Painting of Woman Looking in Mirror

Sarita and Joubert look at a painting of a woman looking in a mirror. Sarita notes that Joubert has several paintings of women looking in mirrors. This particular painting is painted by a woman and is different from the other paintings in that the mirror image is obscured. Sarita explains to Joubert that men paint women looking into mirrors because they want to capture what the women are thinking, but this painting is the artist saying that men will never know anything about the inner thoughts of women.

Ward's Military Award

Ward receives an award for his service in the military, but keeps it out of sight. When Cricket asks why he does not display it, Ward tells her that he believes the medal will upset Sarita. Sarita is angry about the war having taken the life of her son, Charlie, and



blames Ward and men like him for making it necessary for a mother to have to sacrifice her sons.



Settings

Congo

The novel begins in Africa with Ward and Casement working in the Congo. They arrange porters to carry loads through the jungle where the only means of travel is by foot. Ward hires Mbatchi who is later taken on by Casement when Ward decides to join the Emin Pasha Relief Expedition. Ward's experiences with Stanley's expedition cause him to be involved in a scandal that ruins his good name for a time, forcing him to write a book about Africa and travel the lecture circuit rather than returning to his old job.

Casement witnesses the victimization of the Congolese people in the English and Belgian pursuit of ivory and palm oil. He is bothered by the way the natives are treated and is not well liked among the English working in the area because he is too lenient with the natives. He eventually decides to work for missionaries because they are in favor of helping the natives. Casement travels back to Africa many times throughout his life. He begins to advocate for better treatment of the natives, which makes him lose favor with the English.

United States

Ward travels to the United States following his involvement in the Emin Pasha scandal. He goes on a lecture circuit promoting the book he writes about Africa. Casement also travels to the United States to support Ward during his lectures. While there, Casement has his first homosexual experience.

When war breaks out with Germany, Ward returns to the United States along with Sarita in an effort to convince the Americans to join in the war to fight Germany.

England

Ward is an Englishman and Casement has spent much of his life in Liverpool. During the time period in which this novel is set, Ireland is under English rule, which many of the Irish resent. When Casement becomes involved in Irish activism, he tries to enlist Germany to fight against the English, believing they are the only ones strong enough to defeat England. When his acts of treason are discovered, Casement is tried and hanged by the English government.

Ireland

Casement is an Irishman. As he begins getting involved in the movement to free Ireland from English rule, he travels back to Ireland to reconnect with his Irish roots. There he spends time with Frank Biggers, a man who teaches youth about Irish history. He also



spends time with Alice Green who convinces him to officially join the cause and commit his first act of sedition by assisting her with a pamphlet.

France

Ward and Sarita purchase a home in France where they raise their children. When the war begins, Ward sends Sarita and the children back to England and he temporarily converts their house into a military hospital. Later, Ward joins the French army as a stretcher carrier in the ambulance corps. He suffers a terrible knee injury and then discovers he cannot have knee surgery because his heart is too weak. Ward's and Sarita's son Charlie also joins the French army and is killed in action. Their son Roddie becomes a pilot.



Themes and Motifs

Being Valiant

The theme of what it means to be valiant is an understated theme, but present nonetheless as Murray makes the point that a person's valor cannot be judged solely by big acts of courage, but must also be judged by the smaller actions of a person's life where courage takes a quieter, though no less important, role.

Throughout the novel, Murray presents examples of great courage through the actions of the individuals. Some of those acts include Casement and Ward exploring Africa, Casement returning a snatched purse, Casement saving a man during a flood, the Ward men joining the military, and Casement's involvement in Irish activism. However, these are not the actions that Murray seems to believe truly indicate the valiant nature of a human being. Murray builds up this conclusion through the final months of Ward's life during which he tries to prove to Sarita he is not a coward. Sarita accuses him of being a coward because he failed to perform one simple, small act—write a letter to his friend before the man is hanged. To make up for his perceived lack of courage, Ward goes to the Far East, which ultimately costs him his life as he has a weak heart.

