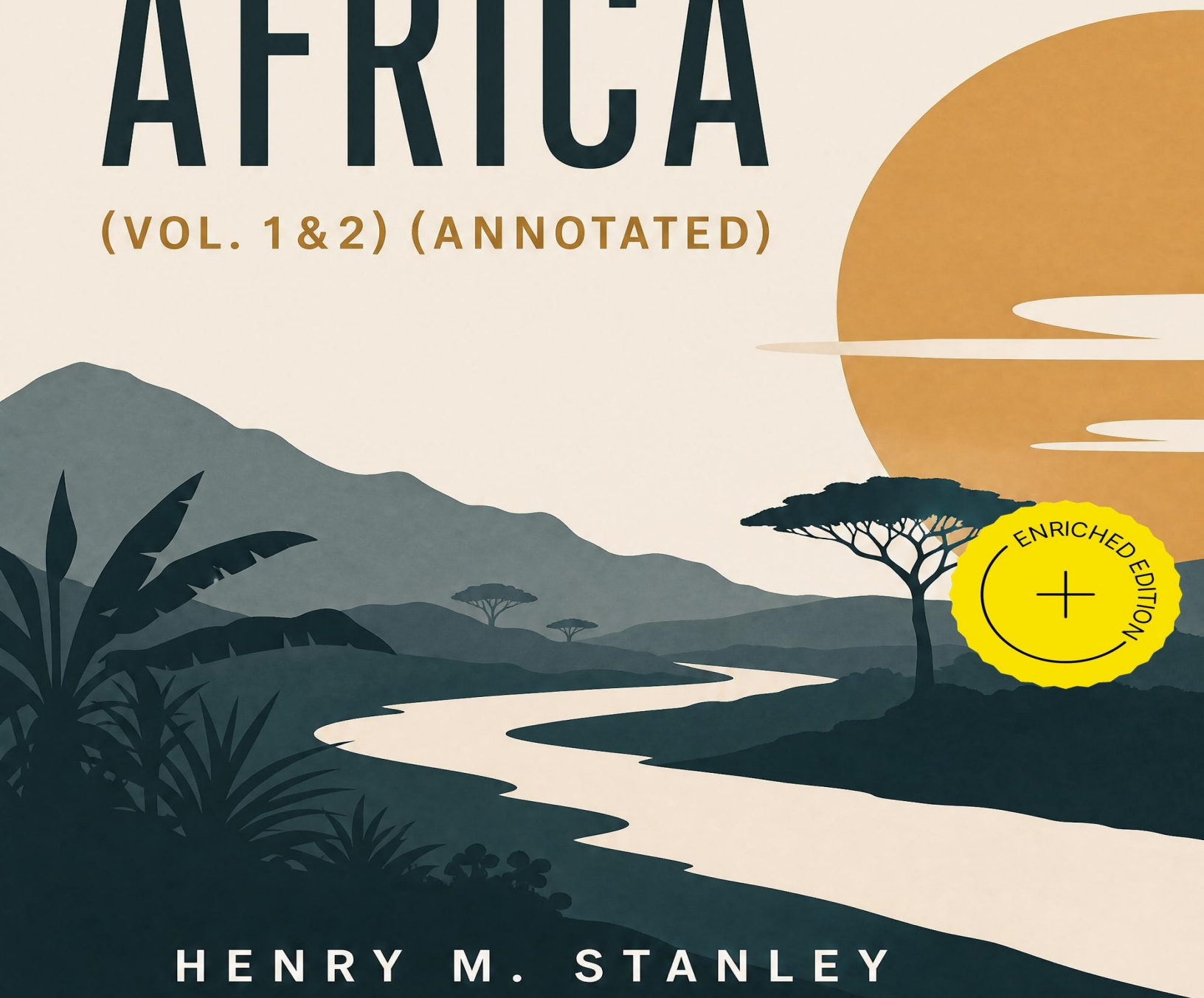


IN DARKEST AFRICA

(VOL. 1 & 2) (ANNOTATED)



HENRY M. STANLEY

Henry M. Stanley

In Darkest Africa (Vol. 1&2) (Annotated)

*In this **enriched edition**, we have carefully created added value for your reading experience.*

Enriched Edition. The Quest, Rescue, and Retreat of Emin, Governor of Equatoria

Introduction, Studies and Commentaries by Fiona Wethermere

Edited and published by e-artnow, 2021

EAN: 4066338130259

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Introduction

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A vast river system, dense equatorial forest, and the competing claims of courage, ambition, and empire meet in Henry M. Stanley's *In Darkest Africa*, a work that turns exploration into a test of endurance and judgment. First published in 1890, in two volumes, the book stands at the intersection of travel narrative, adventure literature, and imperial history. It recounts Stanley's Emin Pasha Relief Expedition, undertaken in the late 1880s, and presents the journey as both a practical mission and a dramatic confrontation with terrain, distance, illness, and uncertainty. From its opening movement, the work announces itself as an account of motion into the little-known interior of central Africa.

