

RLS Site Newsletter

Recent additions to the RLS site

Year 20

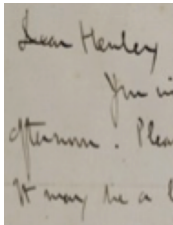
No. i

June 2020

The cord was knotted, which made it the easier to descend; but so furious was Dick's hurry, and so small his experience of such gymnastics, that he span round and round in mid-air like a criminal upon a gibbet, and now beat his head, and now bruised his hands, against the rugged stonework of the wall.

The air roared in his ears; he saw the stars overhead, and the reflected stars below him in the moat, whirling like dead leaves before the tempest. And then he lost hold, and fell, and soused head over ears into the icy water.

(The Black Arrow)



New letters,
p. 3



New monograph,
p. 11



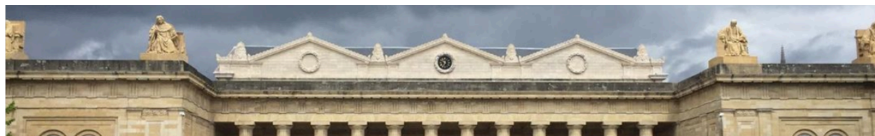
Colinton Tunnel Mural, p. 13



John Ferguson, Robert Louis Stevenson (paper sculpture)

'Land of Counterpane' figures show scenes from his books; main structure made from pages of *The Beach at Falesá*, Stevenson's body and clothing from *Virginibus Puerisque*. The music in front of Stevenson is his composition 'Memories of Vailima'. On display at Main Point Books, Edinburgh, March 2020.

Conference—new dates for 2021



classical roofline, Bordeaux

RLS 2020 'Stevenson and Pleasure': Bordeaux, 17–19 June 2021.
Convenors: Nathalie Jaëck and Lesley Graham.

CALL FOR PAPERS

Proposals for twenty-minute papers are invited on any aspect of Stevenson and pleasure – experiencing pleasure, giving pleasure, describing pleasure – along with a short biographical note to both convenors: lesley.graham@u-bordeaux.fr and Nathalie.Jaeck@u-bordeaux-montaigne.fr.

RLS Site

RLS at Vailima, Belle Strong



On the site, for **Recent Studies** and **Critical Reception**, click on 'Further Studies' on the 'Further Studies' dropdown menu (i.e. title is also the first item on the list), then scroll to the bottom of the resultant page.

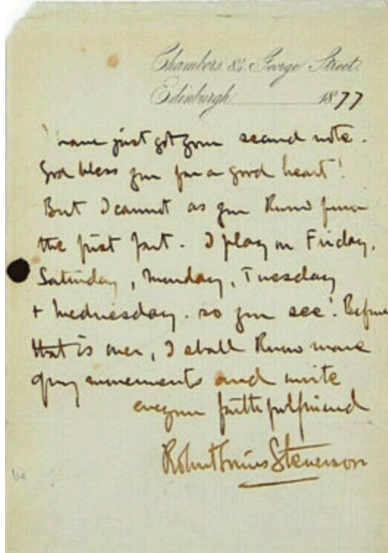
Journal of Stevenson Studies

Volume 14 of the *JSS* is now available through the Stevenson page at the University of Napier website: <http://robert-louis-stevenson.org/rls-journal/> .

Contributions to volume 15 are warmly invited and should be submitted directly to the journal the Editors at jss@napier.ac.uk. The text should be submitted in MS WORD files in MHRA format. All contributions are subject to review by members of the Editorial Board.

New letters

Letter to a friend (c. 17 May 1877), offered on eBay, Nov. 2019*

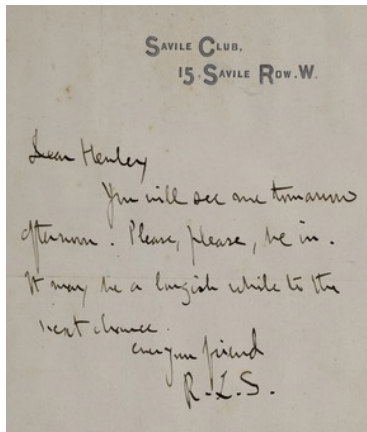


'I have just got your second note. God bless you for a good heart! But I cannot as you know from the first part. I play on Friday, Saturday, Monday, Tuesday, & Wednesday, so you see! Before that is over, I shall know more of my movements and write / ever your faithful friend'