Murray concludes the book by addressing what it means to be valiant through a conversation that Sarita has with Cricket. Sarita reveals to Cricket that she knew that Ward had been looking for Paz on the night that they first kissed, but she always let him tell the story his way. Cricket calls her valiant for having always spared Ward's feelings. In Sarita's reflection of Cricket's use of the word valiant, Murray writes, "It seemed like an insignificant and obvious choice of word, but perhaps valor was composed of that, these small moves in a minor key that made up the narrative of life" (450). This final statement sums up the theme and leaves the reader thinking about how both Ward and Casement might be considered valiant gentlemen based on their own small moves, such as Ward's care for his family and life as a good husband and father, and Casement's struggle with his own inner demons and his constant goodness in his dealings with those he deemed less fortunate than himself.

Complexities of Identity

Murray uses the theme of the complexities of identity to illustrate that no one is just one thing, instead a person's identity is comprised of many different facets. Casement is the best example of this idea. On the outside, Casement projects himself as a gentleman. He is handsome and respected in his field of work. In fact, he is so respected that he is knighted, gaining him the title of Sir Roger Casement. Casement knows this is how people see him as is evident by his thoughts when he rides in a cab with a woman after having retrieved her purse from a thief. He feels as though he is only pretending to be a nice man, while on the inside he does not feel like a nice man at all because he knows he is on his way to a bathhouse in hopes of having a tryst with a man.



Casement's identity in terms of his homeland is complex as well. Casement is an Irishman, but he has spent a great deal of time in England. He notes that when he is in Africa, people see him as an Englishman. However, when he is in England, he is seen as an Irishman. At the start of the book, Casement is confused by where he fits in because of this. He does not feel like he is at home when he is in Ireland, yet he does not feel at home anywhere else, either. And, since he works for the English government when he is in Africa and supports them being there over the Belgians, he knows that his loyalties should lie with the English government. Yet, Casement is ultimately an Irishman by birth, so he is not in full support of the English since he wants Ireland to be freed from English rule. In the end, Casement embraces his Irish heritage, which leads to his death as a traitor to England.

Murray uses Casement's contemplation of Joseph Conrad to more concretely state the theme of people having complex identities. Casement thinks Conrad seems to be made of all one thing that shifts according to his situation. He thinks he is very different from Conrad in that he has so many layers. He knows that on the outside he appears to be made of the tough stuff that men are supposed to consist of, but on the inside there is a much softer part of himself.

Though Casement is the primary example of Murray's theme of identity, Ward is also used to explore the theme. Ward is a man who reinvents his identity throughout the course of the novel, which is another way of having a complex personality. He begins the novel as an impetuous explorer. When he gets involved in the Emin Pasha scandal, he reinvents himself into a writer and begins lecturing to promote his book. Then, he marries Sarita and again transforms himself from a working class man with no money into a wealthy gentleman who is involved in Sanford's banking business. Ward again undergoes a transformation when he begins to take his art more seriously. He becomes a sculptor. Finally, Ward becomes a soldier when he joins the war effort.

The Effect of Industry on Humanity

The theme of the effect of industry on humanity was an especially common theme for books written in the time-period in which *Valiant Gentlemen* is set because the world was taking such giant leaps forward in terms of industrial advancements. Murray's inclusion of this theme is fitting for the genre of a historical fiction. She uses the theme to examine how industries effects on humanity impacted Casement's life.

At the start of the novel, Casement is no more concerned about the way porters are treated and the killing of elephants for ivory than Ward is. However, as he spends more time in the Congo and gets to know the natives there as human beings, he grows concerned over the way they are treated as the Belgians and the English strive to explore the land for whatever might be valuable. He begins to lose favor with the expedition when he is thought to be too lenient with the natives. When Casement sees an elephant part the trees in an almost god-like moment, he has an epiphany and realizes he can no longer continue working with people who promote slavery and ill-treatment of the Congolese. He takes a job with missionaries because he knows they



are in favor of bettering the lives of the natives. In this respect, the effect that industry has on the natives of the Congo shapes the early part of Casement's life and leads him toward becoming a humanitarian.

When the English start harvesting palm oil to use as a lubricant for industrial machinery, the conditions in the Congo and in the Amazon grow even worse until Casement feels compelled to advocate for the rights of the natives. His advocacy causes his humanitarian spirit to develop even more. He pushes for an end to slavery, even confronting King Leopold regarding the manner. His report about the atrocities committed against natives is one of his first steps toward treasonous acts against England. Ultimately Casement draws parallels between the treatment of the natives in the pursuit of industry to the treatment of the Irish by the English government. He becomes an activist in the Irish political movement for liberation of Ireland from England, which leads to his death.

