

“How Are These Things Related That Such Deep Union Should Exist between Them All?”: The Textual Integrity of *The Story of an African Farm*¹

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Summary

A commentary on the first revision of the text of *The Story of an African Farm* for at least a century, by Stephen Gray (2008), is followed by an argument for the integrity of Schreiner's text, based on the contexts which shaped her choices, the novel's multilingual idiom, its historical determinants of material culture and social and ethnic attitude, and some chronological markers and thematic sequences of the story.

Opsomming

Kommentaar op die eerste hersiening van die teks van *The Story of an African Farm* in minstens 'n honderd jaar, deur Stephen Gray (2008), word gevolg deur 'n argument vir die integriteit van Schreiner se teks, gebaseer op die kontekste wat haar keuses beïnvloed het, die roman se veeltalige idioom, sy historiese bepalende faktore van materiële kultuurlewe en maatskaplike en etniese houding, en van die verhaal se chronologiese bakens en tematiese strome.

Since the first appearance of *The Story of an African Farm*, the text of the novel has suffered from the benign, or indifferent, neglect of its “editors”. So the appearance from Penguin (South Africa) of a “125th anniversary edition”, edited by Stephen Gray, was clearly something to look forward to.

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1. My thanks to Jean Branford, John Hilton, Robert Mack, Andrew van der Vlies, Helize van Vuuren; to the *JLS/TLW* editors, readers and proofreader; to the following libraries and librarians: the British Library, the University of Cape Town (Sandy Shell, Lesley Hart), the University of KwaZulu-Natal, the Natal Archives, NELM (Crystal Warren), the National Library of South Africa (Celia), Wits University (Margaret Northey), and to Stephen Gray and Penguin Books (South Africa).

The novel has not, to my knowledge, been edited since 1893. Chapman and Hall published at least two editions in 1883, and another in 1887. In an earlier essay (Voss 1998), I called these the first, second and third editions. Here I will call them the Chapman and Hall first, second and third issues and refer to them as C&H1, C&H2, C&H3 respectively. I have not yet seen Hutchinson's first (two-volume) text of 1883, described by Verster as a "new edition" (no. 76), which presumably followed C&H2. Although Stephen Gray describes his copy-text of 1893 as "reset", it consists of the same number of pages (346) as Verster ascribes to Hutchinson's of 1883. There is some uncertainty, however, about this Hutchinson 1883 issue. The catalogues of the National Library of South Africa (Pretoria Campus), the British Library, the National Library of Australia and the Wits University Library, list a one-volume Hutchinson edition of that date, but these copies are in fact undated and advertise such works as Cynthia Stockley's *Virginia of the Rhodesians* (1904), Conan Doyle's *Sir Nigel* (1906) and H. De Vere Stacpoole's *The Ship of Coral* (1911). The cataloguers have adduced a publication date from the date of the dedication to Mrs John Brown. The earliest Hutchinson edition listed in the new Mendelssohn is dated 1893 (IV, 166). I offer an examination of Stephen Gray's editorial decisions as an approach to the question of the integrity of Schreiner's text.

No matter how low-key, editing still marks and changes an originating text and has consequences for how readers understand it.

(Stanley & Salter 2009: 11)

To edit is to some extent to move into a space beyond time, and into a mind other than one's own.² The editor may assume an absolute and clear intention on the part of the author, and perhaps even presume to know it, but equally importantly, must commit to a form which that intention will assume in print. Accepting that such intention may in the past have been betrayed on its way to the reader, the editor, in this case, aims to restore the text, in such a way as to re-calibrate and redeem the relationship between Olive Schreiner and her readers.

This version of *The Story of an African Farm* "follows the reset text published by Hutchinson in London in 1893, complete and unabridged", although it is not clear how this has led to the restoration of "details omitted in later editions". Gray dispenses with Schreiner's "Glossary of Dutch and Colonial words", which, he claims,

2. In *Afternoon Tea in Heaven*, Nanette Adams offers an account of a spiritualist encounter with Schreiner through the agency of a medium and a "Doorkeeper" (2002: 63-65), in seances conducted at various times between 1966 and 1978.

have for once become nativised, as it should be noted they would have been for the author herself and her original characters ... details such as “aasvoëls” through to “velskoens” are for the first time assumed to be part of the everyday nineteenth-century South African vocabulary.³

Was the apparatus construed as a courtesy to readers unfamiliar with her material?⁴ There is some contradiction in the proceeding: on the one hand the words have been “correctly spelled at last” according to current (that is twenty-first-century) usage, on the other they are “assumed to be part of the everyday nineteenth-century South African vocabulary”, which, in these forms, they would not have been.

It is not certain what “nativised” means here. Perhaps that these words have been presented in forms that restore the balance in favour of the South-African born. Yet if they were “nativised ... for the author herself and her original characters”, were they not in the form in which she used them? The editor needs to guard against losing the historicity of the novel, against turning Schreiner into our contemporary: she was part of “the consciousness that was possible for her time – after Darwin before Freud, and during the period when Marx’s *Capital* was being written” (First & Scott 1980: 23). Part of the novel’s power is in its “extraordinarily prefigurative example” (Pechey 1983: 166).

Gray converts “Tant’ Sannie” to “Tant Sannie” as “more correct”. Schreiner seems mistakenly to have believed that “Tant Sannie” was a contraction of “Tante Sannie”, which is why she spelt it “Tant’ Sannie”. The principle is not uniformly applied, so that Penguin gives single inverted commas to “predikant” (p. 42, even though the word is in the *Dictionary of South African English (DSAE)*), retains Tant’ Sannie’s “Engelschman” (p. 23) for “Engelsman” and Schreiner’s “Africander” (p. 260) for “Afrikaner”, and spells “benoudheit” (p. 108) rather than “benoudheid”.⁵

Schreiner’s spelling of Afrikaans may reflect either her own “English South African” pronunciation, or how she heard the language, as in the intrusive *r* in “sasarties” (II.67) and “kartel”. (II.272, for “katel”) This resonance is lost in “sosaties” (p. 184) and “cartle” (p. 279: a translation rather than a rendition of Schreiner’s original). Trana offers the love-struck Bonaparte Blenkins “a bottle of red drops” (p. 108), probably *rooidulsies*,

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3. “A Note on the Text” (Gray 2008a), which is one of the two explanations of Stephen Gray’s method that I have seen: the other is “A Timely Update” (Gray 2008b).
 4. The integrity of text and apparatus is in the tradition: Pringle’s *Narrative of a Residence*, for example, or *The Waste Land*.
 5. Page references, unless otherwise specified, are to the 2008 Penguin (South Africa) issue or to the two-volume first edition (two volumes, London: Chapman & Hall, 1883: hereinafter C&H1).

an old-fashioned apothecary's remedy, consisting mainly of an alcoholic solution of potassium acetate (*WAT*; "*dulsies*"), which Schreiner calls "vonliksens" (I.228), probably aiming for *wonderessens* or *wonderliksens*, a so-called panacea, "wonderessens" (according to Boshoff & Nienaber 1967: 31). Stephen Gray renders this as "elixir".

