

RLS Site Newsletter

Recent additions to the RLS site

Year 12

No. ii

16 September 2012

The shadow of a great oak lies abroad upon the ground at noon, perfect, clear, and stable like the earth. But let a man set himself to mark out the boundary with cords and pegs, and were he never so nimble and never so exact, what with the multiplicity of the leaves and the progression of the shadow as it flees before the travelling sun, long ere he has made the circuit the whole figure will have changed. Life may be compared, not to a single tree, but to a great and complicated forest; circumstance is more swiftly changing than a shadow, language much more inexact than the tools of a surveyor; from day to day the trees fall and are renewed; the very essences are fleeting as we look; and the whole world of leaves is swinging
tempest-tossed
among the winds of time.

(‘Lay Morals’)



Mehew Library goes to Edinburgh Napier University: p. 2



RLS in a straw hat: in Hyères in 1884?: p. 12



RLS Day 2012: Edinburgh, Saturday 17 November: p. 21



Studio portrait by James Notman, taken in New York in the period 28-30 September 1887, dedicated to Cummy (Alison Cunningham) (private collection, France)

RLS Site

video: Nigel Planer and Linda Dryden: [Conversations on RLS](#);¹

Planer discusses his play on RLS and Gauguin 'Death of Long Pig'; he considers S's post 1887 work as superior, when he got away from the conditioning influence of London literati.



The library of the late Ernest Meheew has been donated to Edinburgh Napier University (home of the RLS site)

The c. 2000 books will be housed in a special RLS room on the Merchiston campus, which it is planned to make available to researchers in 2013. The Library consists of three main collections: RLS, Oscar Wilde and Bernard Shaw.

Meheew's papers and journals have gone to the NLS, so the whole collection will be available centrally in Edinburgh. More on [EdRLS blog](#).

EdRLS:

THE NEW EDINBURGH EDITION
OF THE COLLECTED WORKS OF
ROBERT LOUIS STEVENSON



The [EdRS blog](#) continues to provide regular news about the edition, news from the editors, problems of MS transcription etc. Readers are invited to enter the debate.

The EdRLS essay editors (Robert-Louis Abrahamson, Richard Dury, Lesley Graham and Alex Thomson) gave [four talks on Stevenson's Essays](#)² at [the Literary 1880s workshop](#) at Edinburgh University on 23 March 2012.

Conferences

[RLS 2013, Sydney](#):³ 'Stevenson, Time and History', University of New South Wales, Sydney, Australia, July 2013. Convenors: Dr Chris Danta and Associate Professor Roslyn Jolly of the School of English, Media and Performing Arts. Proposals (250 words) to r.jolly@unsw.edu.au or c.danta@unsw.edu.au by 1 Dec 2012.

Nineteenth Century Studies Association 2013, Fresno: [‘Loco/Motion’](#),⁴ The RLS Silverado Museum will join the conference with an exhibit and presentation. Papers are invited for a Stevenson panel on the conference theme of ‘Locomotion’ (literally—travel and physical movement in Stevenson’s works—or metaphorically—chronological, ethical, historical, intellectual, psychological, or spiritual ‘motion’). Proposals (250 words) for 20-minute papers with one-page c.v. to Arnold Anthony Schmidt aschmidt@csustan.edu by 30 September 2012. More information on the [NCSA website](#).⁵

MLA 2013, Boston: special session on ‘Scotland as the site of multiple hauntings, past and present’. Ghosts of cultures, sovereignties, and philosophies; specters of queens, poets, and novelists; phantoms of history and futurity. Proposals (500 words) to evan.gottlieb@oregonstate.edu by 15 March 2012.

Les narrateurs fous / Mad narrators, Bordeaux 2012: Université de Bordeaux 3, 18-20 October 2012. Papers will deal with English-language literature, comparative literature and English-language films. More information at [Calenda](#).⁶ Proposals (300 words) in French or English with a brief c.v. to narrateurs-fous@u-bordeaux3.fr by 31 March 2012.

Connotations 2013, Mühlheim: ‘Poetry in Fiction: Poetic Insertions, Allusions, and Rhythms in Narrative Texts’; Wolfsburg conference centre, Mühlheim, Germany, July 28 – August 1 2013. Proposals (c. 200 words) to burkhard.niederhoff@rub.de by 1 Nov 2012.

Recent Studies

Abrahamson, Robert-Louis (2011). “‘Of all men the most clubbable’? RLS at the Savile Club and the *Cornhill Magazine*’. *Journal of Stevenson Studies* 8: 125-42.

A study of the 1870s essayist. RLS is often presented as the ideal member of the Savile Club (from 1874) and of the *Cornhill* group (1874-82), the amusing and charming conversationalist and elegant bohemian rebel. Yet he was not totally at ease among the English, with their ‘tree-like self-sufficiency’, educated in the classics – perhaps connected with a major theme of the essays in the late 70s and early 80s: failure of communication.

‘Virginibus Puerisque’ (1876) is typical of the 1870s essays in its lively conversational style. For S (in ‘Talk and Talkers’, 1882), conversation is a way of sharing company in a game, and we can see his essays in the same light: calling for the reader’s response and the entering into a game. In ‘VP’, the opening Baconian aphorism is challenging; then the voice takes on the relaxed scepticism of Montaigne. The language is part of the game that we respond to: S chooses the not-quite-right word to keep our attention and make *us* recover the meaning.

There is a section of ‘silly jesting’ where he considers the best profession for a husband, then a shift of tone from Lamb to Carlyle, with Biblical imagery and appeals to the emotions. No longer the wildly playful conversationalist, he is the compassionately ironic onlooker. The ‘moral’ is not the final aphorism about marriage but that exemplified in the essay as a whole: in this ‘field of battle’ of life we contend by playing with ideas,

points-of-view and possibilities, travelling hopefully towards a conclusion but unconcerned if we do not arrive.