Letter from Edinburgh in 1877, probably 17 May or shortly before, on the stationery of his father's firm (Chambers 84, George Street, Edinburgh), to a friend not in Edinburgh, referring a 'first part' of the letter in which he explains why he cannot do something (probably visit the friend or write something). The five-day commitment was possibly to acting ('I play on Friday etc.') in the annual amateur theatricals at the house of Prof. Fleeming Jenkin. These took place in May 1877; see *Letters 2*, p. 209, where Mehew says

RLS acted on 21–22 May (Mon and Tues), but this letter shows that performances also took place on 18–19 May. RLS signs off 'Ever your faithful friend', a formula only used in letters to Frances Sitwell 1876 and 1877 (L2, pp. 170, 192, 226) along with 'Always your faithful friend' (L2, p. 219)

* <https://www.ebay.co.uk/itm/Robert-Louis-Stevenson-Autograph-Letter-RARE-in-Letter-Form-Authentic/274093210033?hash=item3fd13a79b1:g:avcAAOSw10Fdyou7>



Letter to Henley (probably 1877–79), sold by Lyon and Turnbull 26 Jan 2010 (lot 170).*

'Dear Henley, you will see me tomorrow afternoon. Please, please, be in. It may be a longish while to the next chance. Ever your friend, R.L.S.'

This must date from 1877–9 or possibly 1880–1 and predates the move of the Savile Club from Savile Row to Piccadilly in 1882. It more probably dates between August 1877, when Henley moved from Edinburgh to London, and July 1879, when RLS was in London

before leaving for the USA. The comment that 'it may be a longish time to the next chance' suggests that Stevenson was just about to leave London for Edinburgh, France or the USA. It could also date to similar occasions in 1881 and 1882 when he was passing through London on the way to Davos or Scotland

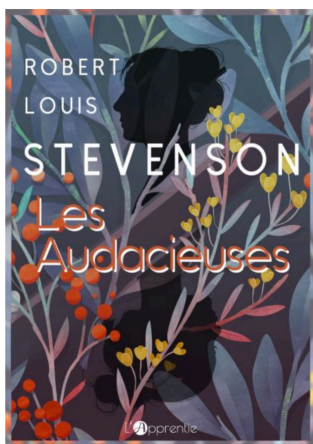
* <https://issuu.com/bascombephography/docs/landtbooksjan2011>

EdRLS blog

Recent postings:

1. 'RLS on his father' — interpreting Stevenson's brief description of his father's character. <https://edrls.wordpress.com/2019/12/05/rls-on-his-father/>
 2. 'Stevenson and Bourget: an enigma' — explaining Stevenson's great enthusiasm for Bourget's *Sensations d'Italie*. <https://edrls.wordpress.com/2020/05/03/stevenson-and-bourget-an-enigma/>
 3. 'Stevenson's Bournemouth' — reconstructing Stevenson's house Skerryvore from plans and descriptions, together with information about his other Bournemouth residences and his network of friends there. A supplement to O'Hagan's *London Review of Books* article (see 'Recent studies' below). <https://edrls.wordpress.com/2020/06/18/stevensons-bournemouth/>
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New editions

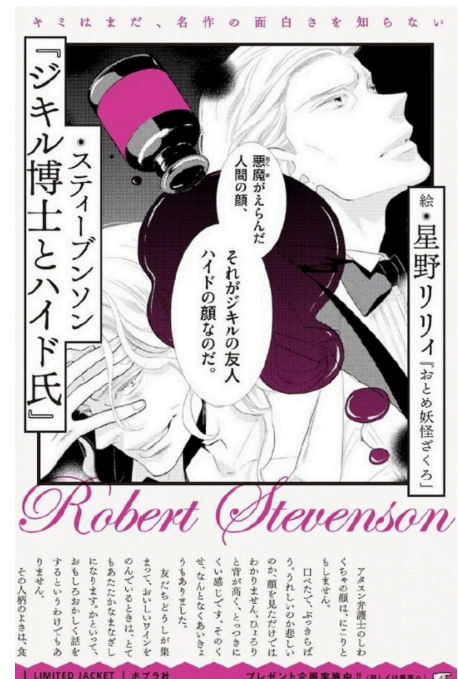


Robert Louis Stevenson; Catherine Delavallade, Théo Varlet, Nathalie Dudon, Charles-Albert Reichen (transl.); Emmanuelle Bayamack-Tam (preface) (2020). *Les Audacieuses*. Bordeaux: L'apprentie

Translations of four Stevenson stories in which women play a central role: 'The Sorceress', 'Thrawn Janet', 'The Waif Woman', and a text titled 'L'Orphésienne' (any ideas of what this might be?). Produced by the Book Production course of the Université Montaigne, Bordeaux.

