NOTES TO TEXT

1. This mysterious relation is not identified but one suspects that he or she (or an opportune legacy) was destined to make an appearance towards the end of the book.

2. The words “and something worse,” which originally came at the end of this sentence, were deleted by Hornung (hereafter referred to as EWH).

3. EWH would use a scenario on these lines on at least two other occasions, with an adventurous young hero returning to England after a long absence only to discover that his father has suffered financial misfortunes and that the family home, invariably located on the outskirts of a thinly-disguised Middlesbrough, is now in other hands—see the two opening chapters of Young Blood (1899) and the fourth chapter of At Large (1902). It reflects some mortifying personal experiences. In His Brother’s Blood (written in 1919–1920 and published by ELT Press in 2015), the changes would be rung in an opposite fashion, for it transpires that some good fortune has descended on the family—mainly because the hero himself is thought to be dead! But, as in The Graven Image, it is the attractive young lady of the imposing residence, encountered in its grounds, who enlightens the stunned hero as to what has been happening.
4. The name “Pelham,” seemingly made-to-measure for the prefix “Sir,” is one that evidently appealed to EWH: Pelham York, in *His Brother’s Blood*, is also described as a future baronet.

5. A comma followed by the words “clasping his hand”, which originally came at the end of this sentence, were deleted by EWH.

6. The words “appeared to,” which originally came at this point, were deleted by EWH.

7. EWH is describing a station where he had lived for several months in the mid-1880s, artfully introducing it to the reader at a time when it can be seen to its best advantage. “The house itself,” he recorded slightly more prosaically in 1886, in an article entitled ‘Christmastide in the Bush,’ “was built of pine-logs, and had several good-sized rooms and a wide verandah on either side, a broad hall, through the house, connecting the two. The furniture was, of course, scanty and somewhat primitive, but included a very old piano … [which] provided a source of recreation, albeit the sounds it gave forth were sometimes quite pathetic in their jarring discords. The house was of course one-storeyed; the roof was of galvanised iron. Outhouses, such as kitchen, saddle-room, stable, chaff-house, blacksmith’s forge, etc. formed a sandy square, at the back of the house; and as all were situated on a low sandhill in the midst of a range of pines, the effect was rather more picturesque than that of most Riverina homesteads.”

8. Forgotten by Jeanette (and also, presumably, by EWH) is the fact that Martin had told her soon after they met, on the journey to Gunbar, that Daisy was engaged.
9. In the event, however, the service and the first of its successors would be held on Sunday evenings—one assumes that, prior to publication, this chapter’s two opening references to “morning” would have been adjusted. (Changing the time of the service may have been done to facilitate the story’s continuation in the manner outlined in the Afterword—it would make more sense for Gunbar Jack to arrive at the homestead late on the Sunday afternoon, initially planning to rest-up there overnight before resuming his journey back to the wider world.)

10. “Mabel” in the manuscript.

11. “Mabel” in the manuscript.

SUPPLEMENTARY INFORMATION

p. 2, line 8: floe—a very thin translucent sheet (normally composed of ice, but mist in this instance).

p. 9, line 13: empyrean—the highest part of heaven.

p. 23, line 10: convenances—accepted standards of social behaviour.

p. 33, line 8: Pelion on Ossa—EWH had absent-mindedly reversed the sequence, since the phrase should have been “Ossa on Pelion”: its figurative meaning is one enormity added to another. (Pelion was a wooded Greek mountain, the home of the centaurs,
on top of which the giants piled Mounts Olympus and Ossa in an effort to reach heaven and destroy the gods.)

**p. 40, Chapter title:** Femina Furens—feminine ferocity.

**p. 45, line 7:** sauce piquante—an extra relish.

**p. 58, line 1:** “sit against the place”—be instantly deterred from taking up a position.

**p. 58, line 6:** “their month”—a final period of notice, with dismissal coming into effect at the end of it. (“Take a month’s notice!” seems to have been the standard command of irate mistresses.)

**p. 62, line 21:** ”without her notes”—playing extempore, or spontaneously, without looking at any sheet music.

**p. 67, line 23:** half the organs in London—barrel-organs or hurdy-gurdies, large music-boxes balanced on a stand, played by turning a handle. They would be operated by street-musicians (“organ-grinders”) and were particularly associated with Italians, who would often be accompanied by a small monkey on a chain which danced to the music.

**p. 74, line 3:** Blues—university athletes who had distinguished themselves by their prowess (e.g., at rowing or cricket) were awarded blue shirts and known as Blues.