The text is overhauled in other ways: "prickly-pears" (I.4) have become "prickly pears" (p. 3) and "ostrich-camps", to square with Schreiner's "sheep kraals" (I.4), have become "ostrich camps" (p. 4). This hyphenation or dehyphenation proceeds consistently enough, but there are lapses. Schreiner's "wooden-elbowed chair" (I.184) becomes a "wooden elbowed chair" (p. 88): a chair with wooden elbows becomes a wooden chair with elbows. In "Times and Seasons" "the matter of fact sheep kraals" (p. 118) do duty for "the matter-of-fact sheep 'kraals'". This is to risk pedantry but "dressing table" and "dressing gown" (p. 166), "boarding school" (p. 169), "dancing room" (p. 200) and the "dancing shoe" (p. 299) in Waldo's breast pocket seem out of control. Otto's "three weeks old newspaper" (p. 26) needs its hyphens.

Sometimes the dehyphenation affects meaning, or resonance: "spirit world" (p. 120), "night wind" (p. 121), "palace hall" (p. 159), "fellow foot-fall" (p. 181), "bag of bones" (p. 245), "never dying" (p. 246) "half spent" (p. 296) and "living dead" (p. 297) lead us to think and feel differently about their hyphenated originals. In the hunter allegory something Bunyanesque is lost when the hyphens leave "Human-Nature" (I.305) and "Dry-Facts and Realities" (I.307). To dehyphenate Lyndall's "pumpkin-devils" (II.50) is to alienate them from their "pampoenspook" origins. The same is true of "front room" (pp. 187, 259). The hyphen keeps Schreiner's "front-room" (II.75, p. 226) close to "voorkamer", and perhaps points more clearly the change of regime to "parlour" (pp. 209, 279).

Gray also changes Schreiner's paragraphing so as to retune the dynamics of the narrative. Once again the principle of "netjiesmaak" or "regmaak" is discernible. But who would reparagraph Joyce, or Faulkner? The decision to number the chapters consecutively across the two parts, from 1 to 27, rather than separately I-XIII and I-XIV, glosses over an important structural principle of the narrative.

Occasional interventions seem arbitrary. When we first meet Waldo by name, as distinct from "the boy" (p. 5),

[a]way beyond the "kopje", Waldo ... herded the ewes and lambs, – a small and dusty herd, – powdered all over from head to foot with red sand, wearing a ragged coat and shoes of undressed leather, through whose holes the toes looked out.

(C&H1: I.13)

Here the ambiguity of "herd" and the equivocal syntax delay the meaning so that Waldo emerges from the dust and red sand which he shares with his charges. In the new Penguin the red pencil strikes out the red sand too early:

Away, beyond the koppie, Waldo ... herded the ewes and lambs – a small and dusty herd. He was powdered all over from head to foot with red sand, wearing a ragged coat, and shoes of undressed leather, through whose holes the toes looked out.

(p. 7)

For Lyndall’s “chink of the knives and forks” (I.137), Stephen Gray has “clink” (p. 65), which Schreiner does use (p. 66), but the *Oxford English Dictionary* (OED) (*sb*³) has “chink” as “an echoic word” for the “sound produced by pieces of metal ... striking one another”. As Gregory waits up with the dying Lyndall, Schreiner has “Late on in the evening ...” (II.261). “Later on ...” (p. 274) loses the sense of dragging time. Responding to the stranger’s letter which Gregory has brought her, Lyndall alternately writes and speaks aloud. One paragraph begins “‘It cannot be,’ she wrote ...”; the next begins “‘Nurse,’ she said ...”.⁶ “Then” (p. 275), which Stephen Gray inserts before “Nurse”, is unnecessary.

These choices are distinct from the constant risk of printing errors which also affected early editions of Schreiner’s novel.⁷ But correction needs caution. In all early and many recent editions, before this one, “[i]n the next room, where the maid had forgotten to close the shutter, the white moonlight fell in in a flood, and made it light as day” (I.5), Gray deletes the first, adverbial, “in” (p. 4). Is it redundant? Gregory writes to his sister of the spoon, “[S]he gave it me” (II.7), which is corrected to “[S]he gave it to me” (p. 158), but Schreiner has other instances of the indirect object after the verb (and the direct object) without preposition. Waldo tells Tant’ Sannie that Mill’s *Political Economy* had been “Em’s father’s. She gave it me” (p. 91). Of her trousseau, Em thinks she will bring Lyndall “here, and show it her all” (p. 165). Waldo writes that “I brought it her” (p. 254) when the lady drops her whip, which may derive from German: “Ich brachte es ihnen”. When Gregory brings Lyndall her last letter he “gave it her” (p. 274). However, Lyndall’s doctor who had been “edged on and on”, ever since the second Chapman and Hall issue of 1883 (p. 268), is here “egged on and on” (p. 270), happily restoring the reading of the first issue (II.252). Gray omits the definite article from the phrase “night and the stars” (II.314).

6. Chapman and Hall, 1883, 2nd issue: 272-273. The first issue has “No, it can never be”

7. “This koppie if it could tell us how it came here ...” (p. 18), “he” for “He” (p. 41), “his cheek” for “her cheek” (p. 78), “he” for “she” (p. 200), “one the ladies” for “one of the ladies” (p. 254). Why Schreiner chose “Kopje Alone” (II.5) rather than *Kopje Alleen*, I don’t know, but Stephen Gray’s “Kop Alone” (p. 156) has no authority. “Koppie Alleen” appears in many places on the map of South Africa today (and on the web): Schreiner may have been thinking of a farm east of Cradock.

