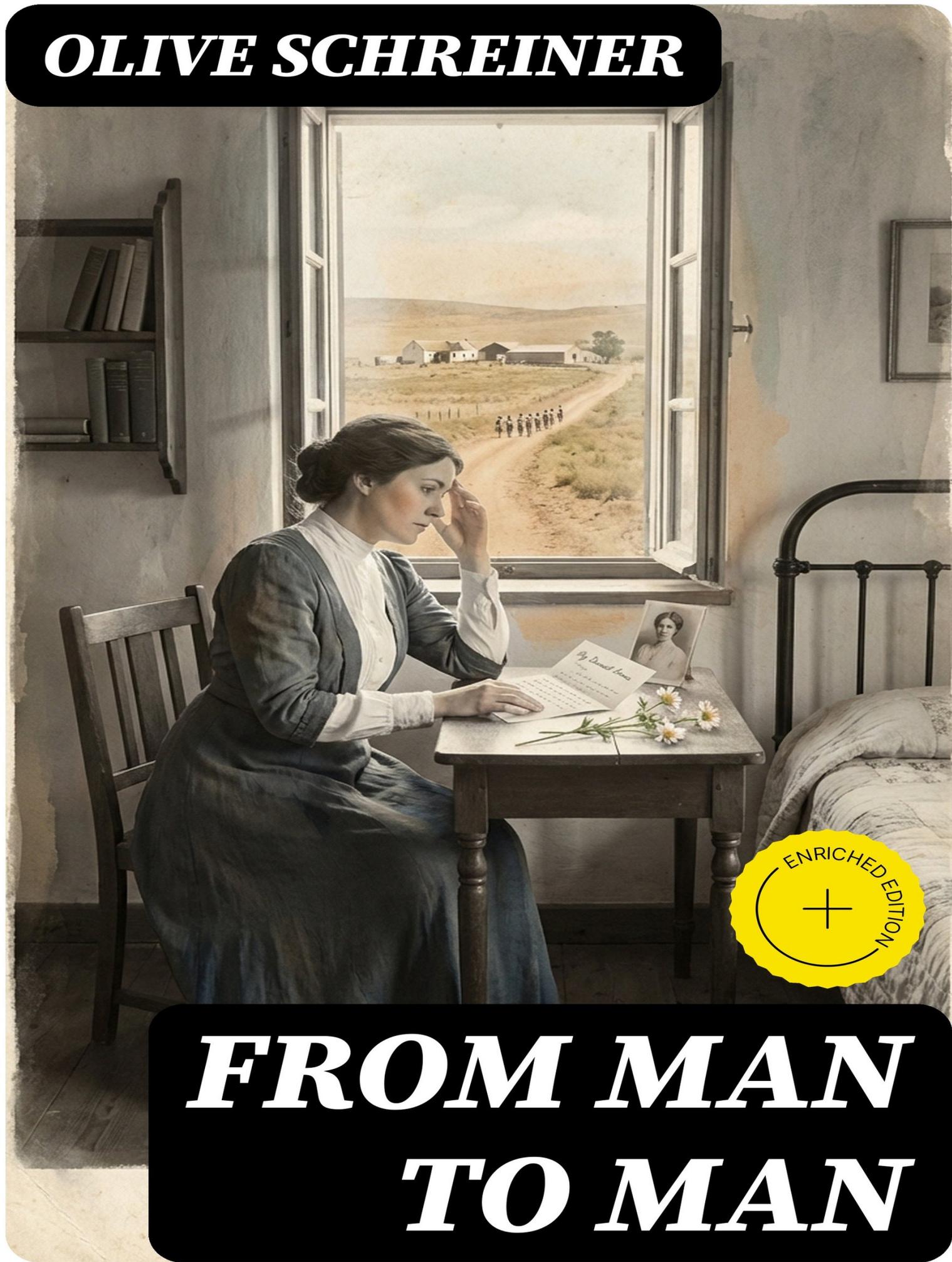
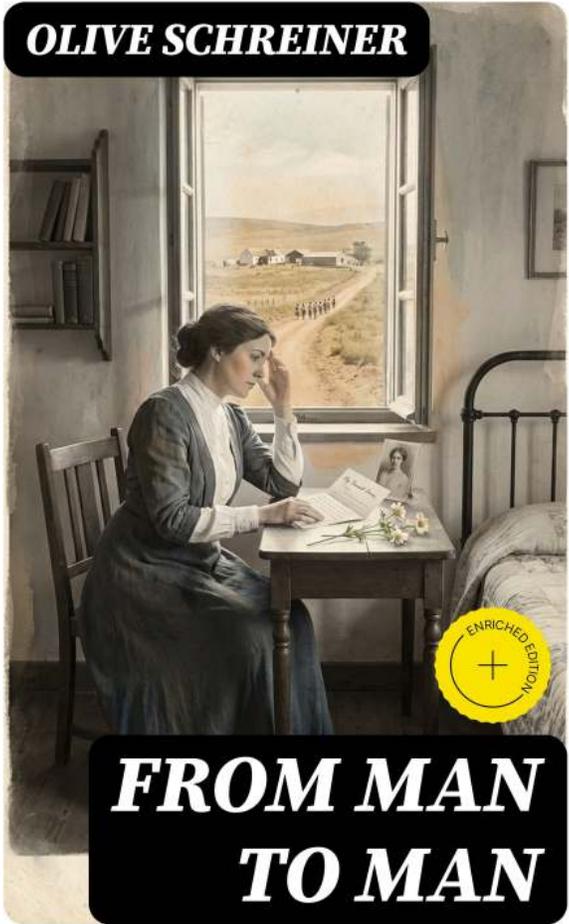