Murray suggests that had Casement not become involved in humanitarian efforts as a result of seeing what industrialization was doing in the Congo, he might never have gotten involved in advocating for the Irish. Had he never gotten involved in advocating for the Irish, Casement would not have died branded a traitor by England.

Friendship

Murray's novel is undoubtedly one that follows the theme of the bonds of friendship. She illustrates the theme chiefly through the 30-year friendship between Casement and Ward. The dynamic of their friendship changes over time and also changes the course of each of their lives, but even when the friendship seems to be over, the bonds remain and neither is ever able to forget the other.

At the start of the novel, the friendship between Ward and Casement is that of young men who are just starting out in life. The tone of the book reflects the adventurous nature of the men in that it is light and humorous. Their relationship is one of great mutual respect and they truly enjoy spending time together. Casement is in love with Ward, but never reveals his true feelings as he knows Ward does not reciprocate and that professing his love would ruin the friendship.

When Casement fails to convince Ward not to go with Stanley's expedition and Ward ends up involved in a scandal that ruins his career and reputation, it is thanks to Casement's friendship that he is able to steer the course of his life toward that of an author and lecturer. Ward is bereft and uncertain what to do next until Casement gives him the idea and confidence to write a book and travel to promote it.

As the men grow older, the dynamic of their friendship changes when Ward becomes a husband and father. Casement is hurt by the idea of Ward marrying and feels a bit betrayed, but their friendship endures and Casement becomes friends with Sarita as well. The friendship between Casement and Ward becomes more like that of brothers, with Casement even acting as an uncle to Ward's children.



Finally, the friendship is torn apart by the war and Casement's involvement in Irish politics. In the early days of Casement's Irish activism, he is frequently broke and reaches out to Ward for financial help, thus their friendship changes Casement's life in that he is able to continue to pursue his passion. Ward disagrees with Casement's politics and knows the money he sends might be used in support of the effort, but his friendship with Casement results in him sending the money anyway. However, when Casement is investigated and later captured and tried for treason, Ward abandons the friendship. Casement seems to understand this and even distances himself from Ward before his capture in an effort to protect his friend from being involved. Yet, when Casement is in prison, he expects the bonds of their friendship to win out and Ward to visit or at least write, but he does not. Had Ward chosen to support his old friend, Casement may have had a successful appeal and avoided being hung. Therefore, the breakdown of their friendship, might be considered partly responsible for Casement's death.

In the end, both men think of each other until their dying days. Casement thinks of Ward as he sits in prison and awaits his execution. As one of his final acts, he asks his lawyer to remove photos from a packet that might cause Ward embarrassment. Ward, too, thinks of Casement on the day of Casement's execution. He notes the time of the execution and knows the prison bells must be tolling.

Women's Roles

Sarita is the primary focus of the theme of women's roles. Murray uses her as a means of looking at the ways in which women were confined by the roles they were expected to play in the time-period in which the novel is set. While Sarita is confined by and conforms to the role she expected to play in many ways, throughout her life she finds ways to occasionally go against what is expected.

When Sarita is introduced, she is still a single woman and nearly beyond the age of marrying. Her role at this time is as a daughter. Women of the time, especially upper-class women like Sarita, are expected to marry young and to men either chosen or approved by their families. They are, essentially, the property of their fathers. Sarita is supposed to marry Brock-Innes because he will help her family gain an English peerage, but she knows he is not a suitable match. Sarita is an intelligent woman and her father is a bit of a maverick himself, so he respects her opinion and allows her to marry Ward, a penniless writer instead.

As a wife, Sarita often feels like her opinions are worthless, though she knows she is more intelligent than Ward. Her role as a wife is to allow her husband to feel superior, so she sometimes subverts her opinion in order to let Ward feel better about himself. For example, when there is a discussion about women voting, Sarita says that women would only have to ask their husbands about the politicians anyway, so there is no reason for women to vote. However, there are some times when Sarita uses her intelligence regardless of her role. When the house is renovated, it is she who talks to

the engineers and when the family needs to get out of France, it is she who secures them a berth when Ward cannot.

In her role as a mother, Sarita feels helpless, especially after the war begins. Sarita is angry that men like Ward make it necessary for boys like Charlie and Herbie to fight in wars. She wants to contribute to the war effort in some meaningful way, but is unable to because she is a woman. She cannot even work beside her husband in the hospital because it is considered improper. Instead, all she has to offer to the war are her sons, and she desperately resents that. In the end, Sarita finds a way to contribute more through travelling with Ward on the lecture circuit in America where she talks about the death of her son in an attempt to gain America's support in the war.