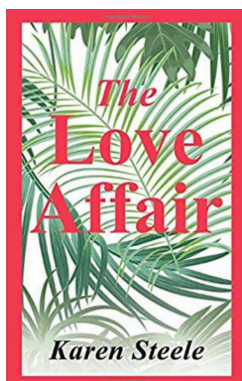
Robert [Louis] Stevenson (2020). [*Strange Case of Dr Jekyll and Mr Hyde*]. Cover design by Lily Hoshino.

One of several editions of 'children's classics' produced for the June Japanese children's literature show with covers by popular manga artists.



Biography

Karen Steele, *The Love Affair* (Independently published, 2019). Available from Amazon £8.99.



Fanny Osbourne, a woman of confused determination, brave in her outlook but uncertain of her needs, is married with three children and living in California. She tires of her husband's philandering and leaves, taking the children to Paris so her daughter can study art. After months of difficulties and extreme devastation she meets Louis, a penniless man with ill-health and a steady determination to become a successful writer. [...] Two years of a tumultuous and passionate affair pass before she has doubts and leaves him to return to her husband [...]

First words: *Indianapolis Dec. 1857*. Her future shone before her with a magical light on her wedding day, and a blanket of happiness protected her from feeling the bitter December cold as papa helps her into the carriage.

Stevenson's height: 5 feet eight and three quarter inches

His height is recorded on a door from a farmhouse near Swanston together with Stevenson's personal attestation: 'R.L. Stevenson, June 1870. Stocking soles.' The door is now conserved at the nearby Oxgangs Primary School. The story of Stevenson and the door is here: <https://oxgangsprimaryschool.wordpress.com/2010/06/17/the-robert-louis-stevenson-door/>

Derivative works— theatre

2020 Jekyll (Coase)

Type: stage play (physical theatre, multi-media, audience interaction)

Author: Hal Coase

Director: Madelyn Osborne

First performance: Douglas College Studio Theatre, Vancouver, Canada; 13–20 March 2020 (planned).

Cast: Douglas College Theatre Alumni

Plot: A re-imagining of Stevenson's story updated and with female characters. Hyde is a legendary motivational speaker turned global superstar. Jekyll is a lonely person drawn towards Hyde's promise of total liberation, and then obsessed by her.

Derivative works— music

Rita Leonard (2006). *Selections from A Child's Garden of Verses*. CD Baby, B01G7N6SKY.

Twelve poem setting with guitar accompaniment in a lyrical folk fingerpicking style. All tracks on YouTube: https://www.youtube.com/playlist?list=OLAK5uy_nyFqYbLBmxrg7i3HaGGuwSXts1wwlSvvg
The CD and downloaded tracks can be obtained from the usual portals.

Marie W. Anders (2018), *Märchenbrot* [Fairy Bread]. CD. Bad Wiessee: Broque.

Electronica synth-based rhythms and melodies in a carefully-structured ambient/experimental/house style. Settings of Klaus Modick's German translations (*Mein Bett ist ein Boot. Der Vergarten eines Kindes*, 2002) of 'Fairy Bread', 'Singing', 'North-West Passage', 'My Bed is a Boat', 'Where Go the Boats', 'At the Seaside', 'My Kingdom', 'Rain', 'The Lamplighter'. Available as CD or streaming audio at <https://soundcloud.com/marie-w-anders/sets/stevensons-maerchenbrot>

Marie W. Anders (2020), *Andersworld*. CD. Bad Wiessee: Broque.

Electronica/ambient/experimental soundscapes into which lines from the CGV poems are inserted in whispered fragments: 'Keepsake Mill', 'Looking-Glass River', 'The Land of Nod', 'Escape at Bedtime', 'Night and Day', 'The Wind', 'Summer Sun', 'Autumn Fires'. Available as CD or streaming audio at <https://soundcloud.com/marie-w-anders/sets/andersworldalbum>

Neil Adam (2020). 'Prosper' [song from the Vailima Prayer 'Evening']. YouTube <https://youtu.be/7tnpTiFMIF4>

Adam plans to record a CD featuring 12 of Stevenson's *Prayers Written in Vailima* which he has set to music. Appeal for crowdsourcing to realize the project: <https://www.kickstarter.com/projects/vailimaprayers/the-windmill-needs-the-wind-stevenson-in-samoa>

Jet Set Roger [Roger Rossini], [A Lodging for the Night]. CD and book. Snowdonia Dischi (distribution by Audioglobe).



A concept album centred on nine songs retelling Stevenson's story plus two of Villon's ballads, accompanied by a comic-book version of the story by Aleksandar Zograf, and an introductory essay by Roger Rossini.