***OLIVE SCHREINER***



***FROM MAN  
TO MAN***

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**FROM MAN  
TO MAN**

**Olive Schreiner**

# **From Man to Man**

**Enriched edition.**

*Introduction, Studies and Commentaries by Bret Alden*

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# Table of Contents

[Introduction](#)

[Synopsis](#)

[Historical Context](#)

## **[From Man to Man](#)**

[Analysis](#)

[Reflection](#)

[Memorable Quotes](#)

[Notes](#)

# Introduction

[Table of Contents](#)

From Man to Man unfolds the pressure between intimate yearning and the social arrangements that bind bodies, labor, and affections, following how a woman's desire for knowledge, economic dignity, and ethical relation to others collides with the everyday disciplines of marriage, motherhood, and colonial rule, and how this collision reverberates across a sisterhood whose divergent choices expose the porous boundary between protection and possession, tenderness and control, so that the private chamber and the public square, the nursery and the marketplace, the farmhouse veranda and the imperial frontier, become one continuous theatre of struggle over what a human life may be.

A social and psychological novel by Olive Schreiner, *From Man to Man* is rooted in the realities of late nineteenth-century colonial South Africa and shaped by the author's long, exacting process of composition. Left unfinished at Schreiner's death in 1920 and published posthumously in the 1920s, it bears the marks of a lifetime's ethical preoccupations: gender justice, the costs of empire, and the education of feeling. The book belongs to the realist tradition while extending it, pairing observant accounts of domestic life with analytical passages that pause to test assumptions. Its canvas is intimate yet capacious, attentive to household economies and social horizons.

The premise is deceptively simple: a country girl grows into womanhood within a family whose expectations seem protective yet constricting, and the bonds of marriage and kinship reorder the rhythms of her days. In counterpoint, another woman's path takes shape under different pressures, inviting the reader to weigh likeness and contrast rather than simple judgment. Schreiner's voice is patient, lucid, and probing, moving between scene and reflection without hurry. The tone is compassionate but unsparing, wary of sentimentality yet rooted in care. Readers encounter wide, quiet chapters in which small gestures accumulate meaning, and argument arises organically from lived detail.

At the center stands the sexual double standard and the economic arrangements that sustain it, viewed not as abstract doctrine but as daily practice. Questions of education—who learns, what counts as knowledge, and how self-culture begins in constrained spaces—thread the narrative. So, too, do the burdens and rewards of care: childbirth, childrearing, and the moral labor of sustaining others. Money is treated as a moral force that shapes feeling, choice, and dependence. The book insists that love without justice can become a form of mastery, and that ethical freedom requires material footing as well as courage and imagination.

Schreiner situates these intimate struggles within the racialized order of colonial South Africa, where inequality is written into land, labor, and law. The novel does not treat race as background scenery; it records how privilege and vulnerability are distributed, and how ordinary domestic

acts can draw from or resist that distribution. The narration observes complicity as well as protest, asking what it means to live conscientiously inside inherited systems. Readers will find the period's vocabulary and assumptions present, yet the ethical pressure runs toward scrutiny rather than complacency. By staging conscience in contact with history, the book widens the frame of responsibility.