In the course of the hunter allegory, in earlier editions, the stranger-narrator has “Once this wall climbed, I shall be almost there” (I.309). Stephen Gray amends to “Once this wall is climbed ...” (p. 147).⁸ On the farms Gregory struggles in his search for Lyndall, but “In the towns he fared yet worse” (II.261). Penguin 2008 does without “yet” (p. 261). In the village where Lyndall lies dying, the clouds rest close to the roofs “on the houses” (p. 272), a preposition of potential. This was “of the houses” (II.257) at first: but “of” and “on” seem to have been interchangeable since then.

Some other changes had been made by the time of the “reset” Hutchinson edition of 1893, but a number of solecisms persist in this 2008 Penguin (South Africa) version. In the first Chapman and Hall issue of 1883, Boney calls the Duke of Wellington’s nephew “Wallie” or “Wal” (I.63, pp. 64, 65). The second issue has “Wall ... Wallie ... Wal” (pp. 29, 30), and all printings since then, including this one, use “Wallie” and the erroneous “Wall”. Tant’ Sannie, feeding pap to the grieving Blenkins, “added something from the bottle and held out a spoonful” (I.112: “something” may recall Afrikaans “iets”). Since then she has “added from the contents of the bottle” (p. 54). Tant’ Sannie threatens Otto: her servants “will drag you through the sand” (I.132) and “take you out and thrash you” (I.133). Like all other subsequent printings this Penguin has “drive” (p. 62) for “drag” and “drag” (p. 63) for “thrash”. In Waldo’s prayers “the Bibles and books cannot tell of you like I feel you” (I.152). Since then, they “cannot tell of you and all I feel you” (p. 72). Early in his encounter with Waldo “[t]he stranger must have laughed outright, or remained silent and somewhat solemn” (I.315). This has become, ambiguously, “The stranger must have laughed at him, or remained silent. He did so” (p. 148). On the night of Waldo’s return to the farm, the narrator estimates that “Gregory Rose had been gone seven months” (II.184), but Em has been counting and tells Waldo that “he will have been gone just two hundred and three days tomorrow” (II.189). This creative tension between narrator and character has been deflated into a contradiction since Em now counts “a hundred and three days” (p. 242).⁹

8. “This wall once climbed ...” perhaps. But see *OED* “Once C: as *conjunctive adv.*”

9. Other possible anomalies have persisted from the first edition of 1883. In all editions, including this one, except Bristow, the indoors congregation “waited the officiator” (p. 41). *OED* “Wait v 14f” marks this as obsolete, the latest quotation is from Milton’s *Apology for Smectymnuus* 1642. In “Times and Seasons”: we cry to “our Beautiful dream-god” (I.267); in the course of building the dam, in “While we eat our dinner we carry on baskets full of earth ...” (I.273) the adverb “on” has no reference, unless it signifies on to the rising wall of the dam. In “Dreams”, “the flowers bloom the fairest on the last year’s battle-ground” (II.290); the second article is interesting.

The printing of 1883 offers alternatives to what has appeared since. The gloating Blenkins first threatened to "pickle" (I.113) Otto: now he will "pummel" the old man (p. 54). At a turning-point of "Times and Seasons" the first edition reads "There is no orderer and no order ..." (I.269): since then this has been "There is no order ..." (p. 128).¹⁰ Where Waldo now responds "sedately enough" (p. 172) to Lyndall, the first issue had "solemnly" (II.39), which seems more in character. In Lyndall's account of her coach journey, the woman for whom she makes space (or place) is advised to "wait till next week's coach take you up" (II.46): "take" has become "takes" (p. 175), silencing the possibility of the subjunctive or of mother-tongue interference. Waldo's "master" (p. 247), the transport-rider, vents his cruelty on "a black back-ox" (II.208: "agteros"), which has become "a black ox" (p. 250), erasing detail from the scene and demeaning the precision of Waldo the master waggoner. In the first printing Waldo imagined a report of "a drunken carrier ... laid at the roadside to sleep out his drunken booze" (II.205), since then "his drink" (p. 249).

Gray's copy-text is "the fine Heinemann edition" (Gray 2010: 9) of 1893. No editor need submit to what W.W. Greg called "the tyranny of the copy-text" (Greg 1950: 26), and neither Gray's purpose nor his obligation is to establish a text of "authority" or to determine "the likelihood of [it] being what the author wrote" (1950: 29). Nonetheless, some reference to the early editions would have helped both to avoid errors and to open up opportunities.

Chapman and Hall first issued the novel in two volumes at the end of January 1883. The same publisher's one-volume edition, which followed in July 1883, was extensively revised. The revisions seem to be of two kinds: in a general way to come closer to the author's intentions, and more particularly, to temper the bleakness of the novel. It may be right to distinguish these two kinds of changes, or "readings", as in Greg's terms "accidental ... such in general as spelling, punctuation, word-division and the like, affecting mainly its formal presentation", and "substantive ... those namely that affect the author's meaning or the essence of [her] expression" (1950: 22). Corrections to the third Chapman and Hall issue of the novel, in 1887, were largely of spelling, and hence "accidental": at least since Hutchinson's "reset" text of 1893, all editions have followed C&H3.

These misgivings about Penguin 2008 have more to do with the accidental than the substantive: spelling of Afrikaans words in South African English (SAE), word division, paragraphing. But is there not a point at which an aggregation of accidentals becomes substantive? How Schreiner amended

10. The Natal Archives copy of the first edition has a marginal note: "'an nullus indoset/Rector, et incerto fluorant mortalia cursu.' Claudian" [Is there no ruler therein and do mortal things drift as dubious chance dictates?] Claudius Claudianus (4th century) *In Rufinum* [Against Rufinus] I, 1-3. (Thanks to John Hilton for kind help with this reference.)

her text, assuming that the changes between C&H1 and C&H2 are hers, and what she said about her work, suggest that she had a clear sense that what she wanted to say, or what she had seen, heard and imagined, required *her* words for their realisation. This is an old-fashioned argument for the organic unity of the work of art, for the integrity of the text as *experience*, and for thematics: it has to do with the narrative sequence, the structure, and the moment-by-moment detail, the texture, of the novel. In what follows, I examine some of the external (referential) and internal (structural) contexts which shape Schreiner's choices: the novel's multilingual idiom in narrative and characterisation, its historical determinants of material culture and ethnic and social attitude, some of its thematic threads and the chronological limits and markers of the story.

