

I : Colonial Voice in Richard Haggard's Writings

King Solomon's Mines is the colonial narrative of Allan Quatermain, elephant hunter and explorer, and his adventures in the company of Danish man of action Sir Henry Curtis and Royal Navy officer Captain Good. Sir Henry Curtis hires Quatermain to use his knowledge of Africa and his skills as a hunter to lead an expedition in search of Sir Henry's lost brother, George Neville. George vanished while seeking the long-lost diamond mines of King Solomon in an unexplored part of Africa. The possibility of riches, along with a stipulation that Sir Henry will provide for Quatermain's medical student son should he meet his end, persuades Quatermain to take the job.

One of the fundamental tenets of recent postcolonial theory is that among the first necessary steps in newfound colonial independence is the reclamation of the previously disparaged and disrespected culture. This project, called the cultural nationalist phase by Frantz Fanon, and referred to by Kirsten Holst Petersen as the "service of dignifying the past and restoring African self-confidence" (253), carries with it some dubious baggage. An apparently necessary result of the glorification of pre-colonial culture is the acceptance of, or refusal to deal with, inherent issues of gender inequality or abuse within the society. Petersen suggests such is the case because "the African past was not made the object of critical scrutiny the way the past tends to be in societies with a more harmonious development, it was made the object of a quest" (253). She goes on to argue the unfortunate result, that "the picture of women's place and role in these societies had to support this quest and was consequently lent more dignity and described in more positive terms than reality warranted" (253). With the passing of time since independence, authors have begun

to turn their eyes to the more harsh realities of the present and, by doing so, attempted to discuss a dialogue about the issue of women in African society.

Quatermain gathers a group of reliable helpers, both Zulu pack bearers and hunters and the Hottentot Ventvogel, renowned for his tracking skills. A hunter named Umbopa, claiming to be a Zulu, offers his services to the party. Quatermain distrusts him at first, thinking his attitude too proud for a Zulu hired by white men, but Sir Henry agrees to take him on. Properly supplied, the party heads into the African wilderness following an ancient map which Quatermain had received from a descendant of Jose da Silvestra, a Portuguese explorer who claims to have found King Solomon's Mines. En route, the Englishmen are astounded by the profusion of game and stop for a brief elephant hunt. The hunt proves more dangerous than Sir Henry and Captain Good expected, with Captain Henry nearly being trampled by a bull elephant and one of the Zulu bearers killed in the stampede.

The hunters identify themselves as Kukuanas. Their leader is Infadoos, and with him is Scragga, son of King Twala. The Kukuanas are amazed at Captain Good's eye-glass, half-shaven face, and bright white legs, necessitating Good's maintaining this state of half-dress for the remainder of his stay with the Kukuanas. Through Quatermain's contrivances, the white men convince the Kukuanas that they are visitors from the stars who seek to sojourn for a time with the Kukuanas. Good's false teeth play a part in convincing the natives of the white men's otherworldly nature.

Infadoos leads the men to an outlying garrison, where the explorers see the great power of the Kukuana people firsthand. On the way, Infadoos recounts the recent history of Kukuana land, how the King Imefu was treacherously murdered by his twin brother Twala as part of the machinations of Gagool. Infadoos tells also of

the flight of the Imefu's wife with her own child, Ignosi. Umbopa appears to take a keen interest in this information.

From there they go to the capital city of Loo, where they are offered three separate luxury huts to sleep in. The men ask instead to be bunked together in one hut, thinking first of their own safety. The next day they meet Twala, the huge, cruel leader of the Kukuanas, and his advisor, the wise-woman Gagool. Twala warns the men that he could have them killed, but is stopped by a display of the white men's ability to kill at a distance with their firearms.

The next night the explorers bear witness to Twala's evil in the form of a "witch-hunt," in which Gagool and her witch-finders point out those men who have spoken against Twala, or who have property he wishes to own, and declare them witches. Upon this declaration, the victims are immediately executed. Gagool oversteps herself, however, in indicating Umbopa as a witch; Quatermain invokes the law of hospitality to save the life of their "servant," but when that seems to be failing he levels his revolver at Twala and threatens to kill the king on the spot. Twala agrees that hospitality must be respected and stays Umbopa's execution.

Later, Umbopa reveals himself to be the lost prince Ignosi, rightful king of the Kukuanas, as indicated by the serpent mark around his waist. Infadoos is convinced and plans to spread the word to those who chafe under Twala's rule, but many of the Kukuana leaders refuse to follow Ignosi unless the white men prove their power will support Ignosi's attempt at the throne. The white men confer and strike upon a plan to use the next lunar eclipse—conveniently occurring the following night—as a sign to all Kukuanas that the white men possess power and must be heeded in their endorsement of Ignosi.

The night of the eclipse begins with another bloody ritual, the sacrifice of maidens who perform a ceremonial dance. Quatermain is tricked into indicating the first victim when Twala asks him which of the girls he thinks is most beautiful. The first victim, Foulata, begs asylum from Captain Good, who assures her he will protect her. When Scragga attempts to sacrifice the girl anyway, Sir Henry steps in to protect her from the attack, killing Scragga in the process. The white men and Ignosi's supporters are trapped in a face-off with Twala and his men when the predicted eclipse occurs, casting Twala's people into panic and giving Ignosi, the white men, and their allies a chance to escape and regroup. Once the men rendezvous, they await Infadoos' arrival with news of who stands with them and what Twala intends. Civil war is imminent, and although the best of the Kukuanas throw in their lot with Ignosi, sheer numbers favor Twala. Twala divides his forces to attack Ignosi on three fronts; Ignosi's men repulse the attack, but with heavy losses. Knowing they cannot withstand further assaults, Ignosi chooses to attack Twala directly, but with an eye to using the landscape strategically. The crescent-shaped plateau upon which Ignosi is encamped allows him to divide regiments to march around either arm of the crescent while a third force pushes down the center to hold the pass against Twala's army. Twala falls for the gambit, committing his army to the narrow pass. The Greys—the bravest and most skilled of the Kukuanas—hold the pass until they are wiped out, giving the other two regiments time to encircle the plateau and catch Twala's army in a pincer maneuver. Twala's army is defeated; the survivors and their king hasten back to the safety of Loo to await the coming siege.

Ignosi offers the remnants of Twala's army amnesty if they lay down their arms and open the gates of the city. They comply, leaving Twala to face Ignosi

alone. Ignosi and his men arrest Twala and declare him a murderer and subject to execution. Twala calls upon the ancient laws of the Kukuanas to determine his means of execution: single combat with Sir Henry Curtis, the murderer of his son. Sir Henry agrees, and the two men fight. Sir Henry barely holds his own, but wins by decapitating Twala.

Post-colonialism touches upon many issues: language, land men's and women's roles, nationalism, and hybridism, to mention but a few. Questions and theories concerning these issues flood to the forefront of our consciousness, and there is no end to what we might theorize. However, like the colonizer, we must suppress these uprisings of thought in order to let light shine upon the one underlying issue we judge to take precedence over all others: the question of language and orality.

This novel not only presents the Westerners domination and their oppressive rule upon the African people but also presents how African people resist to the Westerners. Haggard by bringing political, social, and cultural and language of the African people not only resist against the westerners but also retain the real identity of African people, challenge to the mainstream history of the Westerners.

Language is power, the power to name and therefore to construct the lens through which understanding takes place. As the most potent instrument of culture control, the language of the colonial power therefore played an essential role in the process of colonization. Because the literature of former imperial colonies decentralizes language control, to a certain extent it decolonizes by its very nature. The bilingual intelligentsia of postcolonial writers must negotiate the power dynamics regarding such tensions as colonized-colonizer and indigenous-alien. Postcolonial literature itself is a battle ground in which the active pursuit of

decolonization continues to be played out. Armed with their pens, the Said authors address; "the dominance of imperial language as it relates to educational systems, to economic structures, and perhaps more importantly to the medium through which anti-imperial ideas are cast" (283).

The postcolonial voice can decide to resist imperial linguistic domination in two ways -- by rejecting the language of the colonizer or by subverting the empire by writing back in a European language. Frantz Fanon describes the dialectic of language between the colonized and the colonizer bleakly. According to him, "the colonized is raised above jungle status [in the eyes of the colonizer] in proportion to his adoption of the mother country's cultural standards"(78). Fanon, who rejects the codified colonizer-colonized relationship, advocates total rejection of the standards of the colonizing culture including its language. Fanon believes that "a man who has a language consequently possesses the world expressed and implied by that language" (83). Fanon reasons that he who has taken up the language of the colonizer has accepted the world of the colonizer and therefore the standards of the colonizer.

Following Fanon, Ngũgĩ Wa Thiong'o also proposes a program of radical decolonization in his collection of essays *Decolonizing the Mind* which points out specific ways that the language of African literature manifests the dominance of the empire. He builds an powerful argument for African writers to write in traditional languages of Africa rather than in the European languages. Writing in the language of the colonizer, he claims, means that many of one's own people - meaning those people with whom a postcolonial writer identifies by nativity - are not able to read one's original work. About African literature written in European language Ngũgĩ writes, "its greatest weakness still lay where it has always been, in the audience - the

petty-bourgeoisie readership automatically assumed by the very choice of language" (22). According to him, literature written in a European language cannot claim to be African literature, and therefore he classifies the works by Soyinka, Achebe, and Okara as Afro-European literature. They have strongly suggested:

We use the term 'post-colonial'... to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression. We also suggest that it is most appropriate as the term for the new cross-cultural criticism, which has emerged in recent years, and for the discourse through which this is constituted. In this sense, this book is concerned with the world, as it exists during and after the period of European imperial domination and the effects of this on contemporary literatures. (65)

This novel not only presents the Westerners domination and their oppressive rule upon the African people but also presents how African people resist to the Westerners. Haggard by bringing political, social, and cultural and language of the African people not only resist against the westerners but also retain the real identity of African people, challenge to the mainstream history of the Westerners.