Ames, Sara (2011). "The Suicide Club": afterlives'. *Journal of Stevenson Studies* 8: 143-65.

S's Club produced derivative tales and attempts to identify 'real' counterparts: a reflection of anxieties about the gentleman in a new consumer culture, the possibility suicide as a business service, and suicide provoked by modern cities. Socio-economic changes and the rise of the entrepreneur were leaving unskilled gentlemen with increasingly unstable status. S's SC members seek an organized and exclusive death – provided however by an entrepreneur.

S's SC appealed to the contemporary imagination: the sensational press started reporting 'real' suicide enterprises (1880s and 90s), and derivative narratives were published in the 1890s.

Beattie, Hilary (2011). 'Stevenson's mirrored images, or games of Hyde and seek'. *Journal of Stevenson Studies* 8: 197-213.

A psychoanalytic reading of the the interaction with the mirror by male protagonists in S's mid-1880s doubles stories. Such encounters reveal the duplicity and multiplicity of the male ego, its narcissistic frailty and fear of confrontation with the female. In 'Markheim', mirrors dramatise the protagonist's shifting emotional states. In JH, the role of the mirror resists easy categorisation; initially an ally, used in the contemplation of his transformed self (reminiscent of masturbation rituals). In 'Olalla' the portrait/mirror leads to threatening gender confusion – more clearly illustrated in 'The Story of a Recluse' fragment, where the cheval-glass revelation is reminiscent of JH.

Calder, Jenni (2011). 'Stevenson and the wilderness: California, *Kidnapped* and *The Master of Ballantrae*'. *Journal of Stevenson Studies* 8: 166-81.

S experienced the wilderness in the mountains near Monterey, at Silverado and on Erraid; in his narratives it is a challenge to adventure, an inhospitable, unforgiving reality, and also a metaphor for psychological wastelands. In *Kidnapped* wild terrain is hostile, a source of horror rather than invitation to adventure. *Ballantrae* ends in a physical, moral and spiritual wasteland, which strips away the disguises of 'civilised' life

Colley, Ann C. (2011). 'Locating home'. *Journal of Stevenson Studies* 8: 234-44.

S repeatedly changed residences but maintained vivid memories of Scotland. In Samoa, Vailima is filled with things from Scotland, yet he immerses himself in local life and running the estate. Home always had a known and unknown part for S, in Samoa he sees 'home' in this foreign dimension (as a metaphor is more striking the more unusual the comparison).

Colley, Ann C. (2012). [Review:] Penny Fielding, ed., *The Edinburgh Companion to Robert Louis Stevenson*. 2010. *Nineteenth Century Literature*, V. 66(5): 555-58.

'By immersing the reader in a fragmentary, transient, and even senseless world that defies the unities of time, place, and action, Stevenson [...] promises [...] no 'revealed symbolic totality' [...]. He "holds out no assurance that [the] parts will add up to make a whole" (p. 26)'. [...] For most of the contributors [...] Stevenson is a writer who composes outside defined traditions, who is diverse and moves restlessly among literary forms. For some he reflects the "disjointed" conditions of modern life (p. 23) [...] Other contributors speak of Stevenson as a writer who is not always reassuring; he offers no closure, only fragmentation and uncertainty.' 'Anyone wanting to reflect upon Stevenson's work should spend time with these essays.'

Graham, Lesley (2011). "'Selfless": the shifting reputation of Alison Cunningham in biographies of Robert Louis Stevenson'. *Journal of Stevenson Studies* 8: 17-30.

Biographers have seen Alison Cunningham as beneficent angel or harmful bigot in her influence on S. Her un-Scottish gesticulations seem to have been passed on to her charge and her dramatic style of reading-aloud was also a clear influence. All agree that she was devoted to her charge, but some biographers see her religious extremism as harmful. Aldington (1957) and Harman (2005) are outright in condemnation. However, all this interpretation is based on what S himself says of his childhood – not necessarily reliable – and with little regard to AC herself.

Hirsch, Gordon (2011). 'Locating RLS in relation to Brander Matthews's and Walter Besant's theories of literary collaboration in the production of popular fiction'. *Journal of Stevenson Studies* 8: 97-107.

In essays by Brander Matthews (1889) and Walter Besant(1892) collaboration is seen as allowing discussion about the plot, enabling the best choices to be made; RLS has a similar idea in a letter of 1894. He read and approved of Matthews' article in 1890, but expresses his dislike (in doggerel verse) of the list of great and minor collaborative writers – apparently anxious at the thought of ending up classed with the latter.

Henville, Letitia (2012). "'The Walter Scott of Tahiti": Robert Louis Stevenson's Ballad Translation." *Literature Compass*. 9.vii (July 2012): 489-501.

Examines the unrestrained license that S used while composing his ballad, 'Song of Rahéro: A Legend of Tahiti', a translation of a traditional Tahitian legend. S attempted to replicate Tahitian rhythms, thus bringing foreign forms and, in transliteration, foreign words, to a traditionally British genre. Moreover, his formal choices – blending the epic into his ballad – helped to make SoR a unique work in S's Pacific oeuvre, as it depicts characters unlike the Tahitians portrayed in texts associated with evolutionary anthropology. S's SoR features confusing transitions and awkward phrasing, but, as Walter Benjamin has argued, even 'bad' translations may adapt 'meaning' well. An understanding of the form and composition of this work can shed new light on Stevenson's conception of the South Pacific. Intriguingly, the paratexts to SoR undermine the politics of the text that they frame: while SoR represents strong Tahitian characters, the preface and annotations position S as one more capable of sophisticated analysis than his sources. (Based on the [abstract](#)⁷ at wiley.com)

Hill, Richard J. (2011). 'Illustrating *Island Nights' Entertainments*: the problem of exotic authenticity'. *Journal of Stevenson Studies* 8: 245-63.