Formally, *From Man to Man* alternates closely observed scenes with meditative stretches that resemble a philosophical notebook embedded in a story. Imagery returns in subtle cycles—thresholds, windows, books, hands—so that physical objects carry ethical weight. Schreiner's pacing invites attention: silences matter, as do small acts of learning and work. The style favors clarity over ornament, but its clarity is hard-won, built from careful distinctions and patient revision. Even in its incompleteness, the novel feels architectonic, its arcs discernible without being declared. The effect is of a mind thinking in public, hospitable to doubt and rigorous about consequences.

For contemporary readers, the book matters because it links the intimate with the structural, showing how love, care, and aspiration are shaped by property, wages, law, and story. Its feminism is capacious, grounded in material conditions yet animated by a belief in human growth. Debates that persist today—about consent, unpaid care work, education as emancipation, and complicity within unequal systems—are here in early, searching form. The novel offers neither cynicism nor easy uplift; it offers stamina, analytic clarity, and an enlarging sympathy. To

read it now is to gain tools for thinking, and feeling, our way toward better arrangements.

# Synopsis

## [Table of Contents](#)

Olive Schreiner's *From Man to Man* (1926, posthumous) follows two sisters raised on a colonial farm in South Africa. The elder, inward-looking and avid for knowledge, learns to read the world in snatched moments; the younger, bright and restless, dreams of wider stages. Early scenes map the pressures of piety, propriety, and racial hierarchy, and glimpses of laborers and children hint at the book's future concerns. Constraints on female schooling and movement narrow the elder's choices, even as her imagination grows. The title's bitter cadence frames both girls within a social order that expects women to pass from man to man, with little say in the terms.

As the elder enters marriage with a respectable settler, the household reveals itself as a minute society, arranged around property, lineage, and men's privileges. She bears children, and the cycles of pregnancy, nursing, and care fill her days, while a private discipline of reading and note-making keeps her inward life alive. Visits and gatherings expose the sexual double standard, in which women are measured by chastity and men by freedom. An encounter with suffering close at hand—within the household and among servants—makes the costs of male license and social rank tangible, widening her critique from personal hurt to structural injustice.

The younger sister leaves for town, then farther afield, pursuing work, admiration, and a chance to reinvent herself.

In rooms of performance and pleasure she learns how attention shades into control and how money sets the terms. The elliptical bargains by which she lives deepen the novel's meditation on exchange, desire, and vulnerability. Moments of glitter alternate with stretches of precariousness, and distance from home becomes its own test. Her trajectory, set against the elder's constricted domesticity, poses a second question: whether mobility and allure can secure autonomy within a culture that turns women into property.

Back on the farm and in nearby settlements, the elder woman's moral imagination keeps widening. She refuses to treat people only by rank or color, offers practical help within and beyond her household, and insists that education can reopen futures. Her attention falls especially on girls and children at the margins, whose prospects are narrowed by custom and law. She sketches a program of reading, skills, and self-respect meant to cross the lines that separate households and races. Schreiner here binds gender, labor, and colonial power into one field of inquiry, testing benevolent ideals against stubborn realities.

The narrative moves between interior reflection and social observation, setting scenes of childbirth, illness, and farm work beside arguments about marriage, property, and the ethics of desire. Though often far apart, the sisters remain present to each other in thought and occasional contact, their contrasted paths illuminating the same structure from different angles: the assumption that a woman's body and labor are collateral in bargains made by men. The elder tempers indignation with sustained study

and practical care; the younger calibrates gifts, risks, and self-assertion to survive the terms imposed upon her.

As circumstances tighten and loosen around them, both women face decisions with material and moral weight. The elder weighs loyalty, self-preservation, and the claims of those she has gathered into her care, sketching a more capacious idea of family. The younger tests the limits of patronage and self-possession, glimpsing solidarities neither romantic nor transactional. Schreiner draws the strands nearer, not through surprise but through accumulation: a record of efforts, renunciations, and small persistences that make change imaginable. The closing movement stresses endurance, education, and responsibility, while withholding easy resolutions and hope.