A post-colonial view of history is an entirely relevant undertaking. It enables us to understand what a people have become in the process of a particular form of political and cultural contact. It tells of an important, even crucial, moment in a process of becoming. It acknowledges that colonialism was, indeed, a fact of history, and an unerasable one at that. It reminds us that the ex-colonial, in his/ her post-colonial condition, can never be the true native again. Postcolonialism, in this

sense, is an age after innocence. The literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka are all post-colonial literatures. The literature of the USA should also be placed in this category. Perhaps because of its current position of power, and the neo-colonizing role it has played, its post-colonial nature has not been generally recognized. But its relationship with the metropolitan centre as it evolved over the last two centuries has been paradigmatic for Post-colonial literatures everywhere. What each of these literatures has in common beyond their special and distinctive regional characteristics is that they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre. It is this, which makes them distinctively post-colonial.

Post-colonial literatures can be seen developed through several stages that correspond to stages both of national or regional consciousness and of the project of asserting difference from the imperial centre. During the imperial period writing in the language of the imperial centre is inevitably, of course, produced by a literate elite whose primary identification is with the colonizing power. Thus the first texts produced in the colonies in the new language are frequently produced by representatives of the imperial power; for example, gentrified settlers, travelers and sightseers, Froude's *Oceana*, and his *The English in the West Indies*, or the travel diaries of Mary Kingsley, or the Anglo-Indian and West African administrators, soldiers, and boxwallahs, and, even more frequently, their memsahibs.

One of the main features of imperial oppression is control over language. The imperial education system installs a standard version of the metropolitan

language as the norm, and marginalizes all variants as impurities. As a character in Mrs Campbell Praed's nineteenth-century Australian novel *Policy and Passion* puts it, "To be colonial is to talk Australian slang; to be ... everything that is abominable." Language becomes the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of truth, order, and reality become established. Such power is rejected in the emergence of an effective post-colonial voice. For this reason, the discussion of Post-colonial writing which follows is largely a discussion of the process by which the language, with its power, and the writing, with its signification of authority, has been wrested from the dominant European culture.

In order to focus on the complex ways in which the English language has been used in these societies, and to indicate their own sense of difference, we distinguish in this account between the Standard British English inherited from the empire and the English which the language has become in post-colonial countries. Though British imperialism resulted in the spread of a language, English, across the globe, the English of Jamaicans is not the English of Canadians, Maoris, or Kenyans. We need to distinguish between what is proposed as a standard code, English (the language of the erstwhile imperial centre), and the linguistic code, English, which has been transformed and subverted into several distinctive varieties throughout the world. For this reason, the distinction between English and English will be used throughout our text as an indication of the various ways in which the language has been employed by different linguistic communities in the post-colonial world.

Such texts can never form the basis for an indigenous culture nor can they be integrated in any way with the culture which already exists in the countries invaded.

Despite their detailed reportage of landscape, custom, and language, they inevitably privilege the centre, emphasizing the home over the native, the metropolitan over the provincial or colonial, and so forth. At a deeper level their claim to objectivity simply serves to hide the imperial discourse within which they are created. That this is true of even the consciously literary works which emerge from this moment can be illustrated by the poems and stories of Rudyard Kipling. For example, in the well-known poem "Christmas in India" the evocative description of a Christmas day in the heat of India is contextualized by invoking its absent English counterpart. Apparently it is only through this absent and enabling signifier that the Indian daily reality can acquire legitimacy as a subject of literary discourse.

A major feature of post colonial literatures is the concern with place and displacement. It is here that the special post-colonial crisis of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place. Indeed, critics such as D. E. S. Maxwell have made this the defining model of post-coloniality. A valid and active sense of self may have been eroded by dislocation, resulting from migration, the experience of enslavement, transportation, or voluntary removal for indentured labour. Or it may have been destroyed by cultural denigration, the conscious and unconscious oppression of the indigenous personality and culture by a supposedly superior racial or cultural model. The dialectic of place and displacement is always a feature of post-colonial societies whether these have been created by a process of settlement, intervention, or a mixture of the two. Beyond their historical and cultural differences, place, displacement, and a pervasive concern with the myths of identity and authenticity is a feature common to all post-colonial literatures in English.

The alienation of vision and the crisis in self-image which this displacement produces is as frequently found in the accounts of Canadian free settlers as of Australian convicts, Fijian-Indian or Trinidadian-Indian indentured labourers, West Indian slaves, or forcibly colonized Nigerians or Bengalis. Although this is pragmatically demonstrable from a wide range of texts, it is difficult to account for by theories which see this social and linguistic alienation as resulting only from overtly oppressive forms of colonization such as slavery or conquest. An adequate account of this practice must go beyond the usual categories of social alienation such as master/slave; free/bonded; ruler/ruled, however important and widespread these may be in post-colonial cultures. After all, why should the free settler, formally unconstrained, and theoretically free to continue in the possession and practice of Englishness, also show clear signs of alienation even within the first generation of settlement, and manifest a tendency to seek an alternative, differentiated identity?

From above mentioned criticism's it is evident that though many critics have centered their discussion on the political, social and ideologically coloured criticisms, the issue of the non-western studies is the most innovative one. This research takes a different approach toward the study of whiteness. It argues that a critical look at white privilege, or the analysis of white racial hegemony, must be complemented by an equally rigorous examination of white supremacy, or the analysis of white racial domination. This is a necessary departure because, although the two processes are related, the conditions of white supremacy make white privilege possible. In order for white racial hegemony to saturate everyday life, it has to be secured by a process of domination, or those acts, decisions, and policies that white subjects perpetrate on people of color. As such, a critical pedagogy of

white racial supremacy revolves less around the issue of unearned advantages, or the state of being dominant, and more around direct processes that secure domination and the privileges associated with it. Racial privilege is the notion that white subjects accrue advantages by virtue of being constructed as whites. Usually, this occurs through the valuation of white skin color, although this is not the only criterion for racial distinction. Physique of whiteness makes them feel Godly and dominating. Privilege is granted even without a subject's consent to be ruled. Privilege is also granted despite a subject's attempt to dis-identify with the white race. Race treason or the renunciation of whiteness is definitely a choice for many whites to control the non-whites using mind, money, media and muscle.

Her chosen ruler now gone, Gagool is captured and forced by Ignosi to lead the white men to the "Three Witches" mountains, wherein lie King Solomon's Mines. Gagool leads the men to the Place of Death, where they witness the bizarre burial rites of the Kukuanas. Gagool opens the secret door to Solomon's treasure chamber by a hidden trigger, allowing the men to enter a corridor leading to the treasure. Foulata, who has accompanied them, feels faint and cannot continue to the chamber. When the men reach the chamber, they are amazed at the riches of King Solomon's diamond mines; as they stare at the precious diamonds, Gagool sneaks out behind them to seal the door. Foulata sees Gagool's treachery and attempts to stop her, being mortally wounded in the process. Foulata's efforts delay Gagool a split second too long—the old wise-woman is crushed beneath the stone door before she can make her way out.

Foulata dies, leaving Captain Good too stunned to assess the reality of their situation: they are buried alive. The men are overcome with despair, but suddenly realize that there is an air supply to the chamber and begin frantically looking for its

source. Finding a stone trapdoor in the floor, the men pull the ancient access way open and escape down into the tunnels beneath. On the way out, Quatermain grabs a handful of diamonds and puts them in his coat pocket. They attempt to escape via an underground river, but the current is too strong and deadly; they go another direction and eventually find their way out through a hole dug by some wild animal. They have emerged amid several animal burrows and cannot find the way back into the mines by this route.

The men are welcomed back to Loo by Ignosi and his people. Ignosi is gratified at Gagool's demise, but Captain Good is saddened by the loss of Foulata. After many days, the white men indicate that they wish to return to their own homeland. Ignosi first becomes angry at what he perceives to be a love of wealth over friendship, but his anger is soothed by Quatermain's comparison to Ignosi himself wishing to return to his homeland. Ignosi declares the men heroes among the Kukuanas who will always be welcome, even as he enacts a policy of isolationism against any further white man incursions.

At the novel's end, Allan Quatermain receives a letter from Sir Henry, indicating that the Dane has met and developed a favorable opinion of Quatermain's son Henry. Sir Henry begs Quatermain to join him, Harry, and Captain Good in England, where an estate has opened up near Sir Henry's own home. With the fabulous wealth available to him through the diamonds, Quatermain decides to join Sir Henry in a bachelor's retirement to watch his son grow into his profession.

II: Solomon's Colonial Motive in *King Solomon's Mines*

Although the British Empire remains stable throughout *King Solomon's Mines* and lacks any serious threat to its dominance, various hints at the precariousness of empire are littered throughout the novel. Most notable among these hints at the instability of empire are the examples of two other kingdoms spotlighted in the novel, that of King Solomon and that of the Kukuana. King Solomon's Israel, another powerful international empire like Great Britain, is significant not just because of how its fall demonstrates the insecurity of even the mightiest kingdoms, but also because of the source of its downfall. According to the Biblical story with which readers would have been familiar, King Solomon's downfall occurred as a result of God's disciplining him for his choice to intermarry with wives of various foreign religions and also the rebellion of certain kingdoms under the hegemony of Solomon's rule. Although not applied to the British Empire directly, these same anxieties over foreign marital integration and the rebellion of subordinate states would have been present in the British mind. The downfall of Twala also serves as an eerie resemblance to British anxieties, as it demonstrates the ability of a small group of foreigners with an agenda to effect cataclysmic changes in the power structure and culture of even a fairly secure kingdom. At the same time, one might argue that both of these examples merely demonstrate a British confidence in the inferiority of the rule of foreign nations in comparison to their own. Although at times the British characters seem overwhelmed by the surrounding peoples to the point of being endangered, nevertheless, each time their safety is secured, sometimes even miraculously.