**p. 74, line 11:** lead-line—a length of thin rope with a lead-weight at its end, used for measuring the depths of water.
p. 75, line 23: *the second Commandment*—found in Book of Exodus, Chapter 20, verse 4: “Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth.”

p. 77, line 7: *the proverb*—“A healthy mind in a healthy body” (the English translation of the Latin phrase “*Mens sana in corpore sano,*” which originated with the poet Juvenal, active in the 1st century).

p. 80, line 6: *Jumping Sandhills*—sometimes known as Jump Up Sandhills, they are located in Riverina (see below) in New South Wales.

p. 86, line 4: *Wagga*—Wagga Wagga, sometimes known simply as Wagga, is a city in New South Wales.

p. 87, line 1: *fresh from Home*—a new arrival from Britain.

p. 88, line 13: *Bush roads*—most of the uncultivated area of Australia was known as “the Bush,” which suggests some kind of jungle but which was, in reality, a rather disappointing area of scrub composed of small trees and bushes and (in EWH’s words) “any amount of sandhills.”

p. 90, line 3: *Gunbar*—this is the name of William Joy’s homestead, which he has named after a small village in Riverina.

p. 90, line 11: *wideawake*—a hat with a low crown and a wide, curly brim.
p. 93, line 5: *back-blocks of Riverina*—“back-blocks” as a general term means Australian pastoral country, far away from water. In an article written in 1886, ‘Christmastide in the Bush,’ EWH described Riverina as a “wide pastoral district” at the back of New South Wales, adding that its trade was “with Melbourne, which is really closer than Sydney.”

p. 97, line 7: *new chum*—a Britisher newly arrived in Australia.

p. 98, last line and p.99, line 1: “*a pannikin of tea . . . made in a ‘billy’*”—a pannikin is a small metal drinking cup, or pan, and a billabong is a backwater forming a stagnant pool: One can readily understand why Jeanette found this tea distinctly unpalatable.

p. 100, line 1: *Crimean shirting*—a coloured shirt made of flannel, deriving its name from the Black Sea peninsula where a war had raged for three years in the mid-1850s. By the mid-1880s it had developed into a very popular garment in Australia and EWH wrote a short ghost story called ‘The Crimean Shirt: a tale of Christmas in the Australian bush.’ (The shirt which featured in this tale was patterned with distinctive with red checks.)

p. 101, lines 9–10: *chaff house*—a subsidiary building used on a farm to store fodder, such as corn husks, cut hay, or the like.

p. 101, line 10: *cast-house*—a workshop where metal would be moulded to requirements by the blacksmith.

p. 111, lines 23–24: “*they all are [periodically unsteady], when they have earned good cheques*”—EWH wrote a poem called ‘The Stockman’s Cheque,’ published in *Speaker* on 27 July 1895. The first of its eight verses runs as follows: “There’s a hut in Riverina where a
solitary hand / May weaken on himself and all that’s his; / There’s a pub in Riverina where they keep a smashing brand / Of every sort of liquor short o’ fizz. / And I’ve been an’ blued another fifty-pounder at the pub—/ You’re very sorry for me, I’ll be bound! / But when a man is fit up free with hut, an’ horse, an’ grub, / What the blazes does he want with fifty pound?”

p. 132, line 6: “rusted with a vile repose”—a quotation from the opening verse of *The Prisoner of Chillon* (1816) by Lord Byron.

p. 149, line 16: whim—a device (also known as a windlass) for raising water from deep in the ground. In an 1889 short story by EWH entitled ‘Jim-of-the-Whim,’ we learn that Jim “lived by himself at the Seven-mile whim. Most of his time was spent under a great wooden drum, round which coiled a rope with its two ends down two deep shafts, raising a bucketful of water from the one while lowering an empty bucket into the other. The buckets filled a tank; the tank fed the sheep-troughs; and what Jim did was to drive a horse round and round to turn a drum. . . . In times of plenty, when there was water in the paddock and green life in the salt-bush, the whim was not wanted, and other work was found for the whim-driver.”

p. 149, last line: damper—sometimes known as “the bushman’s bread,” this was composed of flour and water mixed into a stiff dough and baked in hot ashes.

p. 151, line 5: the Row—a reference to Rotten Row, a broad long track along the south side of London’s Hyde Park, where it was fashionable for upper-class residents to ride their horses in the 19th century.
p. 161, line 1: box-clump—a clump of yellow box trees (*eucalyptus melliodora*), a species which is virtually indigenous to New South Wales.

p. 161, line 4: *kruts*—seemingly, an archaic foreign word for huts.
first book, was greeted with acclaim in 1890. The critics were delighted by its freshness and originality but puzzled at having to wait until 1893 for a sequel. It may have seemed that the novelist was resting on his laurels. But “Willie” Hornung had, in fact, been hard at work in 1891 on an ambitious romance; he came within a hair’s breadth of finishing it. Whether it was the upheaval resulting from a move to a different address, illness, or another insurmountable problem, the creative process suddenly stopped. That novel is, a sensitive, beautifully wrought narrative with much humour and drama and vivid descriptions of people and places alike, the action moving from a cheerless Midland town in England to the wide open spaces of south east Australia. This is the second unfinished novel edited by Peter Rowland, the companion volume being Last (Unfinished) Novel, published by ELT Press in the fall of 2015. As with Last (Unfinished) Novel, Rowland rounds off with speculation on how, at one level, it might have reached a resolution. Together these books are designed to celebrate in 2016 the 150th anniversary of Hornung’s birth.

is a biographer, historian and editor. His subjects range from Thomas Day, Dickens and Macaulay to Sherlock Holmes, the last Liberal Governments and David Lloyd George. Recent books include a study of Mary Elizabeth Hawker (“Lanoe Falconer”). He wrote Raffles and His Creator: The Life and (1999), the first-ever biography of Hornung, when original materials were in short supply; he is now at work on a substantially revised second edition. For more information on Rowland’s writings, see his website: www.peterrowland.org.uk.