In the introductory essay Rossini emphasizes Villon's view of life as imagined by someone at the point of death: ironic and sarcastic and imbued with carnivalesque disorder, doublings, underminings and reversals of social status. The chaotic beginning of Stevenson's story and its emphasis on materiality reflect Villon's poetic world; this is followed by the ethical dialogue between Villon and Brisetout which seems more ordered but in which there is a doubling, reflection and a subtle reversal of moral position.

Derivative works—prequels, sequels, retellings

Sam Payne (2019). *Treasure Island 2020*. 10-part serial on 'The Apple Seed', a podcast storytelling site. <https://podcasts.apple.com/us/podcast/the-apple-seed/id1432798663?i=1000456485997>

A time-travelling re-imagining. Young James Hawkins—who helps his mother, Cynthia, operate a lonely motel in Montauk, New York—discovers a stranger on the beach who looks suspiciously like a pirate...

Derivative works—comic books



Matthew Fitt (script), Gary Welsh (art) (2020). *The Tale o Tod Lapraik*. Perth: Scots Language Centre/Scots for Schools.

The publication in Scots is available in both colour and black and white (perhaps for colouring); the colour version is here:

<http://scotsinschools.co.uk/resources/The+Tale+o+Tod+Lapraik+Colour+PDF.pdf>

In the footsteps

Aurélien Garcia (2020). *Dans le sillage de Stevenson : expedition photographique*. Thourotte, France: CC2V (Communauté de Communes des Deux Vallées).

Photographic record with accompanying texts of the canoe trip from Antwerp by Aurélien Garcia, Aline Najimi and Laura Servat in the wake of Stevenson's *An Inland Voyage* in 2019. Also an exhibition at the Cité des Bateliers museum, Longueil-Annel (near Compiègne), 1 Feb–31 March 2020.

Derivative works: reading aloud

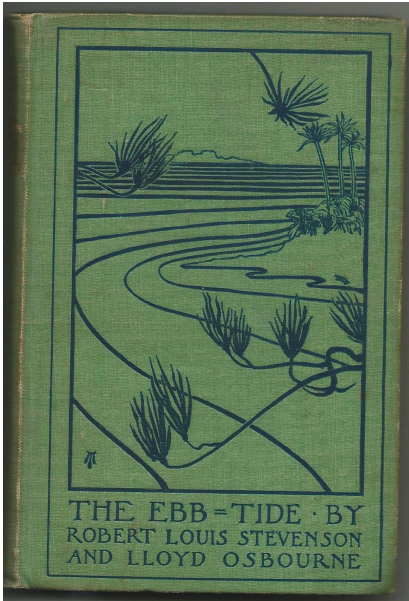
The Dean of Canterbury Cathedral, The Very Rev. Robert Willis, decided to add a lighter daily reading in addition to online Cathedral services during lockdown. His choice was Stevenson's *Travels with a Donkey in the Cevennes*: <https://www.canterbury-cathedral.org/travels-with-a-donkey-in-the-cevennes/>

Derivative works: radio adaptation

Colin MacDonald (2020). *Weir of Hermiston*. BBC 4, 19 and 26 April 2020.

A two-part radio dramatization, including a completion of the story from Stevenson's outline notes, with Phyllis Logan (Kirstie) and Helena Mackay (Christina Elliot) <https://www.bbc.co.uk/programmes/m000hfwk>

First edition



T. B. Meteyard, cover design for *The Ebb-Tide*.

The first edition of *The Ebb-Tide* was published by Stone and Kimball of Chicago in July 1893 (Followed by Heinemann, London, in September).

Herbert Stone and Hannibal Kimball were influential contributors to the fine printing movement in the USA. This Japanese-style cover illustration is by Thomas Bruford Meteyard (1865-1928).

See Glenda Norquay's new monograph (Recent Studies, below) for the story of how Charles Baxter sought the highest bidder for this and subsequent works by Stevenson, how the ambitious young Harvard graduates Stone (finance) and Kimball (book design) outbid Scribner's in order to gain a prestigious author, and how they then overreached themselves financially and ignominiously had to sell their Stevenson stock and agreements back to Scribner's.

Recent editions

Kaiser, Matthew (ed.) (2018). *An Apology for Idlers and Other Essays*. San Diego: Cognella.

15 essays (10 from the 1870s, 6 from *Virginibus Puerisque*). The Introduction (vii–xvii) takes 'idleness' as a constant theme, differing however from the view of idleness of Montaigne and Johnson. 'His essays are all detours and distractions, temptations and departures [...] Whitman might contain multitudes, but Stevenson is a one-man diaspora'. A few essential explanatory notes are added as footnotes.