Its classic status rests in part on the force and scale of its narrative. Stanley writes with the urgency of a man recording events he believes historically important, and that urgency gives the book a momentum that carried it into wide international readership. Like other major nineteenth-century travel accounts, *In Darkest Africa* offered readers a detailed record of landscapes, routes, rivers, peoples, and hardships at a moment when European publics were intensely interested in exploration. Yet its endurance comes from more than period curiosity. The book remains a major example of how exploration was narrated for a mass audience and how prose could transform logistical struggle into sustained drama.

The literary impact of the work lies in its combination of documentary detail and narrative tension. Stanley organizes observations, distances, supplies, weather, command

decisions, and encounters into a story of continual pressure, where every advance seems to require fresh negotiation with environment and circumstance. That structure helped shape later expectations of expedition writing: readers came to look for not only facts but ordeal, character under stress, and the measured unfolding of a route through danger. In this sense, the book belongs to the history of nonfiction prose as much as to geography, because it demonstrates how factual reporting can acquire the pace and emotional charge of adventure narrative.

Its influence also extends beyond travel writing proper. Late nineteenth- and early twentieth-century writers of adventure fiction worked in a literary world already marked by accounts such as Stanley's, where central Africa appeared in European imagination as a setting of distance, difficulty, and revelation. *In Darkest Africa* contributed to that imaginative geography, furnishing scenes, situations, and narrative energies that resonated in later fiction and memoir. At the same time, modern readers approach the book with a more critical awareness of the imperial frameworks within which it was written. That dual status—as gripping narrative and historical document—helps explain why it continues to be read, studied, and debated.

Henry Morton Stanley was already one of the best-known explorers of his age when he composed this account. By the time *In Darkest Africa* appeared, he had established a public reputation through earlier African journeys and through his skill at presenting exploration to a broad readership. This book emerged from that mature phase of his career, when geographical reporting, personal authority, and public expectation were closely linked. The work reflects the conventions of nineteenth-century expedition literature: it is expansive, self-justifying, observant, and intensely concerned with movement, command, and survival. As a

result, it offers not only a record of events but an example of how explorers fashioned public narratives of their own actions.

The period of composition matters greatly to understanding the book. Written after the Emin Pasha Relief Expedition and published in 1890, it belongs to the high age of European imperial expansion in Africa, when exploration, political rivalry, missionary interest, commercial ambition, and scientific curiosity often overlapped. In *Darkest Africa* therefore speaks from within a particular historical moment rather than above it. Its descriptions and judgments are inseparable from the assumptions of its era, and those assumptions shape both what the book sees clearly and what it leaves unquestioned. Reading it now requires attention to that context, because the narrative's energy is inseparable from the world that produced it.

The central premise is straightforward and compelling. Stanley sets out to describe the expedition organized to reach and assist Emin Pasha, while also recording the practical realities of traversing central Africa with men, equipment, and fragile lines of supply. The result is a narrative driven by a mission yet broadened by observation. Rivers, forest paths, camp routines, weather, transport, negotiations, and leadership all become part of the story's texture. Without relying on surprise alone, the book creates suspense through accumulation: the reader feels the weight of each obstacle and the scale of the undertaking. That disciplined attention to process gives the narrative much of its authority.

One reason the work remains important is that it preserves a dense record of encounter between European expeditionary aims and African environments and communities. Stanley's pages are full of naming, measuring,

describing, and classifying, but they also reveal the limits of control. Routes fail, plans alter, and the realities of terrain, disease, and distance resist simple mastery. This tension between confident purpose and constant vulnerability gives the book much of its depth. Even readers who reject its imperial assumptions can recognize the seriousness with which it registers labor, exhaustion, logistics, and uncertainty. The narrative becomes, among other things, a study in how grand designs are tested by material conditions.