From *Man to Man* endures as a searching study of gender, sexuality, class, and race in a colonial society, and as an argument for widening the circle of obligation. Without settling every question, the book asks how law, custom, and economy press upon intimate life, and how forms of care can resist domination without erasing difference. Its posthumous publication preserves the urgency of a lifetime's thought, and its scenes of work, parenting, and precarious exchange remain recognizable. The novel's resonance lies in its insistence that freedom must be built in everyday acts, across lines that hierarchy polices.

# Historical Context

## [Table of Contents](#)

Olive Schreiner's *From Man to Man; or Perhaps Only...* was published posthumously in 1926, assembled from drafts her husband S. C. Cronwright-Schreiner edited. Schreiner had labored on it for decades, drawing on experiences in the Cape Colony and in Britain during the late Victorian era. The novel's world is the settler farms, small towns, and metropolitan streets that linked South Africa and London through empire. Institutions that frame its concerns include marriage law, education, domestic service, and colonial administration. Set largely in the later nineteenth century, the book situates intimate life within structures of legal dependence, racial hierarchy, and imperial mobility that shaped everyday choices.

In the Cape Colony, governance combined British imperial authority with Roman-Dutch law. Under the doctrine of marital power, a married woman was legally subordinate to her husband, a regime that persisted in South Africa into the twentieth century. Rural economies in regions like the Karoo relied on white-owned farms and the labor of African and Coloured workers, structured by Masters and Servants laws. Political life featured the Cape Qualified Franchise, a limited, property-based, nonracial vote that was progressively restricted in the 1890s, notably by the 1892 Franchise and Ballot Act. Policies such as the Glen Grey Act of 1894 intensified labor control and land dispossession.

Victorian Britain supplied another crucial context. Ideologies of separate spheres defined respectable femininity as domestic and self-sacrificing, while men enjoyed wider civic freedoms. English common law's coverture curtailed married women's property rights until reforms like the Married Women's Property Acts of 1870 and 1882 expanded their control over earnings and assets. Moral regulation targeted women through the Contagious Diseases Acts (1864-1869), which allowed compulsory medical examinations of suspected prostitutes; an organized campaign led by Josephine Butler achieved repeal in 1886. These legal and cultural frameworks informed imperial households and shaped the expectations carried by settlers and migrants moving between colony and metropole.

Debates over prostitution and the sexual double standard circulated across the British world in the 1870s-1890s. Social purity movements, evangelical reformers, and medical authorities contested how to regulate sexuality, often policing poor women more harshly than men. Philanthropic refuges, rescue homes, and moral societies expanded, while low-paid employment left many women economically vulnerable. Literary culture registered these debates in the so-called New Woman novels and in journalism discussing consent, venereal disease, and marriage. Schreiner's interest in the material basis of sexual relations—how dependence, wages, and respectability intersect—drew on this transnational discourse, enabling a critique of male privilege without departing from verifiable contemporary controversies.

Schreiner's life bridged South Africa and Europe. Born in 1855 in the Cape Colony, she worked as a governess on Karoo farms in the 1870s before traveling to Britain in the 1880s, where she entered progressive intellectual circles and published *The Story of an African Farm* (1883). She maintained close ties to reformers and wrote *Woman and Labour* (1911), a widely read analysis of women's economic and reproductive work. Her trans-imperial vantage shaped an acute awareness of how law, labor, and education constrained women. *From Man to Man* adapts those concerns to fiction, following white settler women negotiating respectability, dependence, and limited avenues for self-realization.

The South African economy transformed during the period evoked in the novel. The diamond rush at Kimberley (from 1867) and the Witwatersrand gold discoveries (from 1886) accelerated urbanization, migrant labor, and capital concentration. Even where narratives center on farms and small towns, these shifts affected household life: domestic service regimes, cash-crop priorities, and the circulation of men seeking wages. Mission schools and philanthropic institutions proliferated, yet access to formal schooling for girls remained uneven. In this milieu, reading, letter-writing, and informal teaching became key routes to female self-improvement, while racialized labor systems constrained mobility and set the terms of intimacy within settler households.

Political tensions also marked Schreiner's lifetime. The botched Jameson Raid (1895–1896) and the South African War, or Second Boer War (1899–1902), exposed conflicts

over mining capital, franchise rights, and imperial authority. Schreiner publicly opposed militarism and Cecil Rhodes's expansionism, satirizing Rhodes's chartered rule in Trooper Peter Halket of Mashonaland (1897). After Union in 1910, segregation deepened, culminating in the 1913 Natives Land Act, which restricted African land ownership. While *From Man to Man* focuses on domestic life rather than battlefield events, its moral scrutiny of power, dependency, and exploitation resonates with the turbulence that reconfigured authority in southern Africa and across the empire.