S was always enthusiastic about the illustration of his work, valuing illustrations that depicted key moments of dramatic tension in order to draw the reader into the text. In the South Seas stories he felt that his texts and their illustrations must not only entertain but instruct the reader. Problem: he wanted to undo stereotypes and puncture imperialism discourse, but the illustrators lacked the means to provide authentic landscape or Polynesian physiognomy and dress. S directed them to collections of published photographs., but even photographs presented a stereotyped image: Browne used a photo to create Uma and introduced a conventionalism avoided by the text. However, the INE illustrations introduce a certain authenticity, lacking in the *Ebb-Tide* illustrations.

Jaëck, Nathalie (2011). 'Stevenson's literary utopia'. *Journal of Stevenson Studies* 8: 182-196.

S uses literary genres but experiments with and destabilizes them. Other writers of the time felt the same need to explore new textual ways: Conrad, Doyle, Stoker, Wells. S's settings are ambiguous and mysterious, his metanarrative comments typically confuse genres. His beginnings and endings do not define but open out. JH starts in a regular way but expectations are overturned: there is no steady standpoint of an omniscient narrator. *Ballantrae* is '**an unidentified literary object**', a literary hybrid and the preface further breaks up the text. *Kidnapped* concludes in the middle of nowhere on an improbable threshold, followed by an editor's note which marks the conclusion as arbitrary, a matter of artistic decision. Adventure is located in the text itself, in an area of imminence and the unexpected

Mackenzie, Donald (2011). 'Stevenson after Scott: the case of *Catriona*'. *Journal of Stevenson Studies* 8: 69-96.

Catriona is S's only attempt at a 'Scott novel'; Scott elements: 'Tale of Tod Lapraik'; discussions of Realpolitik; sidelined protagonist learning of events by report; a tangle of justice, law and politics vs the integrity of the protagonist.

'Tod Lapraik': links with Burns, Hogg and Scott, but the latter's 'Wandering Willie's Tale' is centred on history, while TL is an emblematic/metaphysical tale. WW is an also integral part of the novel in themes, while TL is an insert – yet it plays a part in the plot: it leads to the Highland-Lowland clash of Black Andie and Neil and this leads to David's 'casuistry' of duty vs willing self-deception allowing him to escape from Bass Rock. This duplicity and ambivalence is also found in the trial itself and in David's relations with Prestongrange.

At the end of Part I David rejects the monolithic force of history, romance heroics and human duplicity and retreats into a private world (anticipated in two domestic chapters of Part I). Now the testing of the hero shifts to an individual drama of family relations unconnected with historical meaning. S rejects the possibility of 'grand narrative' and the evocation of vast historical significance. (S typically sees history from the side-angle of an oppressed minority by a detached observer keenly aware of the absurdity of the cosmos and human society. He also sees that much cannot be understood: history is a violent muddle and individual motivation often unreadable.)

In 'Humble Remonstrance' he claims romance may be more true to the human condition than realism, but in 'The Coast of Fife', he suggests that romance's memorable 'pictures' and words have no meaning. Such radical skepticism is elsewhere resisted – in *Catriona* for example, making it a major work in the S canon.

Malzahn, Manfred (2011). 'Hells, Havens, Hulls: Literary Reflections of Scottish Cities'. *International Journal of Scottish Literature* 8 (autumn/winter 2011).⁸

Survey of changing images of the city (Edinburgh, Glasgow) in Scottish literature from the eighteenth century to the present day, including in *Kidnapped* and *Edinburgh: Picturesque Notes*.

Miller, David (2011). "“In some shut convent place”": the question of Stevenson's poetry'. *Journal of Stevenson Studies* 8: 214-33.

The question: what value or interest does S's poetry have for literary critics. The answer is that the poems are indeed elusive (refuse to explain themselves, have a predilection for the non-present, the ambiguous), but can be seen as 'posing of the whole question of the limit of language' and seeking refuge in the figural power of poetic language, a quest for a protective 'sensuous simplicity'. We tend to dismiss these poems as naive and deluded, but 'they remain stubbornly present to us as poetry and as *nothing* else'. (A difficult article of philosophical criticism, which I failed to fully understand; the above summarizes a few grasped straws of understanding.)

Miller, David (2011). [Review:] Richard Ambrosini and Richard Dury (eds.). 2009. *European Stevenson*; Penny Fielding, ed., *The Edinburgh Companion to Robert Louis Stevenson*. 2010. *Scottish Literary Review*, 3(2): 233-38.

Critically eclectic volumes where theory is taken for granted rather than 'exposed and foregrounded' (clearly Miller's preferred approach), the first more concerned with 'cultural spaces and geographical sites', the latter more with 'literary history, narrative and genre'. These collections are 'indispensable', yet inevitably leave unresolved 'the material yet irreducible strangeness of Stevenson's literary contribution'.

Nabaskues, Iker (2012). 'Robert Louis Stevenson: ética, narrativa y justicia'. PhD thesis, Faculty of Law, University of the Basque Country in San Sebastian.

The thesis analyzes the thirteen novels of Stevenson from the point of view of the philosophical sense of justice shown in them, and devotes a chapter to the main features of Stevenson's worldview, in particular the 'ethics of the outsider'.

Naugrette, Jean-Pierre (2012). "“L'optique cinématographique”": R.L. Stevenson et G. Greene avec Brecht, lecture de la scène du Prater dans *Le Troisième Homme*'. Jacqueline Nacache et Jean-Loup Bourget. *Cinématismes : littérature au prisme du cinéma*. Bern etc.: Peter Lang. 255-74.

T.S. Eliot (1927) saw the cinema as continuing the tradition of melodramatic novels of Dickens and Wilkie Collins. Brecht (1925) saw the 'cinematographic optic' in nineteenth-century writers before the invention of the cinema. Eisenstein (1944) links Dickens and D.W. Griffith in the technique of montage and parallel narratives. The aim of these writers to capture movement is associated with emotion. In the 1890s we see a convergence of painting, literature and cinema, attempting to seize the moving image.