[H. Rider Haggard](#) came to literary prominence with the publication of *King Solomon's Mines* in 1885. Haggard self-consciously modeled the book on Robert Louis Stevenson's [Treasure Island](#), which Haggard had read. He bet his brother that he could write an adventure story at least as good, and within a year Haggard had published the now-famous novel of adventure. According to some accounts, he wrote the book in under six months. Virginia Brackett calls *King Solomon's Mines* the "quintessential quest story." It includes the archetypal call to adventure, the reluctant hero (Quatermain's lack of desire to go until he knows his son will be provided for), a road of trials (the elephant hunt, the trek through the desert, and so on), the journey to the underworld (the white men's burial in Solomon's treasure chamber and their subsequent escape by going down further into the earth), a quest reward (the diamonds) and a return home (Quatermain's likely retirement to England with Sir Henry and his own son Harry). Various aspects of the novel parallel Homer's *Iliad* and *Odyssey*, such as Quatermain's primary motivation to see his son established as a successful man, the various challenges and speeches made before battle, and the single combat between [Twala](#) and [Sir Henry Curtis](#). Clearly Haggard was evoking the epic past even as he was helping to develop a new genre of literature.

King Solomon's Mines is considered one of the first "lost world" stories. Although the name comes from Sir Arthur Conan Doyle's *The Lost World*, it is Haggard who first popularizes the long-hidden city (in this case Kukuanaaland) which is discovered by hearty adventurers. The evidence of a lost world comes to the fore beginning with the travelers' discovery of "Solomon's Road," which Sir Henry Curtis assesses as actually predating Solomon himself. The Egyptian iconography, superior metalworking in the form of ceremonial chain mail and battle axes, and the

bizarre sculptures within and without the Place of the Dead all lend a sense of ancient history being rediscovered by these modern explorers. Add to this the fact that the Kukuanas themselves cannot account for the building of Solomon's Road or the statues which they revere as gods, and the past civilizations the expedition has come upon disappear back into the mists of pre-history.

The Kukuanas themselves act as a proto-"lost race" motif. Haggard will develop this further in *She*, but in *King Solomon's Mines*, the Kukuanas stand apart from the Zulus, whom they only barely resemble, in their height and skin color, and apart from all European stocks for obvious reasons. A fictional creation of Haggard, the Kukuanas would be his first foray into the idea of a lost race separated for many generations from the rest of the world, who retains their own original practices, as well as a culture preserved from some ancient civilization that has been otherwise wiped out.

Allan Quatermain presents himself as a man of experience, "fifty-five last birthday," who has only now begun an attempt at writing down his personal history. Haggard thereby establishes Quatermain as the first-person narrator, but one who is uncouth with the pen. In contrast to the prevalent novels of the time, Haggard's narrator is unschooled: "At an age when other boys are at school, I was earning my living as a trader in the old Colony". This fact signals the reader that the tale which follows will not be a drawing-room romance, but the account of a man's own wild adventures. Haggard himself had lived in South Africa, and it is his detail concerning the setting which lends more credence to Quatermain's account. The "untutored narrator" is also a convention that allows Haggard to make mistakes in his rush to write (he allegedly wrote *King Solomon's Mines* in about six months) while blaming any stylistic errors on the narrator's unlettered past. At times throughout the

narrative, and especially here in the first chapter, Quatermain rambles and meanders off-topic briefly in his account, lending a more friendly tone to the narrative than could be found in many of the novels of manners available to readers of the time. In addition, Quatermain mentions the only two literary works he has spent any time reading, the *Ingoldsby Legends* and the *Old Testament*, thereby foreshadowing both his frequent allusions to both works, and his own adventures in a world lost to a distant past.

Sir Henry Curtis and Captain Good are also introduced in this first chapter. Sir Henry at first seems familiar to Quatermain, a fact borne out by Quatermain's earlier acquaintance with Sir Henry's brother. Sir Henry is described in heroic terms by Quatermain as "one of the biggest-chested and longest-armed men I ever saw" (Haggard 8). He goes on to say that Sir Henry "reminded me of an ancient Dane" (although the editorial note references Quatermain's unreliability as a narrator, suggesting he is thinking of Saxons). Captain Good is also described in glowing terms, but is set up as a foil for Quatermain. Whereas Quatermain is a rough product of the hunting and trading life, Good is a "gentleman," a Royal Navy officer. To Quatermain, Naval officers are of a higher caliber than ordinary men, and Good is a proper officer. Good's fastidiousness, which will play a larger (and more humorous) part in their later adventures, is hinted at by Quatermain: "He was so very neat and so very clean shaved, and he always wore an eye-glass in his right eye."

In telling the legend of King Solomon's diamond mines, Haggard makes several uses of creative verisimilitude to firmly entrench the reader in the reality of this amazing tale. Quatermain tells the legend of the Mines rather than Good or Sir Henry, thus leading the reader into an automatic acceptance of the tale. Quatermain recounts the tale as he has heard it from others, lending a sense of history to the

account, while various editorial details support the reality of the story, such as a Spanish-language “original” of Jose da Silvestra’s letter and the footnote that “Suliman” is Arabic for “Solomon.”

Allan Quatermain presents himself as a man of experience, “fifty-five last birthday,” who has only now begun an attempt at writing down his personal history. Haggard thereby establishes Quatermain as the first-person narrator, but one who is uncouth with the pen. In contrast to the prevalent novels of the time, Haggard’s narrator is unschooled: “At an age when other boys are at school, I was earning my living as a trader in the old Colony” (Haggard 5). This fact signals the reader that the tale which follows will not be a drawing-room romance, but the account of a man’s own wild adventures. Haggard himself had lived in South Africa, and it is his detail concerning the setting which lends more credence to Quatermain’s account. The “untutored narrator” is also a convention that allows Haggard to make mistakes in his rush to write (he allegedly wrote *King Solomon’s Mines* in about six months) while blaming any stylistic errors on the narrator’s unlettered past. At times throughout the narrative, and especially here in the first chapter, Quatermain rambles and meanders off-topic briefly in his account, lending a more friendly tone to the narrative than could be found in many of the novels of manners available to readers of the time. In addition, Quatermain mentions the only two literary works he has spent any time reading, the *Ingoldsby Legends* and the *Old Testament*, thereby foreshadowing both his frequent allusions to both works, and his own adventures in a world lost to a distant past.

Sir Henry Curtis and Captain Good are also introduced in this first chapter. Sir Henry at first seems familiar to Quatermain, a fact borne out by Quatermain’s earlier acquaintance with Sir Henry’s brother. Sir Henry is described in heroic terms

by Quatermain as “one of the biggest-chested and longest-armed men I ever saw” (Haggard 8). He goes on to say that Sir Henry “reminded me of an ancient Dane” (although the editorial note references Quatermain’s unreliability as a narrator, suggesting he is thinking of Saxons). Captain Good is also described in glowing terms, but is set up as a foil for Quatermain. Whereas Quatermain is a rough product of the hunting and trading life, Good is a “gentleman,” a Royal Navy officer. To Quatermain, Naval officers are of a higher caliber than ordinary men, and Good is a proper officer. Good’s fastidiousness, which will play a larger (and more humorous) part in their later adventures, is hinted at by Quatermain: “He was so very neat and so very clean shaved, and he always wore an eye-glass in his right eye.”

In telling the legend of King Solomon’s diamond mines, Haggard makes several uses of creative verisimilitude to firmly entrench the reader in the reality of this amazing tale. Quatermain tells the legend of the Mines rather than Good or Sir Henry, thus leading the reader into an automatic acceptance of the tale. Quatermain recounts the tale as he has heard it from others, lending a sense of history to the account, while various editorial details support the reality of the story, such as a Spanish-language “original” of Jose da Silvestra’s letter and the footnote that “Suliman” is Arabic for “Solomon.”

The mixed European attitude toward Africans is again expressed through Quatermain’s account, particularly touching on the actions of Umboba. When Umboba begins the chant which keeps the weary travelers’ moral high, Quatermain says of him, “He was a cheerful savage, was Umboba, in a dignified sort of way, when he had not got one of his fits of brooding, and had wonderful knack of keeping one’s spirits up. We all got very fond of him.” This combination of dignity, cheer, and brooding continues to mystify Quatermain (as it did many Englishmen of

Haggard's day) throughout the rest of the journey. By connecting the word "dignity" to Umbopa again (and not for the last time), Haggard sets the reader up for the future reveal of Umbopa's true heritage.

The incident of the elephant hunt establishes the danger of Quatermain's usual line of work, thus giving credence to his motivations for taking the money offered by Sir Henry to establish his son's medical practice. Quatermain attempts to live his life knowing that he will one day die—but cannot prevent it—and so he lives it to its fullest, doing what he knows how to do well. The problem of Colonialism may be symbolized in the seemingly random incident of the lion and the antelope.

Quatermain and the others see:

On the grass there lay a sable antelope bull—the most beautiful of all the African antelopes—quite dead, and transfixed by its great curved horns was a magnificent black-maned lion, also dead. what had happened evidently was this. The sable antelope had come down to drink at the pool where the lion—no doubt the same we had heard—had been lying in wait. While the antelope was drinking the lion had sprung upon him, but was received upon the sharp curved horns and transfixed. I once saw the same thing happen before. The lion, unable to free himself, had torn and bitten at the back and neck of the bull, which, maddened with fear and pain, had rushed on till it dropped dead. (51-52)

While easily counted as merely an interesting detail pulled from Haggard's own life, it is telling that the lion is one of the symbols associated with England, while the antelope—a prominent species in Africa—is sable (black). The one has attacked the other to get what it wants from it, but in the process has let itself become entangled

with the would-be prey and killed along with it. The similarities to George Orwell's later work "Shooting an Elephant" are striking.