As a late-Victorian project issued in 1926, the novel engages its era's central questions: the sexual double standard, the economics of marriage, the valuation of care, and the workings of racialized household labor. Its trans-hemispheric settings mirror imperial circuits through which respectability and resources flowed. By dramatizing how legal doctrines and custom limit women's choices—without denying their intelligence or moral ambition—it critiques the premises of patriarchal society. At the same time, its attention to servants, schooling, and speech registers colonial hierarchies with documentary clarity, inviting readers to connect private suffering and aspiration to the public institutions that produced them.

# **FROM MAN TO MAN**

## **Main Table of Contents**

INTRODUCTION

I. THE PRELUDE—THE CHILD'S DAY

THE BOOK—THE WOMAN'S DAY

\* \* \* \* \*

End of From Man to Man

"

# INTRODUCTION

## Table of Contents

On the first day of May, 1873, Olive Schreiner, then just eighteen, was living in tents at New Rush, the two-year-old Diamond Diggings now known as Kimberley. On that day she entered in her journal that she had written out the first chapter of *Other Men's Sins*, a name that does not appear again; but, when she was governess at the farm Ratel Hoek, she entered in her journal on the 3rd of August, 1876, that she had made up her mind "to write *A Small Bit of Mimosa* and *Wrecked* in one"; on the 21st of the same month that she had "Got some idea of *Saints and Sinners*"; and on the 10th of September "*Saints and Sinners* is growing clearer." I am inclined to think that, when she decided to blend *A Small Bit of Mimosa* and *Wrecked* (both then mentioned for the first time), she incorporated *Other Men's Sins* into the same plan. At any rate, we now have this novel fairly started; for *Saints and Sinners* was "the original germ," as she styled it, of *From Man to Man*. Not only did she tell Havelock Ellis this in 1884, but it is abundantly clear otherwise. For instance, in September, 1883, she enters in her London journal that she is "At the Jew and 'Rain in London,'" which is now Chapter XI of this novel; and she adds: "Thought of a name. From Man to Man." This title is taken from a sentence of John (later Lord) Morley<sup>[1]</sup>'s, which runs as follows, except that I have forgotten the adjective: "*From man to man nothing mutters but...charity.*"

The missing word connotes "boundless," "all-embracing," or some such large and generous attitude of mind.

Olive sailed to England for the first time early in March, 1881, taking with her *Saints and Sinners* (as far as it was completed), in addition to *The Story of an African Farm*. While governing at Ratel Hoek and Lelie Kloof she had apparently made considerable progress with *Saints and Sinners*. For instance, at Lelie Kloof, in October, 1880, this entry occurs in her journal: "Had an idea about Bertie this afternoon—suicide, quite *strong*"; Bertie being one of the two chief characters of the novel. Such a reference seems to indicate that she had already made considerable progress in the plan of the work, for Bertie's death is bound to come late in the book.

From May, 1876, to November, 1883, this novel is always referred to as *Saints and Sinners*; thereafter it is styled *From Man to Man*. I have no recollection that, after November, 1883, she ever referred to it, in speech or in writing, by any other name than *From Man to Man*; though, while we were "detained" by the British military at Hanover during the greater part of the Boer War, I typed "The Prelude," the first six chapters and part of the seventh, as she revised them in 1901 and 1902.

When we lived at De Aar, from 1907 onwards, it was her custom (necessitated by ill-health) to leave home every year to escape the great summer heat of the upper Karoo. She often spent a large part of such absences in Cape Town; she was there in 1911, and then had "The Prelude" and the first six chapters retyped in triplicate and sent to me by the typist from Woodstock (a suburb of Cape Town). Knowing

what the package contained, I do not think I opened it then; I have no recollection of having done so; nor do I remember having then seen the alterations she had made in the Dedication and the Title. I put the package carefully away, and, when I left De Aar in December, 1919, stored it there with my other things. Olive, who had sailed to England early in December, 1913, was unable to return to South Africa; and so, being free on retiring from De Aar, I went to England in 1920. She returned to South Africa in August of that year, leaving me to follow after the winter, but she died in her sleep at Wynberg in December.