Brecht praises the scene of sea-saw motion of the ship in *Ballantrae* when Mackellar tries to kill the Master. This cannot be filmed because it contains the inserted story of the Count narrated by the Master – a scene (as Eisenstein says of Pushkin) 'not for the

cinema. But how cinematographic!' And it is the 'cinematographic' element that is clearly adapted by Greene in the scene on the Prater wheel in *The Third Man*: oscillations, revolution, a confrontation and a temptation to push an antagonist overboard.

J.P. Naugrette has also recently published *Exit Vienna* (Cadillon: Le Visage Vert, 2012), a Freudian novel of adventure about Freud, one thread of which takes place in immediately post-war Vienna.

Rankin, Ian (2012). 'Robert Louis Stevenson' (in the 'My Hero' series). *Guardian* 8 June 2012. [Online](#).⁹

Brief article a the series of inspirational figures. Rankin appreciated S's emphasis on the mysterious and dark side of life. He is a 'tantalising' writer, whose prose is both 'vibrant and healing'.

Stevenson, Robert Louis (ed. J.F.M. Russell) (2012). *Complete musical compositions and arrangements*. Evanston : JfmR. 180 pp, 2 CDs.

Stevenson began developing his musical interests in 1886 by learning the piano and later the flageolet. His study of harmony and composition resulted in over 120 arrangements of art songs and folk music, as well as a number of original compositions for voice and for various instruments, including piano, flageolet and clarinet. The songs are settings of his own verse; Air de Diabelli, Come my Little Children, Ditty, My ship and I, Over the Sea to Skye, Spaewife, Stormy Evening, Tempest Tossed, Wandering Willie, and We have Lived and Loved.

Anyone interested in obtaining a copy should contact the author at jfm.russell@music-of-robert-louis-stevenson.org.

Watson, Roderick, "Ginger beer and earthquakes" — Stevenson and the terrors of contingency'. *Journal of Stevenson Studies* 8: 108-24.

A study of the tropes of contingency and absurdity in S, arguing for an important existential element in his thought. Even in 'Æs Triplex' (1878) with S apparently at his most belletrist we find existential aporia. In 'Pulvis et Umbra' (1888) he faces 'the abyss', the horror of materiality, existential nausea, combined with the celebration of meaningless energy. 'Lay Morals' and 'A Humble Remonstrance' present the chaotic complexity of reality. In 'The Merry Men', God is associated with a 'world of blackness where the waters wheel and roar'. Attwater's island may be taken as a model of the savage universe of existential emptiness and for God's relation with his creation. In 'Pan's Pipes' (1878) he says we should embrace 'the charm and terror of things'. The essays have a playful tone, but they also reveal an anxiety about human agency and the ultimate meaning of existence.

Stevenson, Sara (2011). 'Seeing in Time: visual engagement in Stevenson's idea of Edinburgh, considered in the light of paintings and photographs by David Octavius Hill and Robert Adamson'. *Journal of Stevenson Studies* 8: 264-85.

Robert Adamson set up his photographic studio in Edinburgh in 1843 and later took as partner the painter David Octavius Hill. Both A/H and S were intense and engaged

observers of the city of Edinburgh and saw place as connected with time (personal, historical and imaginative); they both produced works that possess a heightened awareness of seeing. S was also interested in active visual perception, writing descriptions with the eyes behaving as optical instruments (telescope, camera) or with the observed landscape seen as panorama or camera obscura images.

Recent editions

Jim Murphy (1993). *Across America on an Emigrant Train*. New York: Houghton Mifflin/Clarion Books

A retelling with quotations of the 'Across the Plains' section of *The Amateur Emigrant* with explanatory background and interpretation, accompanied by period photographs and engravings. The book has won several US children's literature awards and notifications.



Eliana Sabino (tr.), Fernando Sabino (ed.) (1986). *O clube dos suicidas*. Rio de Janeiro: Rocco. ISBN - 8579800072

New edition, Rio de Janeiro: Rocco (Coleção Novelas Imortais).

Fernando Sabino (d. 2004) was a Brazilian writer and journalist; Eliana Sabino is his daughter.

André Laurie (tr.), François Rivière et Emmanuel Roussel (ed.) (2010). Robert Louis Stevenson, *L'île au Trésor et autres récits*. Paris: Robert Laffont/Bouquins

Charles-Noël Martin, Guillaume Villeneuve (tr.), François Rivière et Emmanuel Roussel (ed.) (2012). Robert Louis Stevenson, *Le Prisonnier d'Edimbourg et autres récits*. Paris: Robert Laffont/Bouquins.

Super-economical paperbacks of over 1000 pages each in the 'Bouquins' series.

Sara Antonelli (transl.) (1995). *Il re barbaro. Ritratto di Henry David Thoreau* [Henry David Thoreau]. Roma: Edizioni dell'asino.

In a video presentation (in Italian) on [Rai Educational](#),¹⁰ Antonelli discusses the essay's 'highly intelligent interpretation, if in part mistaken, of Thoreau's thought ... Stevenson manages to grasp some of the important aspects of Thoreau's thought—its radical nature, and his desire for political action'.

Derivative works— Illustrated editions



Julie Morstad (ill.) (2012). *The Swing*. Vancouver, Canada: Simple Read Books. Publication 20 Oct 2012.

Canadian artist/illustrator Julie Morstad has produced this 16-page boardbook, with different children and swings for each line of the poem. [Animated trailer](#).¹¹



Stevenson MS—auction sale

Page of *The Amateur Emigrant* MS found. The page was sold at auction (£2500) by Bonham's of London, 12 June 2012, [Auction 20137. Lot 145](#).¹²•

The page is from 'Across the Plains'; numbered 99, and fills a one-page gap in the MS in the Beinecke. The Editor of the *Newsletter* to date has no information about the purchaser.