The enduring themes of *In Darkest Africa* help account for its lasting appeal. It is a book about ambition under pressure, leadership amid confusion, and the human desire to press beyond familiar boundaries. It is also about the uses of narrative itself: to justify action, to impose order on hardship, and to claim meaning from ordeal. Such themes are not limited to exploration literature. They recur in war memoirs, sea voyages, mountaineering narratives, and accounts of scientific fieldwork. Stanley's version is distinctly nineteenth century, but the underlying questions—how people act when plans collapse, how authority is exercised, how endurance is measured—continue to speak across genres and periods.

At the same time, the book's classic status does not depend on uncritical admiration. Its afterlife has been shaped by the fact that it can be read in more than one way: as an exciting expedition narrative, as evidence of the culture of empire, and as a source for understanding how Africa was represented to European and American readers in the late nineteenth century. That complexity has kept the work alive in classrooms, libraries, and historical discussions. A classic often survives because it rewards rereading under changing values, and *In Darkest Africa* does exactly that. Each

generation finds in it a different balance of fascination, discomfort, literary power, and historical significance.

Modern readers are especially likely to notice how the book stages questions of representation. Who has the power to describe a place for distant audiences, and what follows from that power? How does a narrative of travel convert unfamiliar landscapes and peoples into knowledge, authority, and public prestige? *In Darkest Africa* does not ask these questions in modern terms, yet it vividly demonstrates why they matter. As a result, the work is valuable not only for what it records but for the interpretive work it demands. It encourages readers to examine the relationship between adventure and ideology, observation and bias, movement through space and claims over meaning.

That is why *In Darkest Africa* still matters. It remains a compelling entry in the literature of exploration, a formative example of large-scale travel narrative, and a revealing artifact of the age that produced it. Its pages offer spectacle, hardship, discipline, and ambition, but they also invite reflection on the costs and assumptions embedded in such journeys. For contemporary readers, the book's lasting appeal lies in this double character: it satisfies the enduring desire for stories of extreme endeavor while opening a critical view onto the histories of empire, authorship, and encounter. In that combination of narrative power and historical challenge, its classic stature continues to rest.

Synopsis

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Henry M. Stanley's *In Darkest Africa*, published in 1890 in two volumes, is a detailed narrative of the Emin Pasha Relief Expedition of 1887-1889. Stanley presents the journey as both a rescue mission and a major feat of exploration across central Africa. The opening sections explain the political and geographic context surrounding Emin Pasha, an Ottoman-Egyptian official isolated in Equatoria after upheavals in the Sudan. Stanley frames the undertaking as an urgent enterprise shaped by imperial networks, humanitarian claims, and logistical ambition, while also introducing the scale of the unknown terrain, the dependence on African intermediaries, and the severe practical difficulties that immediately confront the expedition.

The narrative then follows the expedition's organization and departure, emphasizing the complex preparation required to move men, trade goods, arms, and supplies into the interior. Stanley describes the assembling of officers, porters, and soldiers, and he records the negotiations needed with coastal and inland authorities before sustained travel could begin. At this stage, the book establishes recurring concerns that govern the whole account: fragile lines of communication, the burden of transport, the importance of local alliances, and the uncertainty produced by incomplete maps and conflicting reports. The expedition emerges not as a simple march, but as a prolonged test of administration, endurance, and leadership.

As the company advances inland by river and overland routes, Stanley devotes substantial attention to the practical realities of movement through difficult country. He portrays

a landscape of dense forest, swamps, rivers, and uneven paths that constantly delays progress and strains morale. Food shortages, disease, desertion, and misunderstandings within the expedition become persistent pressures. Alongside these hardships, he records encounters with a wide range of African communities, often through the lens of trade, diplomacy, and mutual suspicion. The book's early middle sections are therefore shaped by continual adaptation, as Stanley tries to maintain order and momentum while responding to rapidly changing local and environmental conditions.

A central turning point in the work is the expedition's entry into the great equatorial forest, which Stanley depicts as one of the most formidable environments the party faces. Here the narrative narrows to the immediate struggle for survival: paths vanish, supplies diminish, and the expedition's cohesion is repeatedly tested. Stanley's account stresses the exhausting labor of cutting routes, carrying loads, and keeping discipline under conditions that seem to resist all planning. The forest sections also deepen the book's concern with the limits of European knowledge, since established expectations about distance, resources, and communication repeatedly fail in the face of the terrain.