I returned to South Africa in February, 1921, but was too much occupied to get my De Aar things down to Cape Town and go through the papers until the end of that year; then I opened the Woodstock package that had been posted to me in March, 1911. At that time I knew the book as *From Man to Man*, and by no other title; and I was familiar with the dedication, which, before the death of our baby in 1895, ran, "*To My Little Sister, Ellie, who died, aged eighteen months,*" with the relative couplet that now appears in the present dedication. In the Hanover typing of 1901-02, the title and dedication remain the same except for the following addition: "*Also to My daughter and only child, Born the 30th April 1895, and Died the 1st May, aged one day. She never lived to shed a woman's tears.*" In the Woodstock typing of 1911 the title appears as *The Camel Thorn*, but the pen has been run through it and a new title, *Perhaps Only*, substituted therefor. (The Camel-thorn, Afrikaans *Kameel-doring*, is *Acacia giraffae*.) The new title is taken from a sentence uttered by the little child in "The Prelude":

"*Perhaps only God knew what the lights and shadows were.*" She wrote this sentence (which appears on p. 67 of "The Prelude") beneath the typing of the Woodstock title-page. I give a facsimile of the sentence as she wrote it with the pen, and in the same relative position.

The Woodstock dedication, as then typed, reads thus:—

Dedicated

to

My Little Sister Ellie

Who died, aged eighteen months, when I was nine years old.

\*

Also

to

My Only Daughter.

Born on the 30th April, and died the 1st May.

\*

She never lived to know she was a woman.

The last line, so typed, stands wholly excised by Olive with pen and ink. The couplet under the dedication to little Ellie, as it now appears in this book, indicates the astounding effect Olive claims the infant's brief life and early death had upon her own life.

Except that the title (*The Camel Thorn*) is crossed out and *Perhaps Only* is written above it in largish letters, the "prelim." page of the Woodstock typing is as follows:—

## THE CAMEL THORN

Prelude

The Child's Day

\*

The Book

The Woman's Day

\*

Part 1

(List of six chapters as they now appear.)

The original plan, or one of the early plans, of the novel was, as I understand it, that *The Child's Day* should be Part 1, *The Woman's Day* Part 2, and *Rebekah* Part 3. I give a copy of an old page, just as I found it in Olive's handwriting:

—

Chapter 8. Bertie wants Dorcas to hold her hand.

Chapter 9. Showing how Veronica took hens to the old farm.

Chapter 10. Bertie ties ribbons round the kittens' necks.

Chapter 11. Bertie seeks for the country and cannot find [it].

Chapter 12. "Sally is my Sweetheart, Sally is my darling."

End of Part 2.

Rebekah.

\*

Chapter 1. Great White Angels.

Chapter 2. Rebekah's Books are Dead  
Chapter 3. The Waterfall.  
Chapter 4. Muizenberg.  
Chapter 5. Sartje.  
Chapter 6. Koonap Heights.  
Chapter 7. The Old Farm.  
Chapter 8. Baby-Bertie.  
Chapter 9. A Bit of Mimosa.  
Chapter 10. How the Wax Flowers Smell.

I now give a list of the chapters of what the whole novel was at one time meant to be, just as I found it:—

*Perhaps Only.*

Prelude: The Child's Day.  
The Book: The Woman's Day.

*Part one of the Woman's Day*

Chapter 1. Showing what Baby-Bertie thought of her new tutor and how Rebekah got married.  
Chapter 2. A Wild-Flower Garden in the Bush.  
Chapter 3. The Dam Wall.  
Chapter 4. Showing how Baby-Bertie heard the Cicadas cry.  
Chapter 5. John-Ferdinand shows Veronica his new House.  
Chapter 6. How Baby-Bertie went a-dancing.  
Chapter 7. You cannot capture the Ideal by a Coup d'Etat.

*Part 2 of the Woman's Day.*

Chapter 1. Fireflies in the Dark.  
Chapter 2. The Little Black Curl.  
Chapter 3. The Rocks again.  
Chapter 4. Koonap Heights.  
Chapter 5. The Glittering of the Sand.  
Chapter 6. Veronica.  
Chapter 7. The Lure Light.  
Chapter 8. A Bit of Mimosa.  
Chapter 9. The Kopje.