Quatermain's seeming jealousy at Captain Good's "lucky" shot further contrasts the two men: Quatermain is a rugged, world-worn hunter of many years' hard experience, while Good is a fastidious Naval officer who has no business making expert shots in Quatermain's demesne. Quatermain notes specifically how "Good fell a victim to his passion for civilized dress" (Haggard 55) when attempting to evade the charging bull elephant, pointing out how seriously out of his element the Captain truly is. However, Good's medical skills are brought to the fore, giving the over-dignified Briton a more practical function on the journey, particularly in Quatermain's eyes.

The conflict between Quatermain's expectations of Zulu assistants and Umbopa's self-assured nature develops further in this chapter. When Umbopa addresses Sir Henry familiarly as "Incubu," Quatermain "asked him sharply what he meant by addressing his master in that familiar way" (Haggard 59). Umbopa's laugh at Quatermain's rebuke only serves to anger the hunter; this anger is compounded when Umbopa tells Quatermain, "He [Sir Henry] is of a royal house...so, mayhap, am I. At least I am as great a man" (Haggard 59). Nonetheless, Quatermain is impressed by Umbopa's demeanor and continues to translate his words to Sir Henry out of curiosity. Haggard here distances himself from Quatermain's racism by setting the character up to be wrong about Umbopa—his heritage will be revealed as royal indeed—thus calling into question Quatermain's prejudices. Nonetheless, even Haggard's expression of equanimity is tempered by the requirement that the African treated as equal to a white man be of noble heritage.

The author also indulges in some humor at the expense of his protagonist. When the desert march has become harsh and wearying, all forms of wildlife are gone save for the occasional cobra and the numerous house flies. Quatermain says, “They came, ‘not as single spies, but in battalions,’ as I think the Old Testament says somewhere” (Haggard 70). Quatermain is clearly quoting Hamlet, but gets the citation wrong; thus Quatermain is revealed to be a man who has read (or at least heard) more than his aforementioned two works, but who is also somewhat ignorant of his own Bible. The inadvertent placing of Shakespeare’s greatest play on a par with Holy Scripture may also be a subtle dig at English attitudes toward their own culture.

Haggard also engages in some convincing verisimilitude by listing the weapons and supplies the party gathers for their expedition—a list which spans several paragraphs (Haggard 63-64). By giving such detail, and by further keeping account of the items which are used up, destroyed, or go missing, Haggard grounds his tale in solid reality.

In her article “‘As Europe is to Africa, So is Man to Woman’: Gendering Landscape in Rider Haggard’s *Nada the Lily*,” Lindy Steibel notes, “It appears that unconsciously Haggard projected a good deal of his latent sexual desire and that of his age, which was one of determined public prudery, onto his feminized African landscapes” (Steibel 2). It is difficult to contradict Steibel with Haggard’s description of the mountains known as Sheba’s Breasts: “Their bases swelled gently up from the plain, looking, at that distance, perfectly round and smooth; and on the top of each was a vast round hillock covered with snow, exactly corresponding to the nipple on the female breast” (Haggard 77). Unconscious or not, Haggard certainly means to evoke the feminine form in his description of this landscape; Sheba’s Breasts become

the destination for the immediate leg of the journey, and the gateway into the unknown land of the Kukuanas; this latter bespeaks a connection between the feminine and the mysterious and hidden, here positively in contrast to the negative feminine mystique of [Gagool](#) later in the novel.

Quatermain's insistent pessimism is brought to the fore in this chapter, as he expects to die of exposure long before their journey nears its goal. When Ventvogel claims to smell water, Quatermain replies, "No doubt it is in the coulds and about two months hence it will fall and wash our bones" (Haggard 78). Quatermain's pessimism, here as elsewhere, is misplaced—the men do indeed find water and survive to carry on their expedition.

Haggard pares the traveling party down further with the death of Ventvogel. The Hottentot's death by freezing serves to highlight the dangers in the journey—and to signify that not all dangers come from wild animals—and to deprive the group of their best tracker, thus making their situation more dire. Compounding this sense of dread is their discovery of the other dead body in the cave, the sight of which frightens all the men into a panic. To see the remnants of another traveler only heightens the party's fear of failing in their quest.

It is in this chapter that the "Lost World" motif of Haggard's tale is introduced. It comes subtly, first hinted at by the unknown species of antelope the men are able to hunt for food. That an experienced hunter such as Quatermain can confess, "I had never seen one like it before, the species was new to me" (93) introduces a detail of the unknown for the reader to assimilate prior to the more otherworldly elements about to be presented.

First among the more alien details is the discovery of Solomon's Road. Moving from the uninhabited desert to the only slightly populated mountains, the men find

themselves suddenly traveling along a path of dressed stones, “with arches pierced at the bottom for a water-way, over which the road went sublimely on” (97). The find “quaint sculptures mostly of mailed figures driving in chariots,” which leads Sir Henry to declare the lost roadworks to predate even King Solomon: “the Egyptians have been here before Solomon’s people ever set a foot on it” (97). The mystery of their destination is thus further deepened by the antiquity of this now-departed civilization.

Finally, Haggard plunges his readers firmly into the “Lost World” with the arrival of the Kukuanas, hunters who have no experience with white men or their ways. Thus, Good’s false teeth, monocle, and white legs lead them to conclude the men are spirits. Again the spirit of the age shows itself in the exploitative stance Quatermain takes with the Kukuanas: “We come from another world, though we are men such as ye; we come...from the biggest star that shines at night” (103). The assumed ignorance and gullibility of the Africans is contrasted with European ingenuity in this encounter, and nowhere is it cast in more stark relief than when Quatermain uses a European rifle to kill an antelope buck from afar. The Kukuanas burst into a “groan of terror” and are thoroughly convinced of the white men’s “magic.” Only Scragga, son of the king, is not frightened by the display, although he refuses to place himself in the same spot as the buck to test his position. The reluctance of Scragga to accept Quatermain’s alleged divinity foreshadows his father’s own refusal to be cowed by them later.

Another foreshadowing occurs earlier, when Quatermain notes the similarities between Umbopa’s appearance and that of the newly-arrived Kukuanas. Clearly the reader is meant to make the connection: Umbopa’s confidence in the travelers’ success stems from his own belief that there must be a way to reach Kukuana-land, for

his presence in the “outer world” proves that such a route exists. What role he has to play in this Lost Civilization is yet to be detailed, but later readers can easily see the “Lost Throne” motif being set up through the frequent indications of Umbopa’s dignity and princely bearing. When Haggard first published his novel, however, the very genre of adventure novels was in its infancy; many critics argue that this motif was first utilized in the nineteenth century by Haggard himself.

The Lost Throne motif becomes clearer with Umbopa’s interest in Infadoos’ account of recent Kukuana history. The “inferior” twin hidden by the aged crone, the usurpation of the throne by the lesser brother’s murder of the rightful king and the rightful heir’s subsequent flight to safety all echo the legends of old (not to mention the more recent work of Shakespeare in *Hamlet*). Infadoos even provides the sign by which the rightful king can be recognized: the serpent mark around his waist. Clearly, we are meant to see Umbopa’s interest as indicative of his connection to the legend of this lost prince.

In this chapter Haggard also offers another sample of the contradictory European attitude toward Africans. Although the Kukuanas are a fictional people, Haggard based their activities and appearance somewhat on the Zulu people. Quatermain’s earlier frustration with non-whites claiming equality with their European betters here gives way to awe as he describes the Kukuana men: “not a one of them was under six feet in height, whilst many were six feet three or four...A Kukuana warrior can throw [his knife] with great accuracy at a distance of fifty yards, and it is their custom on charging to hurl a volley of them at the enemy as they come to close quarters”. Clearly there is one area—that of physical prowess—where Quatermain’s European mores will allow him to see the positive attributes of the African man.

Quatermain continues his admiration of the people, noting that their village is well-constructed and aesthetically pleasing, while the Kukuana women are “for a native race, exceedingly handsome. They are tall and graceful, and their figures are wonderfully fine.” Even here Haggard cannot keep the patronizing “for a native race” words out of Quatermain’s description, and in fact he goes on to have Quatermain say the women were “as well-bred in their way as the habituées of a fashionable drawing-room, and in this respect differ from Zulu women, and their cousins the Masai.” These terms of qualified admiration hint at the greater European attitude of the nineteenth century toward the African peoples as little more than children, who surprise their “betters” when they seem more civilized than most others of their kind.

Umbopa’s hidden heritage comes out again in his seeming certainty that the diamond mines of Solomon reside near the Three Witches. His inscrutable statement only serves to make Quatermain more uncertain of the man, but nonetheless reminds the three white men of the ostensible goal of their quest. Interestingly, the Mines are considered prior to Sir Henry’s query about his brother Neville—it seems as though the men have become distracted in more than one instance from their original designs. This lends an air of amazement to the land of Kukuanas, in that it can so overwhelm the men that they forget—for a time—their search for wealth or relations.

Twala is introduced here as an antagonist. He is “an enormous man with the most entirely repulsive countenance we had ever beheld. The lips were as thick as a Negro’s, the nose was flat, it had but one gleaming black eye (for the other was represented by a hollow in the face), and its whole expression was cruel and sensual to a degree.” All the qualities of the African male that Europeans see as negative are combined in Twala: he is harsh in his judgments (as shown immediately later by his execution of a soldier who accidentally stepped out of line) and inhumanly large; also

of note is that Twala is much darker-skinned than Umbopa or most of the other Kukuanas. Compared to Twala, Umbopa, Infadoos, and other “friendly” Kukuanas are closer to white in appearance.

Prior to their audience with Twala, the white men assert their superiority by refusing to come immediately when Twala summons them. As Quatermain explains, “It is always well, when dealing with uncivilized people, not to be in too great a hurry. They are apt to mistake politeness for awe or servility.” By declaring the Kukuanas “uncivilized,” Quatermain contradicts his earlier assessment of them in chapter 8; clearly the European view of the African people is one full of contradictions, which Haggard subtly points out in his narrator’s shortcomings.