At the same time, *In Darkest Africa* is not limited to travel narrative. Stanley repeatedly incorporates geographical, ethnographic, and natural-historical observation, presenting the expedition as a source of information about regions then poorly known to European readers. He comments on rivers, vegetation, climate, settlement patterns, and systems of exchange, tying these descriptions to the broader aims of mapping and imperial understanding. These passages reveal how closely exploration, military organization, and claims of scientific inquiry are intertwined in the book. The result is a work that alternates between dramatic episodes

of danger and more documentary efforts to catalogue landscapes and peoples encountered along the route.

As the expedition presses farther toward its objective, internal divisions and detached movements become increasingly important to the narrative. Stanley recounts decisions about splitting forces, establishing camps, and leaving parties in place while others push ahead. These choices sharpen the book's central tensions between speed and safety, authority and obedience, and immediate rescue goals versus longer-term survival. Communications are slow or absent, so judgments must often be made with limited knowledge. This phase of the account highlights the fragility of command in extreme circumstances and shows how a large expedition can become scattered, vulnerable, and dependent on uncertain reunions and unconfirmed reports.

When Stanley approaches the region associated with Emin Pasha, the narrative shifts toward questions of contact, cooperation, and political complexity. The mission's original purpose comes into closer view, but the book makes clear that reaching an isolated official in central Africa is not a straightforward matter. Local conditions, regional instability, and divergent expectations all shape what can be achieved. Stanley presents the situation as one involving negotiation as much as movement, and he uses it to underscore the gap between plans formed in Europe and realities on the ground. The expedition's meaning therefore broadens from a rescue enterprise into a larger confrontation with administrative and imperial uncertainty.

In its later movement, the work widens again beyond the immediate relief effort to describe subsequent travel, regrouping, and the attempt to bring order to the expedition's dispersed experiences. Stanley continues to recount losses, recoveries, and the cumulative effects of

fatigue, illness, and prolonged exposure to danger. The narrative remains focused on perseverance rather than triumph, stressing how much of the enterprise depends on transport systems, local labor, and fragile cooperation across enormous distances. By this point, the book has assembled a layered portrait of exploration as a process shaped by contingency, unequal power, and constant negotiation with environment and circumstance.

Taken as a whole, *In Darkest Africa* stands as a major document of late nineteenth-century exploration literature, combining personal narrative, logistical record, and imperial-era observation. Its enduring significance lies partly in the scale of the journey it describes and partly in what it reveals about European ambitions in Africa at the time of publication. Without reducing the expedition to a single meaning, the book raises lasting questions about leadership, survival, cross-cultural encounter, and the uses of exploration as both a practical mission and a political act. It remains important as a historical text that illuminates the aspirations, limits, and assumptions of its age.

Historical Context

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Henry M. Stanley's *In Darkest Africa*, published in 1890 in two volumes, belongs to the late nineteenth-century age of high imperialism. Its immediate setting is equatorial central Africa in the later 1880s, especially the Congo Basin and the Great Lakes region. The dominant institutions framing the narrative were European empires, chartered companies, missionary societies, and geographical organizations such as the Royal Geographical Society. Stanley wrote for a reading public shaped by mass newspapers and serialized travel writing, and he addressed audiences in Britain and the United States who associated African exploration with science, commerce, Christianity, and national prestige.

The book arose from the Emin Pasha Relief Expedition of 1887 to 1889, the mission Stanley led to reach Emin Pasha, the Ottoman-German official governing the Egyptian Equatoria province near the upper Nile. Equatoria had been isolated after the Mahdist uprising in Sudan disrupted Egyptian rule in the region. Stanley's narrative presents the expedition as a rescue mission, but it also reflects the wider imperial geography of the era, when European powers increasingly treated central and eastern Africa as zones for intervention. The work therefore records both the practical hardships of a difficult journey and the political assumptions of expanding empire.

Stanley's own career is central to the historical context. Before *In Darkest Africa*, he had become internationally famous through earlier expeditions, including the 1871 journey that located David Livingstone and the later trans-African travels that helped map the Congo River system. By

the 1880s he was one of the best-known explorers in the world. His reputation rested on endurance, logistical organization, and dramatic reporting, but it was also tied to colonial expansion. *In Darkest Africa* thus cannot be separated from Stanley's public identity as both explorer and imperial agent, a combination that shaped how contemporaries read his account.