How Schreiner used Afrikaans, which she calls "Cape Dutch" (p. 7) or "low Cape Dutch" (p. 21), was part of how she thought. Waldo like others in the novel wears "velschoen" ("velskoens", p. 13), rather than "veldschoen".¹¹ Schreiner thinks of what the shoes are made of rather than of the terrain they are made for: the novel's first reference is to "shoes of undressed leather" (p. 7, and so defined in the "Glossary").¹² And Afrikaans in Schreiner's SAE is only one of the lines of the novel's polyglot orchestration, of which German is another.¹³ In the vocabulary and syntax of her narrator and characters, for example, Em, Waldo and Lyndall share the South African vocabulary of "nice", "inspan" and "outspan", "only", with the narrator, whose more extensive word hoard includes assimilated lexical items such as "zinc roof" (p. 3: "chiefly *S.Afr.* and *W.Indies*" *OED* zinc *sb.* C), "stamp" (p. 21) and its derivatives, "nagmaal" (p. 38), "biltongs" (p. 88), "vryers" (p. 163) and "smous" (p. 164), and adaptations such as "sail-cloth" (p. 61) and "sails" (p. 279), "leader" (p. 73), "packed out [and] in" (p. 74), "upsitting"

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11. Velskoen is today the commonly used word (Helize van Vuuren). According to the *DSAE*, whose entry is headed *veldskoek*, which it suggests is the earlier form, *veldschoen* is found in Dutch from the 17th century.
 12. The word *veld* occurs only three times, all in connection with Gregory, who uses the term in the sense of grazing: "The veld here is looking pretty good" (p. 194); and Gregory is the "rather tall woman's figure ... making its way across the veld" (pp. 264, 265).
 13. The only certain sound of an indigenous black language comes from a servant who looks in on Blenkins's display of grief: "Mow-wah!" (p. 53), for "mawo ... among Xhosa-speakers; an exclamation of astonishment or wonder" (*DSAE*). Tant' Sannie's "sourka, sourka, courka" may include a version of the Nguni "suka" (*DSAE*), or the Afrikaans "sukkel, sukkel, krukke", or it may derive from Afrikaans "masurka".

(p. 186),¹⁴ "putting ... neat" (p. 235), "roaster-cakes" (p. 240), "transport rider" (p. 247). Does "tune-books" (p. 125) owe something to "gesang-boeke"? The "milking poles" (p. 159) may derive from Afrikaans. The narrator's "coffee-kettle" (p. 189) may be a translation of "koffieketel" rather than a new English compound, as "passenger wagon" (p. 252) and "transport wagon" (p. 264) are versions of "passassierswa" and "transport-wa". Lyndall tells Waldo:

The Kaffir girl threw some coffee on my arm in bed this morning; I felt displeased, but said nothing. Tant Sannie would have thrown the saucer at her

(p. 183)

Here "threw" may echo Afrikaans "(uit)gooi" in the sense of "spill". Then there are formulations like "out of the road" (p. 54, "uit die pad uit") and "getting a little sorry" (p. 100, which may recall "jammer kry"). The use of "that" as a conjunction of effect (pp. 78, 130, 236), without "so" or "such", may derive from Afrikaans, but is also archaic in English (*OED* "that" *conj.* 4 b and c). The narrator shares this usage with Waldo (p. 247), the landlady (who is "English") of the hotel where Gregory tends the dying Lyndall (p. 267), and Tant' Sannie's invocation of the fifth commandment (p. 292). Schreiner uses the form herself (Schreiner 1987: 54) "... nature cannot endure longer" (p. 121) suggests an Afrikaans construction: "Die natuur kan nie langer duur nie". Afrikaans (or Dutch) overlaps with English at the wedding, when Em asks Gregory: "Oh, come ... they are going to have the cushion-dance" (p. 201), which is "[a] round dance, formerly danced at weddings, in which the women and men alternately knelt on a cushion to be kissed" (*OED*). ("kussen" is the Dutch word for both "cushion" and "to kiss" ("kussing" and "kus" in Afrikaans.))¹⁵

The narrator's idiom is further individualised by rare (rather than South African) English usages. Waldo "dared not go back to the close house" (p. 11) (the "nearby house": *OED* "close *a.* 14 ... very near"), but perhaps Schreiner intends "stifling ... uncommunicative ... stingy" (*OED* "close *a.* 6, 7, 8). Tant' Sannie is "firm to her conviction" (p. 23). In response to Lyndall's command Blenkins "moved to give her place" (p. 65). We see him "sloping" (p. 88), whose sense of "moving shiftily" is close to "slinking" and the hint of "cheat" is right (*OED* Slope *v.* 2, 1a, b; 2). Further examples are "wakening" (p. 89), "so much pains" (p. 130), "fossiled" (p. 131), "handed" (without adverb or indirect object, p. 137), "whiffing" (p. 150, in the sense of "puff[ing] out tobacco-smoke" here from a cigar: *OED*

14. SAE may have been hospitable to this formation because of the obsolete and dialect senses of the word: *OED* *upsitting* 1, 2 and 3.

15. Some Afrikaans was edited out between the first and second Chapman and Hall issues in 1883: for example "chosen out" (I.252, "uitgekies").

v' 3b), "[kneel] up" (p. 165), "stead" (p. 172, as a verb), "bespoke itself" (p. 186), "re-issue" (p. 199, in the sense of *re-emerge*), "hunches" (p. 199), "gewgawed" (p. 201), "re-sunning" (p. 214), "fearingly", "to her mind" (p. 266), "opened widely" (p. 267), "crept on him" (p. 283). Perhaps more readily recognisable are Waldo kneeling "in the window" (p. 120) and the young girl leaning "out in the window above" (p. 260), the horses "touched up" (p. 196) by Waldo's whip, and Gregory having "put up" (p. 259) at the same hotel where Lyndall and her stranger had stayed. Equally distinctive are the simple cataphoric positioning of the pronoun "they", so that it becomes the precedent of its own antecedent (97.284), and "of" in the sense of "some of" or "one of": Waldo offers his stranger "of the cakes" (p. 135: *OED of*, 45; also with Afrikaans resonance). In "The gentleman looked thoughtful, as trying to remember ..." (p. 261), "as" serves for "as if" (*OED as conj.* 10).

Lyndall's SAE includes "ourself" (p. 183), and is leavened by such terms as "epitomised" (p. 170, in the sense of abridged or summarised, *OED* 1) and "took my place" (p. 205, in the sense of "to secure beforehand by payment or contract", *OED take vb.* 15c). She tells her stranger that she will not go "down country" (p. 229), and Gregory thinks of the highveld as "that up-country plain" (p. 265), as if he has been oriented by Lyndall's map while Gregory is "new to up-country life" (p. 189). Waldo speaks of "navvies" (p. 248), perhaps echoing Lyndall's "navvy" (p. 178).