Twala, however, is subject to the same “savage” notions as other Kukuanas. Quatermain displays his prowess with the Winchester rifle and offers it to Twala as a gift, but with the caveat that should he use the weapon to take human life, it will instead destroy the king himself. That Quatermain uses the language of witchcraft when dealing with Twala demonstrates his self-important attitude: no non-European could understand the mechanism of a rifle and so will attribute its power to sorcery.

Gagool is also introduced here, briefly. If Twala embodies all that is bad about the Kukuana man, Gagool represents all that is wrong with Kukuana femininity (and the female in general). Gagool is even more inhuman, described as a “wizened monkey-like creature creeping up from the shadow of the hut.” She is the type of the dangerous female, old where the ideal female is nubile, hideous where the female should be beautiful, and possessed of crafty intelligence and dark knowledge rather than the innocence of the feminine ideal. Gagool claims knowledge of previous white men, and declares that these newcomers will share their fate; since Infadoos has already proclaimed the white men strangers to this land for generations, this implies

that Gagool has lived for several generations. Her place as a schemer behind the Kukuana throne even before Twala was born adds to this effect.

Umbopa reveals himself to be the lost prince and rightful heir to the Kukuana throne. His moment of (literal) unveiling includes a re-naming: he is no longer Umbopa, but Ignosi, “the lightning.” Infadoos is convinced and plans to convince the other tribal leaders. It is clear that the political situation under Twala’s rule, while dangerous, favors a change in leadership. Here social upheaval, moral justice, and fate come together to push Ignosi toward his birthright. To deepen the contrast between the two men, Haggard immediately has Twala hold his semi-regular “witch hunt” to find those among the Kukuanas who oppose him and eliminate them. While highlighting Twala’s cruelty, this incident also “mimes England’s own early witch-hunts in the brutal manner by which the native seek out and destroy the supposed ‘wicked ones.’” The reader is faced with politically-motivated violence the like of which transcends race and time, so it is no surprise that Gagool would be at the center of this horrible ritual.

The agents of the witch hunt are all women, “most of them aged, for their white hair, ornamented with small bladders taken from fish, streamed out behind them. Their faces were painted in stripes of white and yellow; down their backs hung snake-skins, and round their waists rattled circlets of human bones.” These are Gagool’s acolytes, and as such take part in their priestess’s denigration of the female element in the world. They bring destruction to otherwise strong and admirable men, suggesting the role of the female as a threat to masculinity and to true honor. Everyone knows the men chosen as “wicked” are in fact men who have been overheard criticizing Twala—nonetheless, the entire assembly ascribes the witch-finders’ powers to supernatural rather than political sources.

The body count rises to one-hundred; Twala's rituals are bloody and excessive. However, the high number of casualties also suggests that the leader's power base is not as stable as he would like—to find one hundred men among the tribe who have expressed doubts about Twala cannot help but suggest there are many, many more yet undiscovered. In addition, Gagool oversteps herself when she indicates Umbopa/Ignosi is one of the “witches.” Twala is forced to save his own life (threatened by Quatermain) and save face by claiming the laws of hospitality forbid him to kill Ignosi as indicated. This turnabout serves as the first crack in Twala's wall of authority, since the people have now seen him admit that Gagool is not always correct in her assessments of “witches.”

Of interest is Quatermain's insistence that “we white men wed only with white women like ourselves.” Ostensibly a segregationist mentality, Quatermain uses it as a pretext to keep the men from choosing Kukuana maidens for wives. Quatermain notes that Good himself is most susceptible, “like most sailors,” and that in any event “women bring trouble as surely as the night follows the day.” Ironically, Quatermain uses a racist pretext in order to address a sexist mentality.

The sacrifice of the young women highlights both the differences between the white “civilized” culture and the Kukuanas “savage” culture and the Old Crone archetype filled by Gagool. The “witch hunt” has already demonstrated the bloodthirsty cruelty in which Twala will engage to hold onto his power; now the sacrifice of innocent young maidens shows the reader how anti-life their culture has become under Twala's rule. Falouta calls upon the mercy of the white men—particularly Good—to save her from the evil of her own people. It is only through the device of the eclipse that the white men are able to oppose this tribal tradition and remain alive. Gagool is demonstrably and agent of destruction: particularly the

destruction of youth and beauty. She acts as the wicked step-mother in many fairy tales, jealously holding on to her own influence over the patriarch (in this case Twala) while urging the death of youth, virility, and beauty (in the witch hunts and the sacrifice of the Kukuana maidens). As Virginia Brackett notes, “The book’s blood-curdling villain is a hideous old wise-woman, religious-leader miscreant named Gagoo, a name that suggests ‘gargoyle,’ a mythical monster, which in various hideous faces and shapes decorated Europe’s houses of worship and wisdom.” Falouta is introduced here as a contrast to Gagool, and as will be shown later she is Gagool’s foil—whereas Gagool seeks to destroy the white men and keep her secret knowledge, Falouta offers them aid and brings information.

The device of the almanac and the eclipse is not new to Haggard, although it was not commonly used so much before his time as after. The superiority of European science over savage superstition is again reinforced, this time on a more cosmic level. Firearms are one thing; being able to “command” the sun and moon place the white men firmly in the position of gods. Not only is European post-industrial revolution science superior to the savages of Africa; it is also capable of giving the white men mastery over the cosmos.

Perhaps the most heroically-toned of all the chapters, Chapter 12 sets the scene for the upcoming battle and early climax for the novel. Both sides are described in admiring terms, with even Twala in his cruelty able to amass a great army of superior numbers to Ignosi’s. The terms offered suggest that a peaceful resolution might be sought by both sides, but Twala’s price is too high—not only ten percent of the “rebellious” soldiers, but also the lives of Sir Henry and Ignosi. Twala demonstrates craftiness in his delay to enter into combat so soon after the white men have

demonstrated their apparent power over the moon. For all his evil, Twala is a clever leader and a man unswayed by white men's knowledge.

The demand for Sir Henry to be delivered over to Twala for his murder of the false king's son also lends some pathos to Twala's character. Although it is certainly a plan to avenge himself on the man who has cut short his line, Twala's demand also forces the reader to see Twala as a father—a father wronged in much the same way as Twala wronged Ignosi's father and his own brother, but a paternal figure nonetheless. This positive characterization further contrasts Twala with his advisor (and arguably the power behind his cruel reign), Gagool; by extension, it shows Haggard's (or at least Quatermain's) more forgiving attitude toward men of any color than to women.

[Sir Henry Curtis](#), the most heroic of all the characters in the novel, seems to “go native.” As Quatermain relates, “Sir Henry wen the whole length about the matter...Round his throat he fastened a leopardskin cloak of a commanding officer, on his brows he bound the plume of black ostrich feathers, worn only by generals of high rank, and round his centre a magnificent moocha of white ox-tails. A pair of sandals, a leglet of goats' hair, a heavy battle-axe, with a rhinoceros-horn handle, a round iron shield, covered with white ox-hide, and the regulation number of tollas, or throwing knives, made up his equipment...The dress was, no doubt, a savage one, but I am bound to say I never saw a finer sight than Sir Henry Curtis presented in this guise” (Haggard 181-182). Note that Quatermain's admiration of Sir Henry is in spite of his “savage” attire, and that to Quatermain, a white man in Kukuana war-garb is a finer sight than the Kukuanas themselves similarly attired.

The overall tone of the chapter echoes that of *The Iliad* and similar epics involving the confrontation of two great armies. As in *The Iliad*, the reader is

encouraged to see the nobility, bravery, and strength of the antagonist and some of the flaws of those on the side of the protagonist. Quatermain—like the reluctant draftee Odysseus—is frustrated that he will die in battle, but nonetheless dedicates himself to the strategy.

Quatermain reveals more of his character in the incident of the long-range shooting. His rivalry with Captain Good has remained below the surface since the “lucky” shot at the giraffe, but Quatermain has made it clear to the reader that he sees Good as his inferior in matters of firearms. This internal rivalry drives Quatermain to thoughtlessly take the life of another human being in order to prove his superiority—an act which Quatermain immediately regrets: “This time I had made no mistake; and—I say it as proof of how little we think of others when our own pride or reputation are in question—I was brute enough to feel delighted at the sight.” This moment of human sympathies rounds out Quatermain’s character, giving us a glimpse of a very real man who lives a life of bloodshed, but not by choice or out of sadistic pleasure. To get this moment of insight into Quatermain just prior to the bloodiest incident in the novel serves to make the battle not merely an exercise in heroism, but a sorrowful necessity when evil men oppose those who are in the right.

The Greys are introduced more fully here. They are the eldest and most able of the Kukuana warriors. That they have sided with Ignosi is a sign to other Kukuanas that Ignosi is the rightful king; their presence in Ignosi’s army will also serve to put fear into the hearts of those loyal to Twala. They are brave men, but also doomed (as we see in the next chapter); their position in the battle is to hold a small pass against innumerable enemies for as long as possible—meaning until they are all dead.

Quatermain also demonstrates his ability to think strategically, despite his fatalism. When asked his thoughts on their attack strategy, given their dire

circumstances, he tells Ignosi: “Being trapped, our best chance, especially in view of the failure of our water supply, was to initiate an attack upon Twala’s forces, and then I recommended that the attack should be delivered at once.” Ignosi considers and heeds his words, and Quatermain notes that “among the Kukuanas my utterances met with a respect which has never been accorded to them before or since.” Clearly, despite his self-deprecation as a coward and his pessimism, Quatermain has a brave heart ready to follow the dictates of wise combat over self-preservation. Meanwhile, Ignosi proves to be a brilliant strategist; he seeks counsel from those with differing experiences from himself, then settled on a plan which has the greatest chance of success. A born leader, he does not hesitate to place his men or himself in great peril for the greater good. His insistence that Quatermain accompany his part in the maneuvers is interesting; Haggard does not make it clear whether Ignosi includes Quatermain there because he does not fully trust the man, because he wants Quatermain to see Ignosi’s military prowess, or because Quatermain really can best serve here, if only in his capacity as a natural survivor.