The scramble for Africa provides the broadest political backdrop. During roughly the 1880s and 1890s, European states accelerated territorial claims across the continent. The Berlin Conference of 1884 to 1885 did not partition Africa completely, but it established principles for recognition of claims and intensified diplomatic competition. Stanley's route and alliances unfolded in a world where sovereignty was being asserted through treaties, military posts, mapping, and transport corridors. His book echoes this moment by treating rivers, stations, and caravan routes as strategic assets. It also reflects the confidence, and sometimes the aggression, with which Europeans sought to transform African political landscapes.

A major institutional force behind the narrative was the Congo Free State, established under King Leopold II of Belgium in the mid-1880s. Stanley had earlier worked in the Congo on projects that helped Leopold's ambitions, including roads and stations designed to support political and commercial control. Although *In Darkest Africa* is not primarily a defense of the Congo Free State, it was written when Leopold's regime was still often presented in Europe as philanthropic and civilizing. The book therefore emerged before the fullest international exposure of the regime's later atrocities, and it reflects an environment in which imperial expansion could still be marketed as humanitarian endeavor.

The expedition also belonged to the aftermath of the Egyptian occupation of the Upper Nile regions and the crisis created by the Mahdist state in Sudan. In the 1870s and early 1880s, Egyptian and Ottoman officials, European officers, and local forces had tried to extend rule and suppress slave trading in parts of the interior. The Mahdist revolt, beginning in 1881, overturned much of that order. Emin Pasha's isolation became a matter of international concern because his administration stood at the edge of collapsing imperial systems. Stanley's narrative mirrors this instability, presenting central Africa not as politically empty but as shaped by overlapping African, Ottoman-Egyptian, and European claims.

East African caravan trade is another essential context. Long before formal colonial partition, networks linked the Indian Ocean coast to the interior through traders, porters, brokers, and armed escorts. Zanzibar, under the Omani sultanate's influence, was a major commercial center for ivory and enslaved people, as well as for imported cloth, beads, firearms, and other goods. Stanley's expedition depended heavily on these established caravan systems, including Swahili-speaking intermediaries and African porters. In *Darkest Africa* therefore reflects a region already integrated into long-distance exchange. Its emphasis on supplies, portage, and negotiations shows how exploration relied on commercial structures built largely before Europeans claimed direct rule.

The slave trade, especially the east-central African traffic connected to ivory routes, appears repeatedly in the world Stanley describes. Nineteenth-century European and missionary campaigns often made anti-slavery a chief moral justification for intervention in Africa. Stanley used this language, and his book echoes contemporary condemnation of slave raiding and the insecurity associated with armed

traders. At the same time, historians note that anti-slavery rhetoric frequently coexisted with imperial conquest and coercive labor systems. The historical context therefore requires reading the book both as a record of real violence associated with slaving networks and as part of a larger discourse that converted humanitarian claims into political authority.

Missionary activity deeply shaped the moral vocabulary of the era. Since the mid-nineteenth century, Protestant and Catholic missions had expanded in eastern and central Africa, building stations, schools, and churches while promoting Christian conversion and anti-slavery campaigns. Figures such as Livingstone had encouraged the ideal of linking Christianity, commerce, and civilization. Stanley's book inherits that framework, often judging societies and landscapes through a civilizing lens shared by many Victorian readers. Yet the expedition's daily reality also exposed the limits of such abstractions, since survival depended on bargaining, local knowledge, and cooperation across cultural boundaries rather than on simple moral formulas.

African polities and communities in the regions Stanley traversed were varied and politically consequential, though nineteenth-century European narratives often reduced them. The Congo Basin and adjacent territories included centralized kingdoms, chieftaincies, trading communities, and forest societies with their own diplomatic practices and military capacities. Encounters described in *In Darkest Africa* took place within these existing systems of authority. Passage required negotiation for food, guides, and safe conduct, and conflict could arise where prior experiences with raiders, traders, or strangers shaped local responses. The book therefore mirrors a common imperial tendency to foreground European initiative while only partially

acknowledging the strength and autonomy of African political life.

Technology also shaped both the expedition and its reception. Late nineteenth-century exploration relied on steam transport where navigable waters allowed, but inland travel still depended overwhelmingly on human labor. Firearms, ammunition, metal tools, medical supplies such as quinine, and instruments for surveying and timekeeping gave expeditions practical advantages, though not immunity from disease or terrain. Printing technology and telegraphic communication then transformed these journeys into global news. Stanley's fame rested partly on that media environment. *In Darkest Africa* reflects a transitional world in which industrial-age publicity and logistics reached deep into regions where movement remained slow, dangerous, and dependent on African carriers and guides.