Waldo's language is marked by usages such as the plural noun "bucks" (p. 19), "[H]e asked me to lend my mare" (p. 245), and by distinctive turns such as "[t]he back thought in my mind" (p. 246), "all three" (wagons, p. 247), "a rainy season" (p. 248), "the week of Christmas holidays" (p. 251) and "like the everyday life" (p. 253). Otto's English diction suggests some refinement, but is clearly a second language to German: "by an accident" (21: *durch ein Unglück*), "they will take dislikes to certain people": (p. 34), "I am sorry you got the fright" (p. 35), "I make always a double supply" (p. 36: "Ich mache immer einen doppelten Vorrat"). Otto judges that Tant' Sannie's heart "is on her right side" (p. 58, for "in the right place"). Em's expression is generally simple. When the children play "coop", the girls "will shut eyes here, and we will not look" and she upbraids Waldo, "It is not the play, you know" (p. 10).¹⁶ She invites Gregory, "I need one to help me" (p. 236). Perhaps characteristically Em tells Waldo that Gregory is going "to the town" (p. 295), whereas Gregory goes "to town" (p. 237). Em's choice (the narrator also uses "the town", p. 258) may echo Afrikaans ("die dorp", although "dorp toe" might better suit the context) and suggest a more intimate sense of place. But Gregory uses an Afrikaans form in "my

16. "... or *coop and seek* (U.S.): the game of 'hide and seek'. *Coop* is the call of the hider when ... caught" (*OED Coop int.* 2).

hire of the ground will not be out for six months" (p. 193). Gregory is also associated with "ground" (p. 265), Waldo with "earth" (p. 290).

Bonaparte Blenkins's sermon, his stories and harangues, in their sadistic and sensationalist cruelty, paradoxically exploit the vocabulary of pulp fiction, yellow journalism and popular homiletics, but an urban argot of fast talk links Boney: "Spree!" (p. 31), "cutest" (p. 54) and Waldo's fellow clerk: "kicked out" (p. 245: "died" *OED kick* 8c), "jumped" (p. 246: "stolen" or "taken: *OED jump* 9a and b) and Gregory ("knock ... up", p. 195). Adolescent boarding-school slang is in the clerk and Gregory: "muff" (p. 194), "take a freak" (p. 210), "a soft" (p. 220), "rummy" (p. 245). Blenkins is individualised by turns such as "remark" (p. 22, in the sense of "say"), "paw" (p. 34, of an ostrich) and "once on a time" (p. 44). The only Afrikaans words he tries are "sleg" and "Davel" (for "Duiwel", p. 90) and "stuiwer", in the SAE form "stiver" (p. 78).

Afrikaans lodges in the SAE of "the Bushman boy" (p. 249), perhaps the "leader" ("touleier", p. 73), who tells Waldo "Master was a little nice ... and lay down in the road. Something might ride over master, so I carried him here" (p. 249). The deferent third-person address, "nice" ("lekker" in the sense of drunk) and "ride over" are distinctive. Waldo's own master, the "transport rider" (p. 247), uses "bring" in an Afrikaans way: "They shall bring it up the hill" (p. 250). Waldo identifies himself as "transport rider". His work involves both taking the reins of an individual waggon ("[W]hen I sat in the front and called to my oxen ... on the dark nights when we *rode* through the bush ... and controlling three wagons: "[W]hen I walked along driving my wagons in the night, it was glorious" (p. 247; my italics). This may reflect the difference in Afrikaans between "transportryer" and "wadywer": "drive" here is "To urge onward and direct the course of (an animal drawing a vehicle ... or the vehicle itself ...)" (*OED Drive* v. 5 *spec.*), rather than "To guide a vehicle or the animal that draws it, to act as a driver ..." v. 5 c *absol.* Schreiner does use "drive" in this latter sense (pp. 258, 259, 264, 279, 280). Returning from the mill, Waldo is asleep "among the sacks at the back of the waggon" (p. 72). He rouses and takes the reins back from "the leader" but throws him the whip when they are near the house (p. 73). Lyndall's wagon has both a driver and a leader (p. 280). *DSAE* does not distinguish in sense between "transport-driver" and "transport-rider", deriving both, probably, from "transportryer".

In their dialogue Tant' Sannie and Piet are given a particular vocabulary, domestic and pastoral, partly Afrikaans and partly technical. Tant' Sannie has "casting" (p. 91), "scab", "soap-pot" (p. 292) and "itch" (p. 293), but also "flour pap" (p. 53: "meelpap" – gruel), and she measures Blenkins's new wealth in "morgen" (p. 293). Piet knows "churn-stick", "milk-cloth" and "wagon-box" (p. 190). Tant' Sannie exclaims "Beloved Lord ... how he looks!" ("Liewe Here, hoe lyk hy!", p. 79) and "how the child looks" (p. 89). Piet remembers that his late wife "said up a psalm and two hymns and a half before she died" (p. 190) and uses "see after" (p. 191) in the sense of "nasien" ("check on").

The novel's reference to material culture anchors it equally in its time and place. Clothing and accessories include "silk" (pp. 15, 72) in the sense of "silk dress"; "stuff" (p. 104) in the sense of "material for making garments"; and "bodies" (p. 237); "watch-bag" (p. 156); "cloud" (p. 196), a lady's light scarf (*OED* Cloud *sb.* 8). At the wedding Lyndall's black dress contrasts with the "white-clad, gewgawed women about her" (p. 201). Domestic interiors feature "wash-handstand" (p. 159), "a monkey and two tumblers" (p. 214) and "press" (p. 233). Technology runs to "buttons" which hold the shutters of the house in place (pp. 66, 110), and Blenkins is seen "carefully putting on the button" of Waldo's door (p. 110), in a non-electric sense of "on".¹⁷ Lyndall folds her arms on the "gate bar" (p. 171): the bar may be part of the structure of the gate itself or a stake or rod fastened onto the gate to close it.