Recent Studies

Bernhard Jackson, Emily A. (2013). 'Twinship, and Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*'. *Victorian Review*, 39.1 (Spring 2013), pp. 70–86.

Contemporary ideas about human twins may have influenced JH. J and H resemble conjoined twins with a head and mind in common; Hyde resembles a parasite twin. Francis Galton in 'The History of Twins' (1875) speculated on identical twins being inherently one person. These phenomena and speculations lead to Identity being seen an irresolvable paradox, as in JH.

Contré, Guillaume (2020). 'L'art de raconter'. *Le Matricule des Anges*, 211 (March 2020, special number: 'Robert Louis Stevenson, un trésor pour tous'), pp. 14–16.

S's innovative narrative art enchants the reader while revealing depths and providing powerful images and memorable scenes. For him 'reading is a powerful experience'. His *Fables* 'are perhaps the texts where his art (*sa poétique*) is most clearly expressed'. He is 'above all an enchanter, someone for whom story-telling is not only a gift but also the best and most graceful way (*la plus belle des façons*) to show generosity.'

Danahay, Martin (2020). 'Jekyll and Hyde and Scopophilia'. Richard J. Hand and Jay McRoy (eds.), *Gothic Film*. Edinburgh: Edinburgh University Press (2020). Pp. 101-11.

Using Laura Mulvey's widely influential 'Visual Pleasure and Narrative Cinema' (1975) and the concept of 'scopophilia', the article argues that the transformation scene from Jekyll into Hyde encodes a 'feminine gaze' that gains pleasure from looking at a desirable image of masculinity in Dr. Jekyll and a figure of threatening sexual violence in Mr. Hyde. The scene shows its Gothic lineage in the mixing of fear and desire in the combination of romance and violence.

Danahay, Martin (2020). 'Toxic Neo-Gothic Masculinity: Mr. Hyde, Tyler Durden and Donald J. Trump as Angry White Men'. Sarah E. Maier and Brenda Ayres (eds.), *Neo-Gothic Narratives*. London: Anthem Press (2020). Pp. 57-73.

Tracing a genealogy from the *Dr. Jekyll and Mr. Hyde* through Palahniuk's *Fight Club* and the 2016 presidential campaign of Donald J. Trump, the article examines them through the lens of 'toxic masculinity': all three represent anger and violence as integral to white male identity, used to reinforce hegemony over 'others' perceived as inferior but also as threatening to their dominance.

da Silva, Didier (2020). 'L'enfant qui a été en enfer'. *Le Matricule des Anges*, 211 (March 2020, special number: 'Robert Louis Stevenson, un trésor pour tous'), pp. 17–19.

A reading of Stevenson's correspondence: its verve, wisdom, humour, thoughts on art, and comments on events and places, the reader all the while approaching the last letter in the collection.

Davies, Laurence (2009). 'Telling Them Apart: Doubles in *Dr Jekyll and Mr Hyde* and 'The Secret Sharer''. Dryden, Linda, Stephen Arata & Eric Massie (eds.), *Robert Louis Stevenson and Joseph Conrad: Writers of Transition*. Lubbock, Texas: Texas Tech University Press. Pp. 52–71.

In the late 19/early 20 cent., literary doubles, traditionally interpreted as asocial (supernatural or psychanalytic), acquire a social dimension, e.g. a pair changing places in a hierarchy or embodying alternative lives. Doubles typically continue doubling so one vs two becomes one vs many, e.g. in 'The Secret Sharer' (captain/Leggatt, captain/crew, captain's psyche), in J&H ('truly two' and 'multifarious ... denizens'). Typically doubles narratives involve 'an ever-shifting array of tropes' leading to multiple interpretation so that the weird and social realities coexist (at the same time SS and J&H also disorient by impeding interpretation). In J&H the social dimension is in the divided professional community, in rich/poor parts of town, Hyde as gentleman/non-gentleman, Victorian social anxieties. Secular doubling involves uncertainty of identity, fracturing of social roles

Davis, Michael (2006). ' "Incongruous Compounds": Re-Reading *Jekyll and Hyde* and Late-Victorian Psychology,' *Journal of Victorian Culture* 11.2 (2006), pp. 207-25.

The language of chemistry is central to S's descriptions of the self ('compound', 'elements', 'inorganic'). His representation of the fluidity and complexity of the mind and of the self in JH is shared by contemporary psychological writing (Myers, Sully, Lewis, James). These texts share a move away from a reductive physical model of the mind (Huxley, Maudesley and Lombroso). Together with the binarisms of civilized/savage, progressive/degenerative, conscious/unconscious they use recurrent images of chemical fluidity that blur these dichotomies behind simple evolutionary explanations.