The reader is again treated to echoes of *The Iliad* as Infadoos encourages the soldiers through oratory just prior to their battle. The virtues of giving one’s life for a worthy cause are extolled, while the likelihood of death in battle is not ignored. An African (or Zulu) bent is given to Infadoos’ exhortation, as the history of service to the rightful king is recounted to give the Kukuanas a sense of their place in history. The single combat between Twala and Sir Henry again parallels *The Iliad*’s confrontation between Hector and Achilles. Although he has threatened Twala directly in battle, Ignosi is not free to enter into single combat with Twala once the fighting ends. The conflict has become ceremonial, a last choice on the part of the clearly defeated Twala, but is nonetheless significant as it is Twala’s search for vengeance against the

murderer of his son. That the others seek to dissuade Sir Henry from entering combat with Twala shows how fearful an opponent the deposed Kukuana king is; that Sir Henry enters into the battle anyway shows both his courage and his pride.

Quatermain is shown to be human, still, in his confession at his own anxiety in contrast to the others' courage. He is not a soldier or warrior—he is a hunter, trader, and sometime adventurer who did not sign up to fight in a foreign king's war. Nonetheless, Quatermain supports Ignosi despite his fears, and will show that support through service unto death if necessary. For all his protestations of cowardice, Quatermain is indeed a brave man, and Quatermain's self-assessment of cowardice may in fact be Haggard's clever way of pointing out the follies of bloodshed and violent ideals of "manliness." Quatermain has already stated how he regrets having killed a man merely to defend his pride; now Sir Henry engages in a fight he is not guaranteed to win in order to do the same. Through Quatermain, Haggard seems to be suggesting that the motives of even good men may not always be as selfless and honorable as we would like. While Sir Henry is clearly the heroic champion in this incident, the fact remains that it is wounded pride that goads him into accepting Twala's challenge.

Much is made of the chainmail armor worn by the white men. Twala's gift to them upon their arrival has proven his undoing. Good is saved from a mortal wound by the chainmail, and Sir Henry's armor deflects Twala's last desperate strike. The irony is clear: Twala's gifts come from a civilization older than and superior to the Kukuanas; it is these gifts which aid the next civilization (the scientific Europeans) in destroying Twala's version of Kukuana land. The dominance of the white culture is symbolized in Quatermain's act of taking the crown from Twala and placing it upon

Ignosi's brow—Ignosi is the rightful king, but in part this is because he is recognized as such by a European power.

The necessity of bloodshed, particularly in the case of “savage” cultures, is described by Ignosi: “The Kukuana people can only be kept cool by letting the blood flow sometimes...After this the land would be quiet for a while.” This statement is a response to Quatermain's own amazement at how bloody the path to kingship was for Ignosi. The contrasting views: that there should be other solutions to political disputes beyond violence, and that some nations need violence in order to remain stable, demonstrate again the European attitude toward African (or even non-European) philosophies of life and their own. A civilized people would have no need for a cycle of violence to keep the peace, therefore the Kukuanas, for all their virtues, are still savages. Ignosi himself seems inured to bloodshed. He would have Gagool executed, and does not understand the importance of keeping the knowledge the old woman has accumulated available to future generations. Quatermain must argue that her information is the best way to get to the diamond mines (a practical consideration) because Ignosi has no concept of keeping a history of ideas available to his people. Again, the civilized European tendency to seek and protect knowledge is contrasted to the primitive ignorance of the Kukuanas.

Quatermain also expresses his concern over interracial relationships regarding Captain Good's serious injury and Foulata's nursing him back to health: “I did not like Miss Foulata's soft glances, for I knew the fatal amorous propensities of sailors in general, and Good in particular.” Although Quatermain puts the burden of ignominious behavior on Good as a Naval man, it is clear that Quatermain's default view is that whites and blacks should not intermarry. Nonetheless, Quatermain seems

genuinely concerned about Foulata's feelings. It is interesting to note that Haggard is one of the first author's to include interracial marriage in his works.

Twala is dead, but the true evil in Kukuanaland—Gagool—yet lives. In typical adventure yarn fashion (and by way of popularizing a style that was yet in its infancy), Haggard has created his climax early in the novel. Ignosi has reclaimed his lost throne; the usurper has been destroyed. All that remains now is to clean up the remaining fallout and complete the white men's quest for diamonds and for Neville. However, Gagool is still a potential threat, despite her seeming acquiescence to Ignosi's demands. From this point on in the novel, the dangers are more personal to the men and less based on notions of honor than they are on desire for wealth and the need to survive.

Aside from Gagool's alleged longevity, this scene is the most supernatural Haggard has included in his novel. The men's attempts to rationalize and comprehend the three statues outside the Place of Death, along with Quatermain's later reflection on the origin of the figure of Death itself, show the European mindset: if one can understand something's origins or workings, then that object holds no mystery. Of course, Quatermain's first reaction to the Death statue—fleeing in terror—shows the fragility of this mindset. Note again, however, that the Kukuanas are not responsible for the creation of these statues. Phoenician sculptors or others from Solomon's day are given credit for the artifice. The assumption is that the Kukuanas are too primitive to create lasting art (or science), and so remain in awe of the achievements of the past. However, even this explanation leaves the question of why the early sculptor chose the figure of Death and a table prior to the Kukuanas' using the place as a royal burial chamber unanswered.

Twala has arrived before the white men; he again “welcomes” them into his presence, this time as a king of the dead. The mineral-encrusted former kings surround the table, seemingly forming a royal court for Death, but in the present instance also petrified in a stance of obeisance toward Twala. Even here, Gagool’s chosen king has his throne. Of course, he holds his once-crowned head in his hands—a testimony to Sir Henry’s method of dispatching the Kukuana ruler.

The idea of the dripping water creating stalactites out of the dead kings offers a physical—and primitive—view of immortality for the Kukuanas. These bodies are not buried or cremated—they are forever preserved in rock for all of time. However, only Gagool visits the Place of Death repeatedly, so their afterlife is limited to Gagool’s accounts. The old wise woman seems to commune with the dead kings, dashing around and whispering to them in view of the white men. Certainly she has learned many secrets from the past—but whether this is through paying attention to details while the kings lived or through some form of necromancy here in the Place of Death is left uncertain.

The necessity of bloodshed, particularly in the case of “savage” cultures, is described by Ignosi: “The Kukuana people can only be kept cool by letting the blood flow sometimes...After this the land would be quiet for a while.” This statement is a response to Quatermain’s own amazement at how bloody the path to kingship was for Ignosi. The contrasting views: that there should be other solutions to political disputes beyond violence, and that some nations need violence in order to remain stable, demonstrate again the European attitude toward African (or even non-European) philosophies of life and their own. A civilized people would have no need for a cycle of violence to keep the peace, therefore the Kukuanas, for all their virtues, are still savages. Ignosi himself seems inured to bloodshed. He would have Gagool

executed, and does not understand the importance of keeping the knowledge the old woman has accumulated available to future generations. Quatermain must argue that her information is the best way to get to the diamond mines (a practical consideration) because Ignosi has no concept of keeping a history of ideas available to his people. Again, the civilized European tendency to seek and protect knowledge is contrasted to the primitive ignorance of the Kukuanas.

Quatermain also expresses his concern over interracial relationships regarding Captain Good's serious injury and Foulata's nursing him back to health: "I did not like Miss Foulata's soft glances, for I knew the fatal amorous propensities of sailors in general, and Good in particular" (Haggard 226). Although Quatermain puts the burden of ignominious behavior on Good as a Naval man, it is clear that Quatermain's default view is that whites and blacks should not intermarry. Nonetheless, Quatermain seems genuinely concerned about Foulata's feelings. It is interesting to note that Haggard is one of the first author's to include interracial marriage in his works.

Twala is dead, but the true evil in Kukuanaland—Gagool—yet lives. In typical adventure yarn fashion (and by way of popularizing a style that was yet in its infancy), Haggard has created his climax early in the novel. Ignosi has reclaimed his lost throne; the usurper has been destroyed. All that remains now is to clean up the remaining fallout and complete the white men's quest for diamonds and for Neville. However, Gagool is still a potential threat, despite her seeming acquiescence to Ignosi's demands. From this point on in the novel, the dangers are more personal to the men and less based on notions of honor than they are on desire for wealth and the need to survive.

Aside from Gagoo's alleged longevity, this scene is the most supernatural Haggard has included in his novel. The men's attempts to rationalize and comprehend the three statues outside the Place of Death, along with Quatermain's later reflection on the origin of the figure of Death itself, show the European mindset: if one can understand something's origins or workings, then that object holds no mystery. Of course, Quatermain's first reaction to the Death statue—fleeing in terror—shows the fragility of this mindset. Note again, however, that the Kukuanas are not responsible for the creation of these statues. Phoenician sculptors or others from Solomon's day are given credit for the artifice. The assumption is that the Kukuanas are too primitive to create lasting art (or science), and so remain in awe of the achievements of the past. However, even this explanation leaves the question of why the early sculptor chose the figure of Death and a table prior to the Kukuanas' using the place as a royal burial chamber unanswered.

Twala has arrived before the white men; he again "welcomes" them into his presence, this time as a king of the dead. The mineral-encrusted former kings surround the table, seemingly forming a royal court for Death, but in the present instance also petrified in a stance of obeisance toward Twala. Even here, Gagool's chosen king has his throne. Of course, he holds his once-crowned head in his hands—a testimony to Sir Henry's method of dispatching the Kukuana ruler.