Tipped into a first edition of *Across the Plains*, with a note on British Museum paper by Sidney Colvin: "The MSS. inserted at pp. 31 and 40 are portions of the original autograph by R.L.S. in my possession/ Sidney Colvin/ Novr 9/ 1892". The manuscript is one page, folded in four to fit in the book and pasted in at p.41.

The other leaf referred to by Colvin as inserted at p. 31 is no longer present and represents another one-page gap in the MS.

The text of the MS has 'The train toiled over this infinity, like a snail upon a plastered wall; and being the one thing moving, it was wonderful what huge proportions it began to assume in our regard' - the published version does not have the comparison with the snail, probably removed at the proofs stage.

The most significant alteration is a deleted passage: 'The panting of the engine was like a cosmical disturbance, and the smoke, though it was rapidly sucked in, appeared to shadow the world'.

The printed text displays one other difference which the auction catalogue considers may be a case of uncorrected misreading. Where the published version reads, "Even my own body or my own head seemed a great thing in that emptiness"; the manuscript reads 'or my own hand'. (However, 'my own head' could be a change in proofs: it is strange but Stevenson is describing a strange mental state.)

A six-page letter of 1892 about his experiences 'of high psychological interest' was to be sold in Wellington, New Zealand, by [Dunbar Sloane](#)¹³ in May 2012.

The sale item, however, appears, even in the catalogue illustration, to be an early transcription of the letter as published, as the annotations show ('The underlined words are in italics in the book')

Biography—Dramatizations

Alanna Knight (adapted for the stage by John Cairney) (1973), *The Private Life of Robert Louis Stevenson*, Stevenson House, Monterey, California, 19 May 2012, with Keith Decker (RLS) and Laura Akart (Fanny).

The setting is the last day of Stevenson's life and reflects on their time together, with dialogues taken from his published works. The performance marks the wedding anniversary of RLS and Fanny.

Iconography



RLS with straw hat and light-coloured double-breasted jacket (reproduced by kind permission of the Robert Louis Stevenson Silverado Museum).



RLS seems to be wearing the same jacket as in a group studio portrait with his parents, Fanny and Lloyd (and Woggs the dog), taken in Royat, where they had met up in July-August 1883.

Lloyd, 15 in the Royat photo, is clearly older here (which may be well one of his own early experiments in photography and the delayed exposure device). It is warm weather (note the fan); RLS looks rather 'washed-out'. If Lloyd is 16, then it might date from the very end of the Hyères period in May-June 1884 with RLS not very well.

In the Royat photo RLS's jacket is buttoned in the normal fashion for men's clothes. The Silverado photo could be reversed, or RLS has simply draped the double-breasted jacket the other way.

Exhibition

'Writing Britain: Wastelands to Wonderlands', The British Library, 11 May - 25 Sept 2012. Including the [final MS of *Strange Case of Dr Jekyll and Mr Hyde*](#).¹⁴

The exhibition aims to 'explore how the landscapes and places of Britain permeate our great literary works' and also to reveal 'the secrets and stories surrounding the works' creation'.

The Stevenson bound manuscript is open at f. 47, which has deletions such as the following

~~From an early age, however, I became in secret the slave of certain appetites
the iron-hand indurated habit plunged me again into the mire of my vices~~

For more on this, see the EdRLS blog [posting](#).¹⁵

Museums

The Stevenson House State Historical Monument, Monterey, California: new limited opening times.



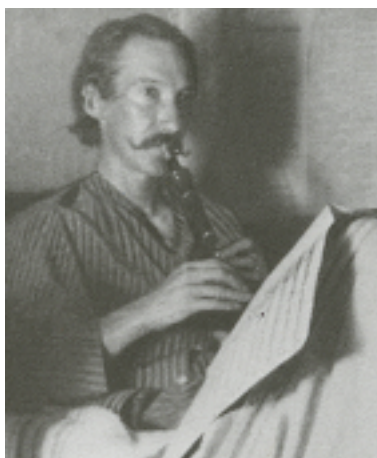
After a period of closure because of State financial difficulties, the volunteers of the RLS Club, Monterey, now manage to open this fascinating museum on Saturdays 1-4 pm throughout the year and the last Sunday of the summer months.

The museum is housed in an adobe house traditionally associated with the place where Stevenson lodged in Monterey.

RLS arrived in Monterey on 30 August 1879 and left for San Francisco just before Christmas of the same year. On 21 October he says, giving the idea that he has just moved, 'I have splendid rooms at the doctor's' (Dr Heinz), and a little later he refers to 'my great airy rooms, with five windows opening on a balcony' (L3: 19, 23). This cannot refer to the 'French House' (now Stevenson House) which has no such features, but it seems he did stay there at some point: in 1903 Jules Simoneau told Charles Warren Stoddard that RLS had occupied 'one small room' in this house (See Lindy Perez, 'Did Stevenson Sleep Here?', *RLS Club Monterey Newsletter* March 2012). The whole question will be discussed and documented in Roger Swearingen's much-awaited biography.

The Robert Louis Stevenson Silverado Museum has started a very lively [Facebook page](#).

Music—Stevenson's music



John Russell's 'Music of Robert Louis Stevenson' site has moved to music-of-robert-louis-stevenson.org¹⁶.

Latest additions are music for 'Tempest Tossed' and 'My Ship and I'.

The site – an impressive achievement – contains an essay on Stevenson and music, indexes of his compositions, charts and databases of the various forms and a bibliography.

For just one example of how Russell has identified musical manuscript and words, see the page for '[Come My Little Children](#)'.¹⁷

John Russell has now published a print version of all his work, entitled *The Complete Musical Compositions and Arrangements of Stevenson*: see 'Recent Studies' above.