It is both poignant and pointed that Lyndall, who has travelled in the coaches of Cobb and Co. (p. 174), and in a "buggy" (p. 191), a "gig" (p. 192), a "spider" (p. 259), and perhaps a "phaeton" (p. 253), should die when she is on her way home in an ox-waggon.¹⁸

Details of vocabulary serve to focus on individual scenes, to point to dialogue, to enrich texture. But "precise textual clues" also underlie the narrative sequence of the novel (Mazzanti 1991: 121). The story of departures from and arrivals at the farm, of the coming together and separation of its people, is set against a distinct sense of time passing, from prehistory to incipient industrialisation, and of the transience of the seasons. The ironic comedy of a happy ending is given to Em and Gregory, to Tant' Sannie and Piet, even to Bonaparte Blenkins who is wooing the teenaged Trana in the last chapter of Part I and is married to the octogenarian Tant' Trana in the final chapter of the story. Each of these comedies is the story of a farm. Lyndall and Waldo, striving to understand, and change, a world that is itself now and always changing, die young, but perhaps their lives are not wasted: Lyndall gazing into the mirror accepts her divided self (pp. 280-281), Waldo gazes and then closes his eyes on the achieved beauty of the Karroo.

In Schreiner's "Glossary", "Karoo" (Schreiner's spelling: "Karoo" in Penguin 2008) is defined as "The wide sandy plains in some parts of South Africa" and "Karoo-bushes" as "The bushes that take the place of grass on these plains", explaining one ecology in terms of another (C&H2). Schreiner's use of the word is complex, and seems to extend the geographical-regional, attributive and combinative senses offered in *DSAE*. Waldo sees "long shadows across the karoo" (p. 9). The drought reduces "the karoo-

17. "An oblong piece of wood or metal, turning on a screw fixed through its centre, used to fasten doors etc." (*OED* Button *sb.* 4 *spec*).

18. "Spider" in the sense of "A lightly-built cart, trap, or phaeton, with a high body and disproportionately large and slender wheels" is of South African origin (*OED* Spider *sb.* 7). *DSAE* specifies four wheels.

bushes [to] leafless sticks" (p. 13). As Otto rides home, "a great red spider would start out of the karoo on one side of the path and run across to the other" (p. 60). The setting sun paints "the karoo bushes in the plain" (p. 75). In church with the child of "Times and Seasons", we wish "we were out on the karoo" (p. 124), which "every day shows us a new wonder sleeping in its teeming bosom" like the green fly on "a karoo-bush" (p. 131). Gregory's house is "far out in the karoo" (p. 154), but "[t]o a Dutch country wedding guests start up in numbers astonishing to one who has merely ridden through the plains of sparsely inhabited karoo" (p. 198). The stranger sits with Waldo "among the karoo" (p. 252), a meeting remembered as "that day in the karoo" (p. 253). In the final chapter rains have "covered the karoo with a heavy coat of green that hides the red earth everywhere" (p. 290). The narrative has taken us from "stunted karoo-bushes" (p. 3) to "the green karoo" (p. 294): the design of the novel is in every detail. First and Scott write that "this consciousness of the Karoo as a fictional device ... distinguishes *Undine* and *The Story of an African Farm* as novels" (1980: 93).

The seasonal, natural plot is carried in other ways. Consider the spider which Otto sees "start out of the karoo" (p. 60). In protest at the cruel sermon, "[w]e, as we listen, half start up ...", knowing the "everlasting peace ... like the fresh stillness of the early morning" (p. 125). As the child learns "every handful of sand starts into life ...", and nearby "starts open the door of a spider" (p. 131), a seed is planted and

a living thing starts out – starts upwards – why, no more than Alladin can we say – starts upwards, and does not desist till it is higher than our heads, sparkling with dew in the early morning

(pp. 131-132)¹⁹

From the cadaver of the gander "we ... start up suddenly, look into the blue sky ..." (p. 133). So the guests at the wedding "start up" (p. 198). Waldo "started up" in response to the stranger's request (p. 150), and writes to Lyndall, "When I used to sit on the transport wagon half sleeping, I used to start awake because your hands were on me" and "I have blown the light out, and sat in the dark, that I might see your face start out more distinctly" (p. 256). In his nurse's habit Gregory "started once and looked round, but there was no one near save a meerkat" (p. 265). Approaching her last nights in terror and despair, Lyndall "had started up" (p. 275). This "start"

19. "Aladdin" is the more common spelling (from "Ala al Din"). Schreiner's "Allardeen" (I.277) is female: "Alladin buried her wonderful stone, and a golden palace sprang up at her feet" (p. 131). This may be a conscious and ironic sex change, to be set against the fiction of the narrative voice as that of the male, Ralph Iron (pp. 121, 269), or an equally conscious conflation of hero Aladdin and storyteller Scheherazade. (Thanks to Robert Mack for generous help with this reference.)

becomes an opening up to and of a kind of transcendence or a shift into a new consciousness.

For Tant' Sannie the transcendent leaks into the mundane: "[S]he was a firm believer in the chinks in the world above ..." (p. 74) This detail is imagistically incorporated into the sequence of the novel in which nature supersedes the divine. On the stormy night of Waldo's return, Em "blew out the light because the wind through the window chinks made it flicker and run" (p. 240). On Waldo's last day "[i]n the very chinks of the stone walls dark green leaves hung out" (p. 290).

Drunkenness is a kind of temptation to transcendence. Before he completes his shearing-machine, Waldo was "growing drunk with the endeavour to span the infinite". But he finds certainty and truth in the thought that "a knife will cut wood, and one cogged wheel will turn another" (p. 81). As a transport-rider "seeing nothing about me but the hills with the blue coming down to them, and the karoo-bushes, I was drunk" (p. 247), but the beauty of nature is not enough to carry Waldo through the "grinding, mechanical work" industrial capitalism demands, and soon "I drank [brandy] as my oxen did when I gave them water" (p. 248). Surfacing from his binge, a teetotaler once more, he refuses to sacrifice his own life, which could be the next demand, and springs to the defence of the ox cruelly attacked by his master (p. 251), recalling "Times and Seasons" (p. 128). When Waldo has returned to the pastoral, "Beauty is God's wine, with which he recompenses the souls that love him; he makes them drunk" (p. 297).