The idea of the dripping water creating stalactites out of the dead kings offers a physical—and primitive—view of immortality for the Kukuanas. These bodies are not buried or cremated—they are forever preserved in rock for all of time. However, only Gagool visits the Place of Death repeatedly, so their afterlife is limited to Gagool's accounts. The old wise woman seems to commune with the dead kings, dashing around and whispering to them in view of the white men. Certainly she has

learned many secrets from the past—but whether this is through paying attention to details while the kings lived or through some form of necromancy here in the Place of Death is left uncertain.

The tone of Chapter 17 foreshadows the formula for Saturday matinee serials, which usually ended on a cliffhanger between episodes. The treacherous villain, the discovery of treasure, the botched escape by the killer, the sacrifice of the innocent woman, and the impending doom on the protagonists are all used by later authors and film-makers as integral parts of adventure thrillers. Haggard was not the first or only writer to use these motifs, but he did become the most popular—and therefore the most influential—writer of adventure tales in his time.

Gagool experiences a moment of surprise when Quatermain correctly identifies Silvestra. His knowledge, she must admit, can sometimes be a match for her own. However, she still maintains the superior position in her knowledge of the secret entrance to the treasure chamber. Information is the key to Gagool's power, but she has been displaced from influencing the king of all Kukuanaland to attempting to save her own life. Her treachery casts her in the most evil light of all the characters—even Twala would not kill these men through deceit—but also results in her own destruction. The innocent and beautiful Foulata is the agent of Gagool's death. Her inability to keep up with the men proves fortunate, as she alone sees Gagool's hasty departure. Her struggle with the crone keep Gagool from making her way through the door in time—the wise woman is crushed by her own deadly device. Just as honor and right conquered Twala in the previous battle, so does beauty and innocence crush the wicked Gagool.

That the men did not notice Gagool's escape at first is a testimony to her craftiness, but also an indication of the men's love of wealth. They are distracted by

the diamonds of King Solomon's mines—to busy picturing what they might do with such wealth to keep their eyes on the situation before them. The next chapter will further develop the problem of material possessions for the men.

Quatermain reiterates his own self-evaluation given their seemingly hopeless situation: “The bravest man on earth might well quail from such a fate as awaited us—and I never had any great pretensions to be brave” (Haggard 261). All three men are given to despair at their imminent death by starvation of asphyxiation, but Sir Henry is able to rally himself and comfort the other two. In an unusual and touching scene, Sir Henry attempts to assuage the two weeping men's fears: “Had we been two frightened children, and he our nurse, he could not have treated us more tenderly. Forgetting his own share of miseries, he did all he could to soothe our broken nerves.” (Haggard 262). Sir Henry's paternal treatment of the other two men leads Quatermain to declare, “His is a beautiful character, very quiet, but very strong” (Haggard 264). Since [Sir Henry Curtis](#) has been established as the ideal of manhood in the novel, this moment of nurturing shows another facet to the “true man” Haggard wishes to present. Sir Henry is willing and able to fight when necessary—even to kill for a righteous cause—but he is equally able to put aside his own despair to tenderly care for others in pain. In this moment Sir Henry changes from the two-dimensional warrior-hero into a more fully rounded character.

Although the men panic and give in to depression at their plight, in the end, their own minds offer them the key to escape. Through an application of basic science—identifying that there must be a source of air and then searching for it—the men find the passage out of the treasure chamber and to possible freedom. Again, European scientific thinking has triumphed where sinister and secretive knowledge sought to prevail.

The previous chapter and this one together form the “belly of the whale” or “journey to the underworld” phase of the heroic quest for Quatermain and his companions. The men literally descend into the darkness under the earth, and then emerge through an animal’s burrow. The imagery is clearly one of rebirth, as the men leave the womb of earth and are born anew into the world of fresh air and starlight. They have died—figuratively—and now have a second chance at a new life. Quatermain, however, holds on to his old life in at least one aspect: before leaving the treasure chamber, he grabs a handful of diamonds and secreted them in his coat pocket.

Good’s gift to Infadoos is reminiscent of the cargo cult, in which artifacts from a strange culture are made objects of admiration or even worship by another culture. Good’s “glass eye” had fascinated the Kukuanas from the first moment they saw him. By giving Infadoos a spare monocle, Good imparts to Infadoos a level of respect among the Kukuanas. Although often an object of humor, it is Good who seems to be most connected to the Kukuanas.

The three white men are deified among the Kukuanas. Their practice of remembering the men’s names by never uttering them aloud is strange to the men, but reflects the sanctity with which they regard these men. However, even as he honors them, Ignosi tells the white men that no other whites will be allowed in Kukuana-land. Ignosi has seen their influence, and does not wish it to continue among his people. This final closing of the borders by Ignosi is interesting in that the new king sees the dangers of allowing white/European culture to infiltrate his land. Just as he owes his throne to the three white men to some extent, so does he recognize that an imperialistic nation could use force, guile, or technology to place their own

avored man on the throne at any time. Ignosi chooses instead to keep the Kukuanas insular and avoid the negative influence of Europe.

At the same time, Ignosi holds these three specific white men in high regard. When they tell him of their desire to depart, Ignosi says, “It is the bright stones that ye love more than me, your friend” (Haggard 279). In response to this charge of materialism, Quatermain replies that just as Ignosi longed for his homeland, so too do these men long to return to their own nation. This assuages Ignosi, but it leaves the reader with a sense that the diamonds have become disproportionately valuable to the men—even [Sir Henry Curtis](#) has not mentioned his brother lately—and thus the pretext for their adventure has become an empty goal.

Haggard leaves no loose ends in his novel. The purpose of Sir Henry’s quest—to find his brother or news of him—is finally achieved, although somewhat by accident. Sir Henry had become convinced that Neville died en route to Solomon’s Mines. What he did not foresee was that Neville would become incapacitated on the way and never complete the journey, yet still live. Also, [George Neville](#) took a different route than that indicated by da Silvestra’s map, and so the evidence of his journey could not be found along the path of Sir Henry’s expedition. Although the finding of Sir Henry’s brother feels a bit like convenient coincidence, the details of his story mesh well with the events of Quatermain’s narrative. The lack of evidence (including a body or any signs of previous camps) and information regarding Neville left Sir Henry in despair, but the lack was not due to his death in the wilderness, but due to his taking a different route and meeting an unexpected obstacle.

Although George Neville denies it, the blame for his injury is in some part the fault of Jim, the African hunter of Quatermain’s acquaintance. Although probably intended as a plot device, it is interesting to note that George’s injury and Sir Henry’s

subsequent anxiety and trials are partially the fault of an African native. Haggard could not have George simply meet with an accident—thus making the man incompetent and no fit brother for the mighty Sir Henry Curtis. He had to place the burden of the mistake upon another character—a minor African character—in order to meet the expectations of his readership.

The issue of materialism is again raised. Quatermain and Good readily agree to share a third of their diamonds with Sir Henry and, when he refuses, with George Neville as recompense for his suffering in quest for them. Neville accepts where Sir Henry did not. Again, Sir Henry Curtis is the ideal hero—brave, compassionate—and in this case content with his station in life and his income level. Quatermain is no hero—he wants the money, but mostly for his son—but he is human, and thus makes a better point of view character for the novel than would Sir Henry.

The story finishes with a letter. Sir Henry has already made the acquaintance of Quatermain's son and likes the young man very much. He wants Quatermain to join him and Good in England, where a nearby house has recently opened up. In this way, the three bachelors can live in luxury and peace for their remaining days. Quatermain, although restless and a born hunter and explorer, considers taking Sir Henry up on the offer. He wants to see his son grow up and succeed, and it is in England that he can best achieve that goal. Like Odysseus, Quatermain is now in a position to retire and finish his son's training in manhood, knowing that his legacy is secure. "One, a man of about thirty, was one of the biggest-chested and longest-armed men I ever saw. He had yellow hair, a big yellow beard, clear-cut features, and large grey eyes set deep into his head. I never saw a finer-looking man, and somehow he reminded me of an ancient Dane." (9)

This description of Sir Henry Curtis immediately shows the man in a heroic light. His countenance evokes the Norse heroes of old, while the description of his frame is a model for the pulp heroes yet to come. That Quatermain, a world-weary hunter and no timid soul himself, should be impressed by this man shows the reader at the outset the magnitude of Sir Henry's charisma and prowess. Sir Henry will live up to this heroic ideal later in the novel, as he bravely faces stampeding elephants, possible death by exposure, being buried alive, and hand-to-hand combat without flinching. ". . .with my own eyes have I seen the countless diamonds stored in Solomon's treasure chamber behind the white Death; but through the treachery of Gagool the witch-finder I might bring naught away, scarcely my life." (25)

These words, recorded by Jose da Silvestra three hundred years prior to Sir Henry Curtis' quest to find his brother, provide foreshadowing of the present quest's challenges. Gagool is mentioned as being a "witch-finder," a role that will become more clear to Quatermain and the others only when it is almost too late; she is also described as treacherous, which is more obvious to the men when they encounter her. The "white Death" is mentioned here, but soon forgotten by the explorers, as they have no context in which to place this strange phrase. In fact, when they finally encounter the statue of the white Death, Quatermain is so frightened that he tries to run away. The main gist of this information is to confirm the existence of King Solomon's diamond mines, thus giving the explorers a reward to look forward to at their journey's end, "For to my mind, however beautiful a view may be, it requires the presence of man to make it complete, but perhaps that is because I have lived so much in the wilderness, and therefore know the value of civilization, though to be sure it drives away the game." (33)

In one of Haggard's more poetic descriptions, he voices through Quatermain his own love for the African landscape. At the same time, he makes it clear that it is not nature for the sake of wilderness that he values—only by having someone there to appreciate it and give contrast to it by his knowledge of civilization. In a turn of phrase that develops Quatermain's sometimes ironic tone, Haggard has the hunter finish his romantic vision of Africa with the complaint that having people around unfortunately makes hunting more difficult.