In the Footsteps



Iris Heerdegen (2012). *Schottland auf den Spuren von Robert Louis Stevenson*. Stratford-on-Avon: Stratford Books. Available vai amazon and abe.com¹⁸

A travelogue ('Scotland in the footsteps of RLS') by Iris Heerdegen (Ursula Ritzmann) who became fascinated with Scotland and RLS through *Kidnapped* and *Catriona* when she was growing up in East Germany (the DDR) without any hope of ever visiting the places she read about. Then in 1992 came the re-unification of Germany and a magical opening to this previously imaginary world. Since then Ursula Ritzmann has visited Scotland almost every year, investigating the places associated with the stories of RLS. This book is the result.

Gerry Cordon (2012) 'Walking on Mull: crossing the sands to Erraid'. [That's How the Light Gets In](#).¹⁹

A beautiful essay with photographs that gives you a good idea of a visit to the island, in this very interesting blog on art and walking.

[The Stevenson Way](#), an unsignposted long-distance trail and 'wilderness walk', was inaugurated on 5th May 2012 with a series of events in Glencoe.

The Stevenson Way (370 km in length) is promoted by Ian Logan and www.stevensonadventures.org.uk. A new charity has also been formed, called

Stevenson Adventures (www.stevensonadventures.org.uk), whose main aim is to provide outdoor experience for disadvantaged young people and in September they will be running a weekend camp in Glencoe, based on the Way.

References to RLS and his works in works of fiction

Aleister Crowley, *Moonchild* (1929), ch. 10 refers to RLS and Long John Silver.

Characters of the novel are walking through the Forest of Fontainebleau at night and, at dawn, pay due worship to 'the Sun-God, Ra, the Hawk, upon the heights that overlook the hamlet of Barbizon. Thence, like Chanticleer himself, he [Cyril Grey, one of the two stand-ins for Crowley himself] woke the people of the Inn, who, in memory of the days Stevenson had spent with him, honour his ashes by emulating the morality of Long John Silver'.

The allusion probably means that the inn people were apparently friendly but basically dishonest. The Forest of Fontainebleau is described in two essays by RLS: 'Forest Notes' (1876) and 'Fontainebleau: Village Communities of Painters' (1884) as well as in a section of *The Wrecker* (1892).

Derivative works—sequels and prequels

Andrew Motion (2012). *Silver. Return to Treasure Island*. London: Jonathan Cape.

This sequel by former poet-laureate has continued to gain positive and enthusiastic reviews from the *Observer* (24 Mar), *Guardian* (30 Mar) *Montreal Gazette* (11 Aug), *New York Times* (23 Aug) and more nuanced appreciation from the *Telegraph* (5 Apr) and *Independent* (23 March). All praise the prose style and especially the scenes set in the Thames Estuary in the first part of the book.

Motion has said that he deliberately had the young Jim (son of RLS's Jim) educated in a school so that his voice is different from that in the original. However, in an interview in the *Chicago Tribune* (9 Aug), he says that he came across a complete set of Stevenson as he was starting the project and he read through the volumes making notes, and some 'apt quotes' are 'sprinkled through the book'. An additional pleasure for Stevensonians, to see if they can spot these.

M. Elias Keller (2012). *Strange Case of Mr. Bodkin and Father Whitechapel*. ISBN: 978-0-615-67024-9. Available in various formats through the principle on-line bookstores.

'What's intriguing about Jekyll & Hyde is that Stevenson clearly states that the drug itself is neither diabolical nor divine,' Keller says. 'It simply brings forth the repressed side of one's personality: fiend or angel. So I wondered what would happen if a wealthy but conflicted businessman took the potion and became the living, giving saint he's always longed to be?' (from the author's [on-line presentation](#))²⁰

Transforming oneself into a saint clearly has its unexpected side, as is suggested by the fact that this version of the JH story belongs to those that bring in the Ripper murders. Keller explains that first he wrote a kind of mirror-image of JH and then did

research into Victorian London and wrote this more independent version. He has some interesting things to say about JH in [his essay](#)²¹ on the writing of the new novel.

Derivative works—Films

1995 *Ken Russell's Treasure Island / Treasure Island*

Director: Ken Russell

Production: Dreamgrange for Channel 4

Cast: Hetty Baynes (Long Jane Silver), Gregory Hall (Jim), Michael Elphick (Billy Bones)

Screenplay: Ken Russell

63-min TV musical; the pirates are led by Jane Silver (played in the style of Marilyn Monroe). 'Faithful it's not, entertaining, that's hard to say. It's certainly different' ([Ryan K. Johnson](#))²²

2012 *Do No Harm*

Director: Michael Mayer

Production: Universal Television / Traugott Company

Cast: Steven Pasquale (DrJason Cole / Ian Price)

Screenplay: David Schulner

TV series of an updated Jekyll story: 'Dr. Jason Cole... is a highly respected neurosurgeon who has it all... But he also has a deep, dark secret... Every night at the same hour, something inside Jason changes, leaving him almost unrecognizable – seductive, devious, borderline sociopathic. This new man is his dangerous alternate personality who goes by the name of "Ian Price".' For years he's battled Ian, keeping him in check with a powerful experimental sedative. But now his – their – body has developed a resistance to the serum, setting Ian free once again. And to make matters worse, after being suppressed for so long, Ian's hell-bent on taking revenge on his oppressor.' To be broadcast by NBC in the USA in late 2012.

Black Sails, an 8-episode TV series, now being produced by Michael Bay for 2014, is a *Treasure Island* prequel, telling the story of Captain Flint (Toby Stephens) and Silver.

Warner Bros. are planning [a new film](#)²³ of *Treasure Island*, directed by Guy Ritchie, script by Alex Harakis. Ritchie will probably adopt the period-plus-modern style he developed for his Sherlock Holmes films.