Di Frances, Christy (2015). ' "Weary for the Heather and the Deer": R. L. Stevenson Depicts the Scottish Diaspora Experience'. *International Review of Scottish Studies* 40 (2015). Pp. 61–93.

S's Scottish fiction repeatedly involves characters exiled or separated from Scotland or their home area, and through them he analyzes the political, economic and psychological aspects of the Scottish emigrant experience. The adventure trajectory from home to unfamiliar location and back is given a Scottish specificity, from the motivations for movement (historical/political situation, aim to better oneself, enforced removal), and the from the psychological aspects of diaspora: the longing for typical landscapes; the sense of shared Scottish identity; the versatility and ability to adapt (e.g. James Durie).

Gear, Matthew Asprey (2020). 'Open Seas: From the Clyde to Silverado'. matthewasprey2.wordpress.com, 8 May 2020.

Gear (literary and cinema journalist and writer of fiction) has written a blog overview and personal reactions to *The Amateur Emigrant* and Stevenson's other American writings, which he judges 'powerfully evocative'. <https://matthewasprey2.wordpress.com/2020/05/08/open-seas-from-the-clyde-to-napa-valley/>

Hannah, Daniel (2014). 'Queer Wanderings: Transatlantic Piracy and Narrative Seduction in Robert Louis Stevenson's *The Master of Ballantrae*.' *English Literature in Transition, 1880-1920*, 57. 2 (2014). Pp. 184--209.

Piracy's disorder and display shapes the Master's identity and the form of the narrative. The Atlantic (a space outside and between) is the setting for James's piratical adventure and for his 'seduction' of Mackellar. Mackellar's narrative turns on the compelling attraction of James's theatrical display of masculinity and the seduction of his brilliant discourse and story-telling. He seduces Mackellar into revealing the new home of Henry and on the transatlantic crossing provokes both rejection and desire. His story of the Count and the Baron is a warning about the dangers of being charmed by the storyteller and disrupts Mackellar's attempt at narrative order (the word 'vestibule' is uncannily indicated as significant and unexplained). Mackellar's murder attempt is a reaction to the story and to the posing Master, oscillating above and below him. In America Mackellar remains drawn to James's masculine performance and this influences his version of events and the final elusive epitaph.

Jaëck, Natalie (2013). 'R. L. Stevenson's *Kidnapped*: indigenoussness begins at home'. *Elohi – Peuples indigènes et environnement* 4 (2013), Pp. 61–75.

S's stance towards indigenous peoples and territorial claims in *The South Seas* can be seen already in *Kid*. David is led to reassess earlier judgments of Highlanders as primitive, wild, savage, lazy and dirty—adjectives typically applied to tribal peoples on the borders of an expanding empire. Such views were excuses for control and colonization, denounced by Alan in ch. 12. David is led to reassess his prejudices: Alan has civilized manners, is multilingual, possesses many skills and an intimate knowledge of his environment; and the simple Highlanders are generous and hospitable. The Highlands, originally seen as a desert, are a network of human links and a surface for

free movement beyond mapped road lines. Maps were an important instrument of colonial control, the map included by S in *Kid*. makes no attempt at colonizing fixity and instead records Alan's re-appropriation of usurped territory. Its red line marks Alan's only temporary itinerary, and is sometimes dotted to show uncertainty and lack of map-making control.

Luis, Raphaël (2017). ' "A sound in the wind": les Fables de R. L. Stevenson, une expérimentation fantastique'. *Otrante*, 41 ('Écosee et Irlande fantastiques', printemps 2017), 33–45.

Though S's works are often interpreted in terms of duality, it is also useful to examine them in terms of continual movement. S's heterogeneous Fables, variations on the classical form, are ambiguously realistic or supernatural, creating an unidentifiable fictional space where nothing is certain.

Macellaro, Kimberley (2015). 'Sui Sin Far's Jekyll and Hyde: Divided Subjects and Utopian Alternatives'. *Modern Fiction Studies*, 61.1 (Spring 2015). Pp. 47–68.