### *The End*

The thirteen chapters, as presented in this book, are all in the order in which Olive meant them to be. Chapter XIV, "The Pine Woods," was begun; but as there are less than a thousand words, as they are of no importance to the narrative, are unrevised, and lead nowhere, I do not think it necessary to give them. After the opening lines, Rebekah and Drummond begin a conversation which, as far as it goes, has no significance, except possibly for its last few lines:

"'Have you ever hated anyone?' he asked.

"She sat upright: 'No, not if hatred means the wish to injure. I have loathed people; I have tried to forget some people.'"

There the manuscript ends. There is not another word of the novel or of anything in connection with it. It is as though nothing more had ever been written. It was a custom with her to retain not only her first rapid drafts, but also any manuscript she had gone over and revised. For instance, there were three drafts of *The Buddhist Priest's Wife*, each

progressively shorter than the previous one and none of them quite complete; to get the final draft I had to sort out the last two drafts in several ways—by handwriting, by age of the paper, and so on—then get the (often wrongly numbered) sheets into consecutive order respectively, then compare and adjust them. It was much the same with *On the Banks of a Full River*, and with several other of her writings. And so it was with this uncompleted novel; there were a considerable number of drafts of parts; there were fragments, revisions, etc.; but none of these had any relation to the book after the thirteenth chapter, except the few words, already referred to, of the fourteenth. I feel certain that she had "finished" the novel in her mind; I think she had not only thus "finished" the plan of it, but had done so in considerable detail in parts; nothing, however, short of clear proof, will convince me that she wrote down any more after the few words I possess of the fourteenth chapter. I am unable to think she destroyed any of the manuscript of the fourteenth chapter or of any later chapters. After all her assertions, verbal and written, it may seem difficult to believe that her actual writing ceased with the beginning of Chapter 14; and yet that seems to me by far the most likely explanation. (Readers are referred, for comparison, to the strange story, related in the *Life*, of the "Big Sex Book.") Considering that she kept so much of the rejected, revised and incomplete manuscripts of other books while still working on them, that she actually did the same with this specially loved and valued novel, knowing well also the unreliability of her statements about her work, I am simply unable to believe she destroyed the balance of the

manuscript of *From Man to Man*. I do not believe a balance existed. Well, there is the fact, which, extraordinary as it is, yet cannot seem so extraordinary to me as it may to other people. I have been carefully through all her papers; the manuscript of the novel, in whatever confusion, was in one bundle (as was, I think, each of her other sets of manuscripts); and there is not a single scrap of paper after the few opening lines of the fourteenth chapter. It is my considered opinion that she wrote no further than where the manuscript now ends, but that later, at various times and irregular intervals (sometimes intervals of years), she went back to the beginning and to other early parts and set to work on revision. If she had quite abandoned all hope of further work on this beloved book, if she had decided on its destruction and had had sufficient strength to carry out such decision (which I doubt), she would, in my opinion, have destroyed the whole novel except "The Prelude"; she would not have destroyed merely a portion of the unrevised manuscript and left the revised and unrevised remainder. But I do not believe she ever abandoned all hope of still doing some work on the novel, and I do not believe she had it in her heart to destroy this greatly loved offspring of her mature mind any more than it could be in her heart to destroy a child of her physical body.

At the end of Chapter XIII, I give a brief account of what she told me as to the ending of the book. It is remarkable and fortunate that the novel does not stop until the tale is told almost to completion, and that the short account I am able to add will largely satisfy a legitimate desire of those whose interest will lie mainly in the incidents of the

**59** The Fish River is a river in the Eastern Cape region of South Africa; in the 19th century its dry and seasonally flooded bed was a notable local landmark near towns like Cradock.

**60** An older spelling of the Karoo, a large semi-arid plateau region of South Africa; 'red Karoo' refers to parts with reddish soils and sparse shrubland.

**61** Cobb & Co was a 19th-century stagecoach company (originating in Australia) whose name was used for long-distance coach services in several British colonies, including South Africa during the diamond-rush era.

**62** A mid-19th-century name for the diamond-mining area around Kimberley in South Africa, where a major diamond rush and related speculation took place from the 1860s onward.

**63** 'New Rush' was an early informal name for part of the Kimberley/diamond-diggings area during the 19th-century diamond rush; it later became incorporated into Kimberley.