Derivative works—Dramatizations

2013 *Treasure Island - A New Musical* (Smock-Vitale-Aquilina)

Type: stage musical

Author: Brett Smock and Carla Vitale (book) and Corinne Aquilina (music, lyrics)

First performance: announced for 8 March 2013, Arkansas Repertory Theatre

Director: Brett Smock

Plot: includes an adult Jim

[[website](#)²⁴]

2012 *Treasure Island... The Panto* (Cassling)

Type: pantomime/spoof comedy with songs

Author: Steve Cassling

First performance: 24-25 Aug 2012, 31 Aug 2012, Big Bear Discovery Center Amphitheater, Fawnskin, CA

Director: Steve Cassling

Cast: Steve Gaghagen (Silver)

2012 *Treasure Island. A Musical Adventure* (Yellen-Freidman-Holt)

Type: stage musical

Author: Sherman Yellen, Gary William Friedman (music) and Will Holt (lyrics)

First performance: 15 Sep - 27 Oct 2012, Theatre Three, Port Jefferson, NY

Director: Jeffrey Sanzel

Cast: Steve McCoy (Silver), Hans Paul Hendrickson (Jim)

[the editor of this Newsletter wonders why no standard stage adaptation of *Treasure Island* has emerged: every production seems written afresh]

2012 *Kidnapped* (Robson)

Type: stage play for three actors

Author: Ed Robson (with Bal Cooke (music) and Imogen Toner (images))

First performance: 12 April 2012, Cumbernauld Theatre, then touring Scotland.

Cast: Scott Hobson (David), Peter Callaghan (Alan), Alan Steele (Ebenezer etc.)

Director: Ed Robson

[[website](#)²⁵; the play includes live and recorded back-projections,]

1985 *Dr Jekyll and Mr Hyde* (Brooke)

Type: radio play

Author: Jill Brooke

First performance: 1985, BBC Radio 4 (in the 'Seventh Dimension' series)

Cast: Michael Aldridge (Jekyll), James Bryce (Hyde), Bernard Hepton (Utterson)

Director: Glyn Dearman

[starts with a narrative by Utterson; 'Eventually Jekyll and Hyde were brought together in

an effective transformation scene, which began with Aldridge speaking more and more feverishly, and finishing his speech with a blood-curdling yell', [radiodramareviews](#)^{26]}

Derivative works—comic books



Ron Goulart (script) and Win Mortimer (art) (1973), 'adapted from the chiller by Robert Louis Stevenson'. *Marvel Comics Supernatural Thrillers: No. 4 Dr. Jekyll and Mr. Hyde*.

The huge, hairy Hyde, bursting out of his clothes, self-affirming and full of destructive energy — instantly appealing to the male adolescent reader no doubt — is clearly influenced by another Marvel Comics character 'The Incredible Hulk' (1963-), himself partly modelled on Hyde. (A similar Hyde is found in Alan Moore's *League of Extraordinary Gentlemen*, 2000, 2003.)

The young, handsome, idealistic doctor Jekyll, the highlighting of the transformation scene (and its fronting to the beginning of the story) and the disturbing emphasis on the hand are all parts of the film and comic book tradition, which itself derives in part from Sullivan's 1887 melodrama.

Other US comic book adaptations are 1943, 1953 (Classics Illustrated); 1976 (Marvel Classics); 1990 (New Classics Illustrated).

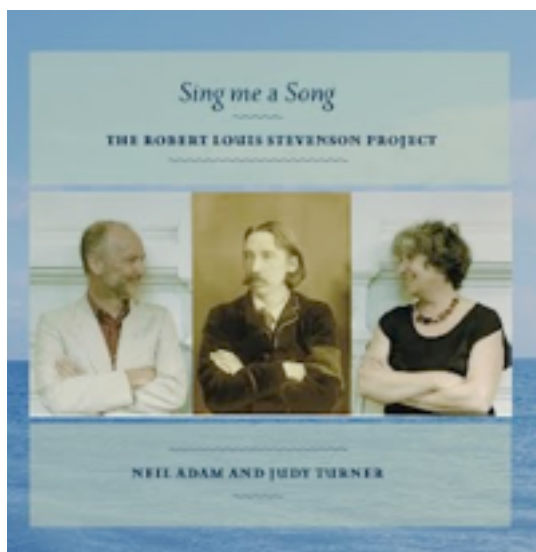
Derivative works—Audio recordings

Markheim, read by Hugh Bonneville, BBC 7, 12 December 2009 and repeats on BBC Radio 7 and BBC Radio 4 Extra.

Andrew C. Fergusson (read by) (2012). 'Thrawn Janet'. [Soundcloud](#).²⁷

A reading with sound effects by writer and poet Andrew Fergusson.

Derivative works—Music



Neil Adam and Judy Turner (2012). *Sing me a Song*. [CD](#)²⁸

Australian folk singers Adam and Turner have set a selection of RLS's poems to music. Performed here with the Melbourne Scottish Fiddlers. [Audio clips](#)²⁹ and a video: ['I will make you brooches'](#)³⁰

The duo perform the songs in concert with linking commentary and readings that trace RLS's life and achievement.

Etc.

In 1893, John Galsworthy, twenty-five years old and not yet a writer, was travelling in the Pacific with a friend and intended to visit RLS on Samoa. This did not prove possible and he and his travelling companion returned home from Auckland aboard the S.S. *Torrens*. First mate of the ship happened to be a certain Joseph Conrad, with the manuscript of his first book, *Almayer's Folly* in his locker. The conversations on the homeward voyage led to a lifelong friendship between the three.

Conversations would almost certainly have touched on RLS; Frances Wilson in a recent book speculates on the influence of Jim Hawkins's refusal to jump to safety on Lord Jim's opposite decision (Frances Wilson, *How to Survive the Titanic, or The Sinking of J Bruce Ismay*, London: Bloomsbury, 2011).