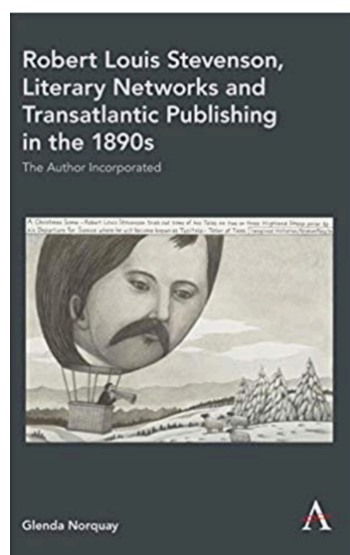
Sui Sin Far (born Edith Maude Eaton), wrote fiction about the Chinese-American experience, including the short story 'The Wavering Image' (1912), which includes a scene, near the end, of the racist white journalist Carson at the Stevenson memorial in San Francisco. He does not understand why the Chinese-American Pan does not want to be white; the narrator commented that Stevenson would have understood and would have boldly answered. This can be understood as a reference of *Jekyll and Hyde*, to Carson's duplicity and divided masculinity and desire to impose strict racial divisions, while Pan's self-identification is a 'wavering image', not defined by fixed and reified categories.

Naugrette, Jean-Pierre (2020). 'Le grand théâtre stevensonien'. *Le Matricule des Anges*, 211 (March 2020, special number: 'Robert Louis Stevenson, un trésor pour tous'), pp. 20–26.

A wide-ranging survey of Stevenson's narrative art in response to questions from Guillaume Contré. Stevenson combines genre expectations with elements of dreams and fears. Essential elements of Stevenson's art of fiction that leave space for the imagination of the reader are the striking image and the memorable scene. The Florizel stories break the conventions of material and psychological realism of the Victorian novel in tales that are absurd and threaten an infinite series of enclosed stories. The different narrators of *Dr Jekyll and Mr Hyde* similarly challenge narrative reliability. S's friend Henry James shared this interest; at the same time he explored interiority and the flow of consciousness, while S experimented with the condensed effect of dramatic scenes, telling details and narrative jumps, leaving the reader to participate with the imagination. His openness of thought in the face of social and religious conventions and his experience the Scottish:English relationship, allowed him to treat the native inhabitants of the South Seas with unusual tolerance and understanding and to support them against colonial injustice.

Norquay, Glenda (2020). *Robert Louis Stevenson, Literary Networks and Transatlantic Publishing in the 1890s: The Author Incorporated*. London: Anthem Press.

Drawing on a range of resources, Norquay examines the operations of transatlantic literary networks during a period of key changes in transatlantic publishing. The book presents a series of studies of those who worked with Stevenson, negotiated his



publications on both sides of the Atlantic, wrote for him or were inspired by him. Individuals studied include Stevenson's literary negotiator, Charles Baxter; Scribner's literary representative in London, Lemuel Bangs; Stevenson's 'mentor', Sidney Colvin; Stevenson's admirer and posthumous co-author, literary critic Arthur Quiller-Couch; and collaborators among Stevenson's own family.

The book analyzes the function of gatekeepers, tastemakers, agents, collaborators and authorial surrogates in the transatlantic production of Stevenson's writing, and examines how 'author', 'critic', 'editor', 'publisher' and 'agent' changed during the period.

O'Hagan, Andrew (2020). 'The Bournemouth Set'. *London Review of Books*, 42.10 (May 2020). Online: <https://www.lrb.co.uk/the-paper/v42/n10/andrew-o-hagan/bournemouth>. Associated podcast conversation with O'Hagan 'Semi-recumbent in Bournemouth': <https://www.lrb.co.uk/podcasts-and-videos/podcasts/lrb-conversations/semi-recumbent-in-bournemouth>

Stevenson chose to live in Bournemouth partly because it was a health resort (Royal National Sanitarium, 1885). Here he made friends with the Taylors and Shelleys. He had corresponded with James after 'The Art of Fiction' exchange in *Longman's Magazine* (1884). Then James came to Bournemouth (Apr 1885) to be close to his difficult invalid sister Alice, and came every evening to Skerryvore. James's 'The Lesson of the Master' possibly takes inspiration from the Stevensons' marriage, presenting a writer with an apparently unsuitable wife (who once made him burn a bad book). A regular visitor from 1885 onwards was 26-year-old Adelaide Boodle, a neighbour, to whom Stevenson gave lessons in creative writing.

Rumens, Carol (2020). 'Poem of the Week: Bright is the Ring of Words by Robert Louis Stevenson', *The Guardian* 17 Feb 2020. <https://www.theguardian.com/books/2020/feb/17/poem-of-the-week-bright-is-the-ring-of-words-by-robert-louis-stevenson>

Stevenson's poem analyzed and praised by poet Carol Rumens.