What most holds Schreiner's novel fast in its time and makes it difficult to update for (and in) twenty-first-century South Africa is the language of race and ethnicity. Almost all characters are so identified, and on the farm there is a distinct hierarchy. The upper, but gradated, caste are the whites, Boer (or Dutch), English (in SAE and other sense), German, Irish. The highest servant (or closest to Tant' Sannie) is "the yellow Hottentot maid" (p. 64), also called the "coloured woman" (p. 64). Described as "spruce" (p. 41) and "lean" (p. 78), she "sighs" (p. 53) and "laughs" (p. 80) with her mistress and "leers" (p. 106) at the relationship with Blenkins, the progress of which is marked by the pair doing without her chaperonage (p. 98). Blenkins calls her "[t]he coloured female who waits upon Tant Sannie" (p. 58) and she is interpreter (p. 59) and translator (p. 78). A waiting-maid then, almost a companion, she is a "satellite" (p. 21), implying "subserviency or unscrupulousness",²⁰ and despite Otto's high opinion of her she turns on him in a way that suggests Schreiner's understanding of the corruption of even dependent power: "It was so nice to see the white man who had been master hunted down" (p. 64). Friendship seems to be impossible across the lines of race and class. The white children live in a state of tension and hostility or fear with the servants (p. 117), as they do with Tant' Sannie and Blenkins.

20. *OED*, which quotes *Uncle Tom's Cabin* (1852): "Legree encouraged his two black satellites to a kind of coarse familiarity with him".

Other household and outdoor servants on the farm are identified as Kaffirs. For Schreiner this could mean Xhosa, as perhaps in "Kaffir hut" (p. 3). Tant' Sannie's use of the term ("my Kaffirs", p. 63) seems less precise and clearly demeaning, as in her exclusion of certain servants from the church service, since in her belief they were descended from apes (p. 41), and her insult "Kaffir's dog" (p. 62). The generally dismissive "girl" is used of Hottentot, coloured and black women, by both narrator and Lyndall, as "boy" is used of any black man. The work of these maids is in the kitchen, or waiting at table, feet-washing, churning, grinding, or as "nursemmaids" (p. 199) or "nurse-girl", like the one Waldo meets on his travels (p. 254): their menfolk "cut the cakes of dung" (p. 7), and serve as leaders, drivers and herds. The somatic hierarchy of the servants may be indicated at the wedding by the

Hottentot, Kaffir and half-caste nurses, whose many-shaded complexions, ranging from light yellow to ebony black, add variety to the animated scene.
(p. 198)

Michael Harmel believed that Schreiner "would heartily have approved the deletion of that term [kaffir], with all the ugly associations it has gathered round itself, from modern editions of her works" (Harmel 1955: 5).

"Boer" with its compounds is as dismissive a term as any in the novel, although Tant' Sannie speaks "good-naturedly" to Waldo for whom she feels "a little sorry" (p. 100), only "half sorry" (p. 101), and our last glimpse is of "the good Boer-woman" (p. 294). Schreiner's ethnic range includes further "Malay" in the South African sense (p. 43), and a recognisable slave name "Sampson" (for "Samson"). There are also "Malay boys playing naked on a shining sea-beach" (p. 202). When Lyndall claims that women "play the wily old Jew" with men (p. 176), it is in the transferred sense of "grasping or extortionate money-lender or usurer, or a trader who drives hard bargains or deals craftily" (*OED*), and no less pejorative for that, although Schreiner's image aligns two marginalised groups with both of whom she sympathised. "Englishman" (or "Engelsman"), identifying Em's father, Blenkins and Lyndall's stranger, has no intrinsic superiority.

Otto does not think of himself as master, although his successor as overseer does (pp. 78, 79). Otto is only master of the grey mare (p. 82) as Waldo is only master of Doss, until the dog transfers its allegiance to Lyndall (p. 215). Lyndall, who senses that her stranger wants to "master" her (p. 229), sees, from her evolutionary perspective, "something of the master" in the black man, perhaps only in respect of his dog, whereas Gregory thinks of "master" as his schoolteacher (p. 217). Schreiner seems caught between a Darwinian monogenist idea of human evolution and the at one time more widely held polygenist, hierarchical interpretation (see Desmond & Moore 2010). To Gregory Waldo is a servant (p. 158) and Waldo will not stay on the farm when Gregory, who once insisted on the "master-right of man" (p. 237) is master (p. 182).

Although the farm is one microcosm of the racial and class history of the community, the novel does not achieve a vision of the future which politically transcends the barriers of race and class. (It is Blenkins who claims to know no “distinction of race, or of sex, or of colour”, p. 58.) Yet, in the experience of Waldo whom Tant’ Sannie seems to think of as alien (pp. 89, 91), there is a strong “prefiguration” of modern South Africa.

The nexus of meaning is work, the search for which drives the plot of both heroine and hero, and is ironically reflected in the story of Gregory who finds woman’s work (p. 266) “his chosen life’s work” (p. 268), and Blenkins who claims, “I must seek work” (p. 36). Work identifies Waldo’s life on the farm and his journey takes him into the service of new masters, doing the alienated, repetitive work of commerce and industry, from which he withdraws to return to the farm. Waldo identifies in a measure with the nascent industrial working class (pp. 244, 251), but a turning point comes when he hears himself identified as “Master” (p. 249). Lyndall’s engagement with the “one great and noble work” (p. 177) of motherhood ends tragically. But for Waldo theirs has always been a joint effort (“Yes, we will work ...”, p. 206), and he returns to the pastoral in the conviction that “you will work, and I will take your work for mine” (p. 256). Insofar as work is an activity in which humans engage with nature and with each other, the conclusion, in the death of Waldo, excludes the social dimension. In this sense the aesthetic denouement is prepared for in the theme of the work of art which runs through the novel, from the Bushman paintings (p. 19), through Waldo’s machine (p. 51), the Hunter’s carved steps, Waldo’s gravestone, the “small carved box” (p. 181) he makes for Lyndall. In the final chapters there is a hint that Waldo may have reached a rhythm of diurnal, seasonal labour, when he is “weary after his day’s work” (p. 282), but what is approaching is not a pause, but closure: “Perhaps he had at last grown weary of work” (p. 296), and eventually the work itself, like its creator, is subsumed into nature: “[T]he light on the brown stone wall is a great work of art ... letting each day glide, bringing its own labour, and its own beauty ...” (p. 298; see van Wyk Smith 1997: 8). Lyndall had feared the coming of “The Grey Dawn” (p. 276), but when it comes she is already dead: “a thing of marvellous beauty and tranquillity” (p. 281). Waldo’s eyes close in and on “his sunshiny dream” (p. 299): “the deaths of Waldo and Lyndall are not spectacles of the impotence of the human spirit but of its dignity” (Monsman 1985: 267).