Disease and environment were decisive historical realities behind the book. Equatorial Africa posed severe challenges to outsiders and residents alike through malaria, dysentery, malnutrition, exhaustion, and difficult riverine and forest conditions. Nineteenth-century Europeans often described the tropical forest as especially threatening, and Stanley's title itself draws on this convention. The phrase "darkest Africa" has long been recognized as more than a description of physical environment; it also expresses Victorian assumptions that associated unfamiliar landscapes with mystery and presumed backwardness. Historically, the book records genuine environmental hardship, but it also reproduces language that turned ecological difficulty into a broader cultural judgment about the continent.

The work belongs to the genre of exploration literature, which was one of the most influential forms through which European and American readers imagined Africa. Such

narratives combined travelogue, natural history, ethnographic observation, military report, and personal adventure. They often claimed scientific authority while also seeking sensation and moral drama. Stanley was especially skilled at this blend. *In Darkest Africa* thus should be read not only as a record of events but as a crafted public document shaped by publishing markets and by contemporary expectations about heroism, endurance, and discovery. Its style helped reinforce the explorer as a central figure in imperial culture.

The reception of Stanley's expedition was complicated even in its own time. He was admired for determination and blamed for severe discipline, heavy losses, and controversial decisions. The rear-column episode associated with the expedition became a subject of criticism in Britain, and wider debates emerged about conduct in Africa, the treatment of African followers, and the moral costs of so-called rescue missions. *In Darkest Africa* participates in these debates by offering Stanley's own account of leadership and necessity. The historical context therefore includes not only imperial enthusiasm but also a contemporaneous scrutiny of violence, command, and responsibility in colonial ventures.

The book also reflects late Victorian ideas about race and hierarchy. Like many writers of his period, Stanley employed classifications and judgments shaped by European theories of civilization that ranked peoples in unequal terms. These assumptions informed how he described labor, leadership, warfare, and custom. Historically, such language was not incidental; it provided an ideological support for imperial rule by presenting domination as guidance or improvement. Reading *In Darkest Africa* in context means recognizing both its documentary value and its participation in racialized ways of seeing. The narrative preserves observations about

encounter and movement, but it does so through concepts embedded in imperial power.

Economically, the regions through which Stanley moved were increasingly drawn into global demand for ivory and other resources, while Europeans imagined future markets, transport systems, and territorial revenues. Caravans, river stations, and fortified posts were not simply aids to travel; they were pieces of a developing infrastructure of extraction and administration. Stanley's account frequently attends to stores, boats, routes, and strategic river passages, revealing how exploration overlapped with the planning of commerce and rule. In this sense, the expedition was part of a broader shift from exploratory penetration to organized colonial occupation, a transition then underway across much of Africa.

Seen in full context, *In Darkest Africa* functions as both mirror and critique of its era, though its critical force is often indirect. It mirrors the imperial age in its faith in European leadership, its humanitarian rhetoric, its racial assumptions, and its fascination with mapping and mobility. At the same time, the hardships, losses, misunderstandings, and moral controversies recorded in the narrative expose the instability beneath imperial self-confidence. The book shows that conquest and rescue could be entangled, that exploration depended on African labor and knowledge, and that the celebrated advance of empire carried violence and ambiguity at its core.

Author Biography

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Henry Morton Stanley was a nineteenth-century journalist, explorer, and author whose writings helped shape European and American views of central Africa during the high age of empire. Born in Wales in 1841 and later active in the United States and Britain, he became famous for combining newspaper reporting with ambitious expeditions. His books, based on journeys across eastern and central Africa, reached a wide readership and made him one of the best-known travel writers of his era. Stanley remains historically significant both for the scale of his expeditions and for the lasting controversy surrounding their imperial context and human cost.

Stanley spent his early years in Wales and received only limited formal schooling. As a young man he went to the United States, where he adopted the name Henry Morton Stanley, served during the American Civil War, and gradually turned toward journalism. Reporting work during and after the war gave him practical training rather than academic formation: close observation, rapid description, and a taste for dramatic narrative became defining features of his prose. His literary influences were chiefly those of nineteenth-century travel writing, war correspondence, and geographical reporting, fields that valued vivid scenes, first-person authority, and claims of eyewitness truth.