Good fell a victim to his passion for civilized dress. Had he consented to discard his trousers and gaiters as we had, and hunt in a flannel shirt and a pair of veldtschoons, it would have been all right, but as it was his trousers cumbered him in that desperate race, and presently, when he was about sixty yards from us, his boot, polished by the dry grass, slipped, and down he went on his face right in front of the elephant.(55-56)

Here Haggard (or Quatermain) casts the fastidious Captain Good in a humorous light, while at the same time making clear that his foibles make him a danger to himself and others. Quatermain emphasizes that Good has refused wise advice from those who know this wilderness, and he nearly pays the price for it. As it turns out, another of the party—an African helper—is killed by the elephant that nearly tramples Good, making Good indirectly responsible for another's death through his dandy-like preoccupation with style. Haggard does not intend Good to be an unlikable character, but merely to point out that in this uncivilized wild, the regimented Naval officer is far out of his element, “. . .how dost thou know that I am not the equal of the Inkosi I serve?” he said. “He is of a royal house, no doubt; one can see it in his size and in his eye; so, mayhap, am I. At least I am as great a man.”(59)

In response to Quatermain's reprimand that Umbopa remember his station, the "Zulu" asks Quatermain how he knows the two men are of unequal heritage. Umbopa draws the reader's attention to the prevailing attitude of Haggard's day—that European, "civilized" men were somehow superior to their African counterparts—and offers a counter-argument. At the same time, Umbopa's statement serves the story, as this is a hint at his royal Kukuana heritage.

For all this talk of equality, Umbopa/Ignosi also makes it clear that he and Sir Henry Curtis are peers because of their nobility. Racial inferiority may be argued against, but not a class system which places those of royal blood above those considered "common."

This vast gulf was actually filled in, apparently with huge blocks of dressed stone, with arches pierced at the bottom for a water-way, over which the road went sublimely on...Here we noticed that the sides of the tunnel were covered with quaint sculptures mostly of mailed figures driving in chariots. One, which was exceedingly beautiful, represented a whole battle scene with a convoy of captives being marched off in the distance. "Well," said Sir Henry, after inspecting this ancient work of art, "It is very well to call this Solomon's Road, but my humble opinion is that the Egyptians have been here before Solomon's people ever set a foot on it. (96-97)

Haggard introduces the first solid evidence of a "lost civilization" in his tale. The explorers see a gradual change from desert wilderness to architectural magnificence, and are properly awed. Sir Henry's assessment pushes the time of this lost civilization back past King Solomon's day and into pre-history with the Egyptian carvings.

Haggard thereby creates a sense of timelessness and wonder at the ancient world so

suddenly brought into the present, “Nay, my lord,” put in Infadoos, “would my lord cover up his beautiful white legs’ (although he was so dark, Good had a singularly white skin) “from the eyes of his servants? Have we offended my lord that he should do such a thing? (107)

Captain Good is held up as a comic figure in this reminder of his first impression to the Kukuanas. Coming upon him half-shaved and (literally) with his pants down, the Kukuanas see this as his true form and refuse to let him get dressed and hide his glory. While poking fun at Good’s fastidious habits, Haggard is also mocking the primitive mentality that sees whiteness and different clothing as somehow supernatural. While it is likely that Haggard meant primarily to focus our attention on Good’s humorous qualities, the fact remains that in doing so he describes the Kukuanas in childlike, ignorant terms, “But perfect discipline and steady and unchanging valour can do wonders, and one veteran soldier is worth two young ones, as soon became apparent in the present case.” (202)

In this description of the valiant Greys, Haggard conveys the ideal of the soldier to his readers. These brave souls are well-trained and make up for their years with their martial experience. The Greys are set up as the most admirable of Kukuana warriors, and their fate—tragic though it is—is the “proper” fate for lifetime soldiers: they die in battle defending their king.

There may be a hint of self-aggrandizement here as well, for Allan Quatermain narrates this story; as he has already informed the reader, he is fifty-five years old. He has lived long beyond the expected five years of the typical elephant hunter, and his experience and self-discipline makes up for the vigor and speed of younger warriors (such as Good or even Sir Henry Curtis). “I did not like Miss Foulata’s soft glances, for I knew the fatal amorous propensities of sailors in general,

and Good in particular(226)". Here Quatermain reiterates his prejudice against interracial marriage, but blunts the edge of any racism by focusing on the harm Good may do to Foulata. He sees a young, innocent girl falling in love with a man whom she may never keep; in Good, Quatermain sees an inveterate sailor, ready to start up a romance in every port. Quatermain has shifted his annoyance from the problem of intercultural relationships to the character of Good, thus giving him more personal ammunition for devaluing Good's contributions to the expedition.

But listen, and let all the white men know my words. No other white man shall cross the mountains, even if any may live to come so far. I will see no traders with their guns and rum. My people shall fight with the spear, and drink water, like their forefathers before them. I will have no praying men to put fear of death into men's hearts, to stir them up against the king, and make a path for the white men who follow to run on. If a white man comes to my gates I will send him back; if a hundred come, I will push them back; if an army comes, I will make war on them with all my strength, and they shall not prevail against me. None shall ever come for the shining stones...But for ye three, Incubi, Macumahzahn, and Bougwan, the path is always open (279-280)

Ignosi's love for his companions is made most clear here in this passage. He has just become angry at Quatermain for, in his eyes, valuing the diamonds above his friendship; Quatermain has assuaged Ignosi's pain by reminding him of the Kukuana's own longing to return to his homeland. The value of true companionship—in this case a friendship borne of battle and shared hardships—is thus offered as a virtue to which all men may aspire.

Ignosi expresses his own form of prejudice, here against white men from Europe. While he will always welcome his three white friends to Kukuanaaland, he has no desire to see any other white influence gain foothold in his country. Ignosi takes an isolationist stance as a means of protecting his people from bad influences. He notes the white men's vices-- firearms, alcohol, and greed—suggesting that these are absent from his homeland. In this way the “lost world” of Kukuanaaland becomes a sort of Eden, which is to remain unspoiled by the depredations of European imperialism.

III: Colonialism as the Ethics of Power

Although the British Empire remains stable throughout *King Solomon's Mines* and lacks any serious threat to its dominance, various hints at the precariousness of empire are littered throughout the novel. Most notable among these hints at the instability of empire are the examples of two other kingdoms spotlighted in the novel, that of King Solomon and that of the Kukuana. King Solomon's Israel, another powerful international empire like Great Britain, is significant not just because of how its fall demonstrates the insecurity of even the mightiest kingdoms, but also because of the source of its downfall. According to the Biblical story with which readers would have been familiar. King Solomon's downfall occurred as a result of God's disciplining him for his choice to intermarry with wives of various foreign religions and also the rebellion of certain kingdoms under the hegemony of Solomon's rule. Although not applied to the British Empire directly, these same anxieties over foreign marital integration and the rebellion of subordinate states would have been present in the British mind. The downfall of Twala also serves as an eerie resemblance to British anxieties, as it demonstrates the ability of a small group of foreigners with an agenda to effect cataclysmic changes in the power structure and culture of even a fairly secure kingdom. At the same time, one might argue that both of these examples merely demonstrate a British confidence in the inferiority of the rule of foreign nations in comparison to their own. Although at times the British characters seem overwhelmed by the surrounding peoples to the point of being endangered, nevertheless, each time their safety is secured, sometimes even miraculously. This may indicate a kind of unshakeable divinely protected dominance. Readers of *King Solomon's Mines* are left then to debate whether and to what degree empire is undermined or upheld throughout the novel in various ways.

With *King Solomon's Mines*, *She* (1887), and their sequels, Howard helped usher in a new movement in literature away from social dramas and drawing-room romances and toward romantic tales of adventure. From that point on, Haggard published up to three books a year for ten years, writing with fervor and speed. Unlike his first two popularly successful novels, his later work was not always considered his most quality writing. Along with the sequels to *King Solomon's Mines* and *She*, Haggard set *Nada the Lily*, a novel of the Zulu king Shaka, in Africa. He also wrote historical fiction set in such diverse locales as Egypt, Mexico, and the Holy Land. With Andrew Lang, Haggard wrote a sequel to the *Odyssey*, *The World's Desire*. He even journeyed to Iceland to research his original Norse saga, *Eric Brighteyes*.

Haggard was a complicated man for his day. He held to conventional Victorian ideals and belief in progress, particularly through scientific endeavor, yet he was also able to entertain an interest in primitive religions and mysticism, as well as hold more liberal views of race and of European cultures. This complexity comes out in much of his work, wherein the Imperialist bent of England dominates but cannot completely explain or comprehend the workings of the so-called "savage" peoples they encounter.

King Solomon's Mines could be read as a story of difference; the differences between men and women, and the differences between Europeans and Africans. The novel could also be interpreted as a story of association, for through the group's presence in Africa the Europeans come to forge connections with the natives. These connects are formed through a variety of means; we can interpret the hyper-masculine performance of violence and warfare as a means of connection between men and, as well, the love between Captain Good and the native Foulata as a

connection between the two genders. These bounds of friendship, war, and love all point to a trans-cultural transaction that bridge barriers of race *King Solomon's Mines* plays around with the idea of fatalism and human agency. Quatermain acknowledges that he himself is a fatalist (29) and yet at the same time many of the novel's critical moments hinge on the decisions of individual characters – for example, the decision of the European heroes to stand by Umbopa in his revolution seems to be necessary to its success and there appears to be no reason why they could not have realistically chosen otherwise and left the rebellion doomed. On the other hand, many events of the novel – for example, that the characters run into Sir Henry's brother, seem to be unlikely if written off simply to chance. In the novel, King Solomon's treasure room is filled with diamonds. Heidi Kaufman, in her essay on the novel, points out that, according to biblical history, King Solomon's treasure was not diamonds, but rather gold. From this detail Kaufman goes onto describe the transaction between the novel's diamonds, the history of anti-Semitism in South Africa, and the extremely lucrative diamond mining industry.