Lyndall’s search for work generates the novel’s analysis of gender, while Waldo’s focuses its account of class. He learns that “[a] clerk in a shop has the lowest work to do of all people” (p. 244). Transport-riding teaches Waldo that “[y]ou may work, and work, and work, till you are only a body not a soul” (p. 248). In a wholesale store Waldo achieves a kind of balance – “My work was to pack and unpack goods, and to carry boxes” (p. 251) – which recalls the storeman who gains Waldo’s respect: “His work was to load and unload, and he never needed to smile except when he liked, and he

never told lies" (p. 244). But, in a pattern which is repeated in the plot of the novel as a whole, whenever Waldo seems to have found a place in the hierarchy of class, he turns away to nature. As a clerk he realises that "[i]t is much better to break stones: you have the blue sky above you and only the stones to bend to" (p. 244). When the Bushman boy grins at the drunken Waldo, as if to say, "You and I are comrades", Waldo turns his head from him: "I saw the earth, so pure after the rain, so green, so fresh, so blue ..." (p. 249).

A significant thematic marker lies between equestrian and pedestrian. Tant' Sannie judges Blenkins a "tramp If he'd had money, wouldn't he have bought a horse?" (p. 22). Otto must leave his grey mare which is mounted by Blenkins who quits the farm on foot again. The strangers, including Piet the suitor, reach the farm on horseback: "riders on many shades of steeds" (p. 198) arrive at the wedding. Waldo leaves the farm with the mare, but after its death at the hands of his fellow clerk, he continues his journey on foot, like the hero of the hunter allegory. Gregory has a pony and a gun, but he too must "free himself of his horses" (p. 264) before entering on his womanhood. Much is missed by those who have "merely ridden through the plains of sparsely inhabited karroo" (p. 198). The last paragraph of Waldo's unfinished letter is a hymn to Lyndall and to the freedom and beauty of nature beyond class, only reachable on foot. At least by the final chapter the railway has reached the district. The novel has eco-critical implications worth exploring.

The time sequence of this "episodic" (Harmel 1955: 12) narration is perceptible. The historical grand narrative seems to pass directly from hunter-gatherer to settler pastoralism, without reference to indigenous pastoralists, a characteristic elision in settler history (see, for example, Moran 2009). But later history is marked by signal events: the great drought of 1862 (p. 13), the discovery of diamonds (pp. 250, 262), and the coming of the railway (p. 293). Even Waldo's shearing-machine glances at the incipient mechanisation of South African farming in the 1870s (Dooling 2007: 173). The narrative begins in the late 1850s, Em and Lyndall are twelve in 1862, when Waldo is fourteen. By the end of Part I Tant' Sannie has been in the house four years (p. 106). Part II begins three years later (p. 114). "Times and Seasons" recapitulates Part I as one child's individuation. Lyndall has been away and returns after four years away at school (p. 166). About a month later Tant' Sannie is married. Em is sixteen early in Part II and turns seventeen before Waldo leaves the farm (p. 208). Gregory leaves some months later and has been gone seven months when Waldo returns after an eighteen months' absence (pp. 240, 241). The discovery of diamonds, which makes possible the worlds that Waldo and Gregory encounter on their travels, comes between Part I and Part II.

These sequences are offered as illustrations of the integrity of the text, that the novel has a plot, that its structure is not "desultory" (Murphy 2001: 190) and that therefore (and for other reasons) the editor's disposition of its details is important. Schreiner's "sequence of events is basically novelistic"

(Ruden 1999: 187), but the story is that of a nineteenth-century South African farm and “the discontinuities of distance, disruption and exploitation shape, or distort, the everyday” (1999: 181). Much must be taken on trust, communication (even between intimates) is intermittent, so that the lack, as some readers find it, of closure in the ending is matched by a kind of open weave in the narrative.

Loren Anthony argues forcefully that the deaths of the heroine and the hero are devices of avoidance: “Death is a way out for Schreiner at a thematic and representational level”. Unable to find (or imagine) a resolution within history “to the adverse material conditions of life”, Schreiner invokes a “metaphysical, transcendentalist discourse” which “is in fact a masking technique” (Anthony 1999: 9, 12).

The Story of an African Farm is an expression of Schreiner’s youth, almost lyrical: her mature political vision found fictional form later, in *From Man to Man*, as Michael Harmel so eloquently showed. The first novel is not for that reason in any sense incomplete. Schreiner tells the story as she can, even if, in Rachel Blau DuPlessis’s phrase she is “writing beyond the ending”: claiming omniscience at some moments, Schreiner admits (or accepts) ignorance at others. The narrator uses “perhaps” four times in one sequence in the final chapter (p. 296).

That the record does not give Schreiner’s imprimatur to any particular issue of her novel reflects the paradox that even as the editorial enterprise seeks to uphold the integrity of the text, it must acknowledge the text’s fluidity.²¹ Integrity does not mean fixity. Schreiner’s own revisions for the second Chapman and Hall edition of 1883, if they are hers, may temper “the novel’s pessimism and bitterness” (Voss 2001: 73), but the process is never complete. The harsh rewriting (or misquoting) of Wesley’s hymn in “Times and Seasons” (p. 118) remains, yet the sermon’s “lies of the All Father” (I.265) become “lies against the All Father” (p. 126). At the same time the exchange whereby in the first issue “We barter for it [truth] with love and sympathy” (I.266), is reversed in the second: “We barter it for love and sympathy” (p. 126).

The tripartite readership: metropolitan, colonial South African and proto-feminist – which *The Story of an African Farm* early enlisted (van der Vlies 2007: 20-45) – has diversified even further in the quarter century since the centenary of its first publication in 1883. Schreiner is now a world writer (Anon. 1998), but also a voice in the third world (Rooney 2005: 431), in which her language carries “creole articulations” (Slaskin 1996: 25).

21. One of the *JLS/TLW* readers noted that there is no evidence that Schreiner was responsible for “changes between editions ... the only documented instance concerns the Unwin editions (but even here no detail exists)”. Unwin’s first publication for Schreiner was *Trooper Peter Halkett of Mashonaland* in 1897.

Within South Africa Schreiner is both a national and a regional writer (van Wyk Smith 1997). Stephen Gray has vigorously and fairly defended his editorial practice (Gray 2010), and although I believe that he and his publishers were offered an opportunity to which they have not done full justice, my hope is that their edition of Schreiner’s great novel reaches many twenty-first-century readers, whoever and wherever they are.

And we still need a good edition of *From Man to Man*.

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