His rise to international prominence came through newspaper-sponsored travel. Working for the New York Herald, and in connection with the Daily Telegraph, he undertook the mission to find the Scottish missionary and explorer David Livingstone, who had been out of contact in

east-central Africa. Stanley located Livingstone near Lake Tanganyika in 1871, an encounter later fixed in popular memory by the phrase commonly attributed to him, “Dr. Livingstone, I presume?” He recounted the expedition in *How I Found Livingstone*, a work that blended reportage, adventure narrative, and self-presentation. The book brought him celebrity and established his reputation as a writer of exploration.

Stanley’s most consequential expedition followed later in the 1870s, when he traversed central Africa and traced the course of the Congo River to the Atlantic. This journey greatly expanded European geographical knowledge as it was then understood by its readers and sponsors. He described it in *Through the Dark Continent*, one of his major books, whose large scale and energetic style helped secure a broad audience. The narrative presents Stanley as a determined organizer and leader, but modern readers also note its role in advancing imperial ambitions. Contemporary reception ranged from admiration for endurance and discovery to criticism of severity, self-promotion, and the ethics of expeditionary violence.

In the 1880s Stanley’s public role deepened as exploration became more closely tied to colonial power. He worked in the Congo in ways that contributed to the projects associated with King Leopold II, and his activities there have remained central to debates about his legacy. He later led the Emin Pasha Relief Expedition, another arduous and widely publicized venture through central Africa. Stanley wrote about this expedition in *In Darkest Africa*, a substantial narrative that again drew great attention. While many readers praised his persistence and descriptive force, critics then and since have questioned the brutality, loss of life, and imperial assumptions bound up with his methods and aims.

Beyond expedition narratives, Stanley also published *My Early Travels and Adventures in America* and *My Kalulu, Prince, King and Slave*, showing that his authorship was not limited to straightforward geographic reportage. Even so, travel and exploration remained his principal forms. His books typically combine logistical detail, ethnographic observation as he understood it, scenes of danger, and arguments for the importance of his journeys. Publicly, he often defended the civilizing and commercial claims used to justify exploration, views closely aligned with dominant imperial discourse of the period. Today those beliefs are read critically, especially because his writing helped normalize colonial intervention in Africa.

In his later years Stanley remained a prominent public figure in Britain, where he also served for a time as a Member of Parliament. He died in 1904, leaving behind a body of writing that continues to be read as both historical source and ideological document. His legacy is therefore sharply divided. On one hand, he was a remarkably influential journalist-author whose narratives shaped popular travel literature and the public image of exploration. On the other, his career is inseparable from European conquest in Africa. Contemporary relevance lies in that tension: Stanley's works illuminate how adventure writing, news culture, and empire could reinforce one another.

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CHAPTER I. INTRODUCTORY CHAPTER.

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Only a Carlyle in his maturest period, as when he drew in lurid colours the agonies of the terrible French Revolution, can do justice to the long catalogue of disasters which has followed the connection of England with Egypt. It is a theme so dreadful throughout, that Englishmen shrink from touching it. Those who have written upon any matters relating to these horrors confine themselves to bare historical record. No one can read through these without shuddering at the dangers England and Englishmen have incurred during this pitiful period of mismanagement. After the Egyptian campaign there is only one bright gleam of sunshine throughout months of oppressive darkness, and that shone over the immortals of Abu-Klea and Gubat[5],

[185](#) “Barza” here means a public assembly or court, and “Durbar” is a term used in colonial-era writing for a formal audience or court session. Stanley uses the phrase to describe local dispute settlement in the style of a customary court.

[186](#) Malwa was a locally brewed beer made from fermented millet and ripe bananas. It was a common social drink in the region and is mentioned as part of hospitality and chiefly visiting customs.

[187](#) Ankori (more commonly spelled Ankole) was a kingdom in what is now southwestern Uganda. Stanley describes it as a cattle-rich highland region, important in the political geography of the area he was crossing.

[188](#) Karagwé was a kingdom in the area of present-day northwestern Tanzania, near Lake Victoria. In the nineteenth century it was part of a shifting patchwork of local kingdoms affected by Buganda’s influence and by European travel routes.

[189](#) This is Stanley’s name for a river system he traced in the region; nineteenth-century explorers often renamed waterways or used different names for the same river. Such labels can be confusing because later maps may use different local or standardized names.

[190](#) These are geothermal springs in the Karagwé region. Hot springs were notable landmarks for travelers because they could be used for bathing and, in Stanley’s account, for practical camp purposes.