**64** In colonial South African usage, a 'Location' was a designated area where Black African people lived; the word 'Kaffir' here is a historical racial term that is offensive today and reflects 19th-century colonial language.

**65** An Afrikaans/Dutch word meaning the Lord's Supper or Holy Communion in Protestant churches, commonly used in South African Dutch/Afrikaans congregations.

**66** A South African dish of skewered and roasted curried meat (the term derives from Malay/Indonesian influences in Cape cuisine); the asterisk in the text links to a glossary note.

**67** A frikkadel (here spelled frikkedel/fricadel) is a minced-meat ball or rissole common in Dutch/Afrikaans and Cape cooking, noted in the text with a glossary asterisk.

**68** Bloomsbury is a district of central London historically associated with literary, academic and middle-class residential quarters; in 19th-century contexts it commonly denotes modest urban lodgings and city life.

**69** Bloomsbury is a district in central London; the phrase refers to a long street in that neighborhood, historically associated with residential squares, bookshops and the Bloomsbury Group in later decades.

**70** An island in the North Atlantic belonging to Portugal; in 19th-early 20th-century travel it was a common stop or health retreat for sea voyages and convalescence.

**71** Bond Street is a well-known London shopping street famed for high-end fashion and tailors; 'Bond Street dressmakers' indicates bespoke or luxury dressmaking shops there.

**72** Shown in a footnote as 'resin'; the term appears to refer to a resinous bush or product burned for scent or fuel, probably a regional South African word for a resin-bearing shrub.

**73** Marked in a footnote as 'skin-shoes', velskoens are traditional simple leather shoes once common at the Cape; the asterisk indicates the text provides a glossary-style explanation.

**74** Named in the text as a dance learned from Hottentots, the 'vastrap' refers to a vigorous folk dance (often compared to a Highland fling) performed by Khoisan and some South African groups.

**75** This spelling appears in dialogue reflecting a character's accented speech; it likely refers to 'South America' as the destination given in the story.

**76** Mudie's was a major Victorian subscription library and bookseller on New Oxford Street (London), influential in 19th-century reading habits and lending popular literature.

**77** An area in central London where seven streets converge, known historically for dense development, markets and a mix of trades and poverty in the 19th century.

**78** A major street along the north bank of the Thames in central London, long associated with theatres, hotels and shops; 'the Strand' often denotes central urban London life.

**79** A major junction in central London where Oxford Street meets Regent Street, notable as a shopping and transport hub since the 19th century.

**80** A Victorian seaside town in East Sussex, England, developed as a resort in the 19th century; the text uses it as the seaside location to which the characters travel.

**81** A popular two-wheeled horse-drawn carriage for two passengers, invented mid-19th century and commonly used in Victorian London for hire.

**82** A portable mechanical musical instrument driven by a hand-turned crank that plays tunes from pins on a rotating barrel; commonly used by street musicians in Victorian cities.

**83** A small free-reed musical instrument similar to an accordion, often used in 19th-century popular and folk music; the character recalls learning tunes from it.

**84** A Victorian-era term for baby carriages or prams; perambulators were the wheeled devices used to wheel infants in public spaces.

**85** A dicynodont is an extinct group of herbivorous, mammal-like reptiles from the Permian-Triassic eras; a 'dicynodont's head' in the story refers to a fossil specimen found by a character.

**86** Rendered with an asterisk in a footnote, 'assagais' (plural) are traditional African spears (often 'assegai' in modern spelling); the footnote defines the term as the spear used in war by Kaffirs in the story's context.

**87** A reference to Queen Victoria (reigned 1837-1901); the text mentions a picture of her 'when she was a young girl', a common decorative motif in Victorian homes.

**88** A popular 19th-century folk song/air often played by street musicians and mechanical organs; its appearance signals street music familiar to contemporary audiences.

**89** A sentimental ballad written by Henry Clay Work (1876) that became widely known in the late 19th century; mechanical street organs often played it.

**90** An alternative 19th-century spelling of 'galoshes', meaning waterproof overshoes worn over footwear to keep feet dry in wet weather.

**91** Floor covering made from coir (coconut fibre), used in Victorian and Edwardian homes as a durable, affordable matting material for keeping interiors clean.

**92** A historical household cleaning or preservative treatment using alum (a chemical salt) applied to floors or fabrics; in period contexts it was used to whiten or disinfect surfaces.