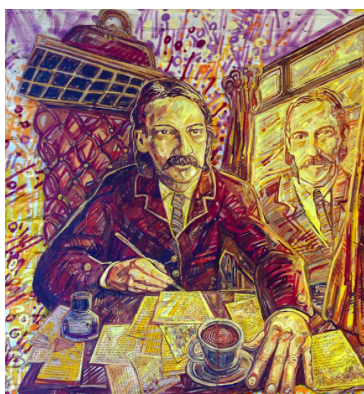
Storer, Richard (2020). 'Strange Case of *Montagu Jekyll*: Besant and Rice as a Source for Stevenson'. *Notes and Queries*, 00 (16 Jan 2020), pp. 122–5.

A possible source for *Jekyll and Hyde*: the short story 'The Ten Years' Tenant' in *The Ten Years' Tenant and Other Stories* (1881), by Walter Besant and James Rice. Montagu Jekyll has learned an alchemical way of not aging and tells his story to an unnamed lawyer. Apart from the name, parallels are (i) the chemical process that has to be repeated every ten years, (ii) the process goes wrong on two occasions, (iii) much of the story concerns the difficulty of keeping this power a secret (he has to pretend to age), (iv) the sudden revelation of his real age causes the death of his wife (cf. Lanyon), (v) Jekyll undergoes moral degradation—he starts by intending to devote hundreds of years to medical research, but is distracted by the world and its pleasures and becomes cruel and heartless.

Etc.

The Stevenson Library Database, can now be reached at < <http://bit.ly/RLSLibrary> > or by searching for <bit.ly/RLSLibrary>

Claudine Chalmers, art historian, has written *Barbizon-by-the-Pacific* about the artist's colony in Monterey, with stories of Jules Tavernier, Jules Simoneau, Robert Louis Stevenson and other Monterey Bohemians, 1874-1909. The book is ready but needs funds to publish; for details, see <https://www.qofundme.com/f/zyyk5-team-monterey>



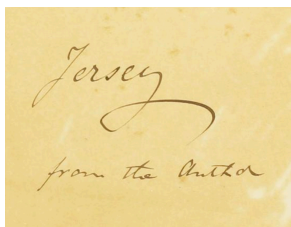
Chris Rutterford and others (2019–20). Colinton Railway Tunnel Mural.

This work-in-progress illuminates the walls of a 140-metre disused tunnel, now part of the Water of Leith Walkway. It weaves together a sequence of the lines and accompanying images from Stevenson's poem 'From a Railway Carriage', with a celebration of local community and history, together with other references to Stevenson's works (including 'Black Spot permanent ink' in the portrait of Stevenson).

This video by Dave Henniker https://youtu.be/wfYx_JjosiU is dated January 2020 and starts with the (happily appropriate) line 'Painted stations whistle by', about halfway through the poem. In another video <https://youtu.be/g6h-qcypAkQ> Xavier Flowers comments enthusiastically on the images and also shows the use of shaped marine plywood boards, some of which have been painted by local primary school children and then attached.

For latest news and the possibility to make a contribution, here is the project website:

<http://colintontunnel.org.uk/index.php>.



Dedication to Lady Jersey in a copy of *A Footnote to History*. The elegant oval slash could be the work of Belle, the artist in the family, but is probably the work of one of the publisher's clerks. Volume for sale by Jonkers Rare Books

https://www.abebooks.com/servlet/BookDetailsPL?bi=536355473&searchurl=an%3DStevenson%26sortby%3D1%26tn%3Dfootnote%2Bt%26history&cm_sp=snippet--srp1--image1



Bernard Deubelbeiss, RLS and Modestine cartoon: RLS: 'Oh Modestine, now it's snow after the rain! Everything's blank and white; time has stopped; a situation conducive to the question: Who are we?' Modestine: 'I can answer that: We're lost!'



'L'Arethuse' board game developed by Franco-Belgian regional promotion associations. Presented February 2020.

A roll and move race game from Antwerp to Pontoise, following the route of Stevenson and Simpson in *An Inland Voyage*. 1000 copies have been produced and will be distributed locally.

'Robert Louis Stevenson: from Scotland to Samoa', Google Arts & Culture, an on-line exhibit researched and put together by Lauren McCombe (Google Arts and Culture Intern, National Library of Scotland), with assistance from James Mitchell, (Rare Books Curator, National Library of Scotland). <https://artsandculture.google.com/exhibit/robert-louis-stevenson-from-scotland-to-samoa/5QLCdCIKLHkfJw>

Social media



Twitter: <https://twitter.com/RLSte> — RLS tweets.

Pinterest: <http://pinterest.com/rismuseum/> — images from the web, maintained by the Silverado RLS Museum at St. Helena, California

Blog: <https://lettersofrobertlouisstevenson.wordpress.com/> — The (illustrated) Letters of Robert Louis Stevenson

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