[191](#) Wadi Asmani was a Zanzibari headman in Stanley’s expedition. Zanzibari porters and agents from the East African coast formed a major part of many nineteenth-century inland expeditions.

[192](#) “The Pasha” refers to Emin Pasha, the German-born governor of Equatoria whom Stanley had gone to rescue. The title “Pasha” was an Ottoman honorific, commonly used in Arabic and East African contexts for high-ranking officials.

[193](#) Surgeon Parke was Thomas Heazle Parke, the expedition’s medical officer. Stanley repeatedly credits him with treating sickness and maintaining discipline during the march.

[194](#) This was the English mission station associated with Alexander Mackay of the Church Missionary Society at Usambiro near Lake Victoria. Mackay was a prominent missionary and mechanic who built, repaired, and supplied the station under difficult conditions.

[195](#) Ukerewe is an island in Lake Victoria, known in older European spellings as Ukerewé or Ukerewe. Stanley notes that shrinking water levels had apparently turned it from an island into a peninsula, reflecting his attempt to estimate long-term changes in the lake’s size.

[196](#) Cicatrices are scars, especially the patterned facial scars sometimes used in African societies as marks of identity or status. Stanley’s mention shows how the Soudanese men’s facial scarring was interpreted by local people as a sign of cannibalism.

[197](#) A doti was a unit of cloth used in East African trade; in this period cloth often functioned as a major medium of exchange. Stanley gives the chief’s demands in both doti and pounds sterling to show how European trade goods had become the basis of tribute payments.

[198](#) This is Major Hermann von Wissmann, a German officer and colonial administrator in East Africa. He played a major

role in the German campaign against the coastal Arab revolt and later welcomed Stanley's party on its way to Zanzibar.

[199](#) These initials stand for Victoria Regina et Imperatrix, Latin for "Victoria, Queen and Empress." They were used by Queen Victoria as a royal signature after she became Empress of India in 1876.

[200](#) This is a Latin-style royal signature referring to Wilhelm II of Germany. "Imperator" and "Rex" mean emperor and king, reflecting his role as German Emperor and King of Prussia.

[201](#) A Khedive was the title used by the Ottoman viceroys who ruled Egypt in the 19th century. In 1889, Egypt was under strong British influence but was still formally linked to the Ottoman Empire.

[202](#) This is an ceremonial honor granted by the City of London to distinguished individuals. It does not confer modern legal citizenship, but it was, and remains, a prestigious civic distinction.

[203](#) The Congo Free State was the personal possession of King Leopold II of Belgium from 1885 to 1908. It became notorious for brutal exploitation and forced labor, though in this passage it appears in a celebratory, official context.

[204](#) Georg August Schweinfurth (1836–1925) was a German explorer and ethnographer who traveled in central Africa in the 1870s. Stanley is comparing his own linguistic observations with Schweinfurth's earlier reports about the "Akka," a term Schweinfurth used for pygmy peoples in the Congo region.

[205](#) This refers to German East Africa, a colonial territory established by Germany in the late 19th century. It covered

much of present-day Tanzania and existed from the 1880s until after World War I.

[206](#) This was a public fundraising effort organized to support Emin Pasha, the governor of Equatoria in the southern Sudan, whose position became precarious during the Mahdist uprising. The fund is closely tied to Stanley's expedition, which claimed to be a relief mission for Emin and his people.

[207](#) Here the word refers to a colonial-era administrative district, not a modern state or region in the usual sense. Emin's "province" was Equatoria, a remote territory governed under Egyptian rule in the upper Nile region.

[208](#) The Khedive was the Ottoman-appointed ruler of Egypt, and Cairo was the center of his administration. Stanley is noting that some of the book's sketch maps were copied from older sources preserved in that royal library.

[209](#) 'Umar ibn al-Khattab was the second caliph of the early Islamic community, ruling in the 7th century. He is traditionally remembered in Muslim history for pithy moral sayings like the one quoted here about words and missed opportunities.

[210](#) This refers to the polished, polite manner associated with Lord Chesterfield, an 18th-century English writer known for advice on etiquette and social conduct. In this context, Stanley is describing a letter he considers tactful and formally courteous.

[211](#) Wambutti is an older spelling used for Mbuti, a forest-dwelling people of central Africa often described in 19th-century travel writing as "pigmies." The table records physical measurements taken by Stanley's expedition, reflecting the era's anthropometric interests.