Styles

Point of View

Valiant Gentleman is written in third person present tense. The novel alternates between Ward's, Casement's, and Sarita's points of view. This is important to the story since there are plot points where it is important that one person does not know what another is thinking. For example, Ward never knows that Sarita was aware that it was Paz he came looking for on the night of their first kiss. And, Casement never knows that it is not Ward who consented to send him money when he needed it, but Sarita who told her husband to do so. Telling the story from these three points of view allows the author to provide insight into the thoughts and feelings of the three main individuals. It also allows readers to gain a deeper understanding of each of the individuals and the struggles they encounter throughout their lives.

Language and Meaning

The language of Valiant Gentlemen is on par with high school level readers. Murray employs a great deal of wit and sarcasm in telling the early part of the story when Casement and Ward are young and full of energy. This keeps the tone of the novel light and adventurous. As the story goes on and the plot takes a darker turn while Casement is advocating for better treatment of the natives in Africa and again when war breaks out, Murray's tone grows darker and the language she uses reflects the dire situations the individuals encounter, such as Charlie's death and Casement's hanging.

Murray uses imagery on several occasions in order to make a profound impression on the reader during important moments. For example, she describes the scene in which Casement encounters an elephant in great detail and indicates that Casement has had an epiphany about his role in the treatment of the Congolese. And, when Ward is contemplating marriage to Sarita, Murray describes Borneo using details about its beauty as a metaphor for Ward's feelings about marriage.

Structure

The novel is comprised on three parts. Part One takes place primarily in Africa when Ward and Casement are young up. It ends with Ward and Sarita getting married and going on their honeymoon. Part Two chronicles Ward's marriage to Sarita and his work as an artist and businessman. At the same time, Casement's involvement in humanitarian efforts leads him to take a more active interest in politics and in the movement for Ireland's freedom from English rule. During this time, Casement also has his first homosexual encounter and has two long-term relationships with men. The friendship between Ward and Casement begins to crumble as Ward makes his disagreement with Casement's political leanings known. Part Three takes place during the war with Germany until the time of both Casement's and Ward's deaths.



Quotes

It is Ward who punctuates his days: Ward in the morning by the edge of the water in his breeches; Ward's signature high-noon squint; Ward's rangy walk as he patrols the length of the column, his constant interrogation of messengers and locals about the possibility of game; and late-afternoon Ward with his sketchbook, wandering in search of something to draw.

-- Narrator (Part One, Chapter II: Florida)

Importance: This quote shows Casement's romantic feelings for Ward. It occurs when Casement reflects on knowing that Ward makes more money than he does, but not caring simply because he enjoys having Ward around. Casement is in love with Ward and his days revolve around Ward's presence.

And then the sun floods as the elephant tears the curtain of jungle from the brilliant sky and Casement is momentarily blinded as if he is seeing not a beast but the face of God itself."

-- Narrator (Part One, Chapter IV: Along the Congo)

Importance: This quote is an example of Murray's use of imagery. In this case, imagery is used to emphasize the profound nature of Casement's epiphany concerning the Congo. He hunts an elephant to harvest the ivory because he needs money. However, directly following this quote is a scene in which Casement is looking for employment with missionaries because he wants to work with people who are in favor of treating the natives well and who do not believe elephants should be slaughtered for their ivory. Casement seems to have come to the realization that he cannot go on supporting an industry that has such a detrimental effect on the Congo.

He sees her as one of those stuffed parrots or hummingbirds—gorgeously dressed, carefully posed, stuck behind glass, and doing a good job of mimicking life."

-- Narrator (Part One, Chapter VI, The United States)

Importance: Ward thinks this of Sarita when he is contemplating marrying her. Having been outside of society for quite some time, Ward has become used to a different, more practical kind of woman. To him, Sarita seems a pretty thing that is for looking at, but serves no real purpose. He reminds her of the birds he helped Jameson to prepare for taxidermy.

And there it is, the plaintive wail of the train barreling along and this time—as every time now—Casement feels that he has made that howl, that it has come from him.

-- Narrator (Part One, Chapter VII: Lecture Circuit)

Importance: This quote reflects Casement's feelings about Ward's upcoming marriage. Casement feels betrayed by Ward because he is in love with Ward. Sarita is not what Casement had imagined for Ward and the thought of their marriage depresses him.



Regret will be an intellectual thing, like Christianity: a fine religion, but a practice, because one can only believe that the generous Bangala and the gentle, sweet-faced Loanda—despite their feathered idols—are loved by God. Why create such people if there is not hope for them? And why create him?

-- Narrator (Part Two, Chapter I: The Congo)

Importance: This quote occurs immediately after Casement has been thinking about a tryst he had with a man. The author suggests that Casement has doubts about the commonly held idea at the time that homosexuality was sinful and that he is condemned because of his acts. Casement compares himself to the people of the Congo whom he does not see as being bad people, but as people who are worth saving. He wonders if he is not beyond saving as well.

This English self that buttons his shirt, this Irish self that puts on the coat, the hat, that picks up gloves and cane. And thus returned to the sidewalk, that self that should pick its steps back and back, walk in reverse—as time seems to wind backward to him—winding back to the time when none of it ever happened.

-- Narrator (Part Two, Chapter III: London)

Importance: This quote occurs after Casement has retrieved a woman's snatched purse and rides in a cab with her where he feels like he is pretending to be a gentleman, but is on his way to a Turkish bathhouse. The quote reflects Casement's struggle with his identity as both a gentleman and a homosexual and as an Irishman who has spent so much time around the English that people mistake him for an Englishman.

He feels as if he is yet one of the Wards of Wigmore Street: a preserver, an animator—a taxidermist!—although it is Jackson who is very much alive, and he who feels (he can't help it) as if life is over."

-- Narrator (Part Two, Chapter VI: Goring on Thames)

Importance: This quote occurs after Ward watches the Windward sail away having left him onshore and bound for home. He has been sailing with Jackson to record his expedition, but not to take part in it. This quote indicates that Ward misses his life as an explorer. It is one of several references to taxidermy in which Ward compares someone or something to a mounted specimen, having the appearance of life, but not participating in it. This time, Ward compares his job to that of a taxidermist who records life, but does not participate in the adventure of it.

Herbert said that you'd want your name for your own child, but I told him that men like you don't marry.

-- Sarita (Part Two, Chapter VII: London)

Importance: Sarita says this to Casement after telling him that she would like to name the child she is pregnant with after him. The quote indicates that Sarita has guessed that Casement is homosexual, but Ward remains in the dark.



'You will die young,' she says. 'It will be violent and tragic, on your fifty-second birthday.'
-- Soothsayer (Part Two, Chapter VIII: Cape Town)

Importance: A soothsayer rushes up to Casement while he sits in a tearoom with Miss Kingsley. The soothsayer's prediction foreshadows Casement's death by hanging for treason when he is age 52. Casement is not surprised by her prediction because he has always felt that he will die young.

Sarita thinks the boy's best served by kindness, but she's a mother, and her opinion is biased, useless, ignored.

-- Narrator (Part Three, Chapter I: Paris)

Importance: This quote refers to Roddie. He is a very sensitive boy who cries easily. Ward thinks the solution to this is simply to tell him not to cry and to get him to toughen up. Sarita, however, thinks Roddie needs kindness. This quote exemplifies the roles of women in that Sarita likely knows what is best for her child, yet as a woman and a mother, her role is to remain silent on the matter and defer decisions to her husband.

God surprises, whispering in his ear. Not a word, but a breath. Has he always been there?

-- Narrator (Part Three, Chapter XIII: London)

Importance: This is Casement's last thought before he is hanged. He is utterly alone with no supporters in the crowd that has gathered to watch him die. Though he has struggled with his faith throughout his life because he has been uncertain if God could love a homosexual, in the end he knows that God has always been with him. This quote likely represents the author's feelings on the matter of whether or not homosexuality renders a person unworthy of God's love.

Valiant? It seemed like an insignificant and obvious choice of word, but perhaps valor was composed of just that, these small moves in a minor key that made up the narrative of life.

-- Narrator (Part Three, Chapter XIV: Paris)

Importance: This quote occurs in the last paragraph in the novel after Sarita has revealed to Cricket that she knew all along that Ward had come on deck on the night they first kissed looking for Paz, not her. She allowed him to tell the story his way because she knew it meant he loved her. This quote concludes the author's theme of what it means to be valiant by indicating that valor is not always measured only by large acts, but also in the small things one does every day.