In 1881, Edmund Gosse spent eleven days as a guest of the Stevenson family in Braemar, described in a series of letters to his wife, now in the Symington Collection of the Rutgers University Library and transcribed by Arthur C. Young in 'Edmund Gosse Visits Robert Louis Stevenson', *The Journal of the Rutgers University Library* 20.ii (June 1957): 32-41. Here are some extracts:

This is a most entertaining household. All the persons in it are full of character & force: they use fearful language towards one another quite promiscuously, & no quarrel ensues.

Mr. Stevenson, who is a singularly charming & strange old man ("63, Sir, this year, and, deuce take it, am I to be called 'an old gentleman' by a car driver in the streets of

Aberdeen?"), went for a long walk with me this morning. Louis, you will understand, scarcely gets outside the door in this stormy chilly weather. [...] We all talk incessantly, with peals of laughter & much mutual criticism, in high-pitched voices. (27 Aug)

Louis picks up after his relapses very nicely, but he is sadly weak, incapable of exertion, easily tired, excitable and feeble, but charming to a degree. His father is only a less delightful companion than himself—generally rather silent when Louis is present, but an almost ceaseless talker—or rather conversationalist—when one is alone with him. He & I take constant long walks. I have not had so much excellent sound talk for a long time. Mrs. Louis is very sweet and quiet: I like her very much. The arrangement is undoubtedly a success, and is accepted charmingly by the father & mother. (30 Aug)

Robert Louis is so much better today as to seem quite a new creature. He has been writing—all the time I have been here—a novel of pirates and hidden treasure, of which he reads us chapter after chapter. It is all in the highest degree exciting. He is in first-rate trim intellectually. I shall be quite sad to leave this household, in which there is not one jarring chord. I have not met with so interesting and pleasing a family for years. (3 Sept)

[BBC News Scotland](#)³¹ reports that a copy of the first edition of *Child's Garden of Verses* is to be auctioned after being handed in anonymously to a charity shop in Glasgow: it has a dedication by RLS's mother to her nephew and niece, RLS's cousins.

The book subsequently fetched £500 at the auction sale.

Links

'R.L. Stevenson, Literary Journey' and 'R.L. Stevenson's Edinburgh': two of the Edinburgh stories on the new site of The Central Library, Edinburgh, [Our Town: Edinburgh's Past in Stories and Images](#)³²

Each 'story' has a bout a dozen images with brief captions, chronologically ordered, and as each comes up a line is drawn on the background map with the new location indicated. The site also offers a collection of historic images of Edinburgh and historical maps, as well as links to family history resources and information about the Library.

[The World of Robert Louis Stevenson](#),³³ assembled by the Silverado Robert Louis Stevenson Museum is a 'Pinterest' collection of web-images about RLS, his life and works.

The Swingle Singers (early 1980s). ['Romance'](#)³⁴ ['I Will Make You Brooches'].

Sargent's 'walking' portrait of RLS discussed by Scottish artist/writer Alistair Gentry on his [blog](#),³⁵ suggesting that the strikingly awkward composition might reflect relations between RLS, Fanny and the homosexual Sargent.

'A Pearl Island, Penrhyn' (one of the 'South Seas' letters) in the New York [Sun](#) is available as a pdf.

From the Library of Congress/National Endowment for the Humanities website [Chronicling America - Historic American Newspapers](#).³⁶ This database will no doubt contain other works by RLS, interviews etc. An 'advanced search' for 'Robert Louis Stevenson' as a phrase produces 10 hits 1880-85, 534 hits 1886-90. The great majority of the newspapers, however, are small provincial sheets.

[A Humble Remonstrance](#): a blog by Katie Macdonald and Carter Bradshaw, undergraduates majoring in English at Brigham Young University, a student project from April 2012.

RLS [trivia quiz](#):³⁷ ten questions on Stevenson's life and works. [More questions](#)³⁸ (with answers) for your own quiz.

News

The Edinburgh The City of Literature Trust and Edinburgh City Council have declared that 13 November, RLS's birth date, will be celebrated in various ways as "Robert Louis Stevenson Day".

Activities organized by the City of Literature Trust will take place on the nearest Saturday to the date, this year it will be 17 November.

One of the organizers has admitted 'we are unashamedly populist in our approach for RLS Day' and encouraged people 'to think about fun, hilarious, cheeky RLS related things'. This covers a variety of street and social-network events ([more info](#)).³⁹ There is one more substantial event: '[A Stevenson Evening](#)':⁴⁰ Ian Rankin and Nigel Planer discussing RLS at the City Art Centre, 7-8 pm.

The editor of this Newsletter wishes RLS Day well and hopes that more contributions focussing on celebrating the writer or his works, in a communicative yet informed way, will find a place in the programme in future.

[The Bottle Imp](#),⁴¹ the well-designed 'Scottish Studies ezine' published by the Association for Scottish Literary Studies, will celebrate RLS Day in its own way with a special Stevenson number in November 2012.

Contributions will be from Scott Hames (S's style), Julia Reid ('borders' in the essays), Barry Menikoff (the South Seas tales), Penny Fielding (the new EUP edition), Alisdair Braidwood (later writers influenced by S), David Wingrove ('Olalla') and Richard Dury (S's shifting viewpoint).



Stevenson's Library database

<http://spreadsheets.google.com/pub?key=ppfchUIR5vJFJKjS8rKqIWA&output=html>

Twitter and Flickr



<https://twitter.com/#!/RLSte> for tweets about Robert Louis Stevenson, including news from the editors of the The New Edinburgh Edition of the Collected Works of Robert Louis Stevenson

Flickr: [Robert Louis Stevenson Group Pool](#) — images connected with RLS and his works.

New Members

Douglas Cairns (revontulet38 at gmail dot com) is from Ayrshire but nows live in Richmond upon Thames and teaches Classics in London. He writes 'I was intrigued many years ago when a student friend bought the complete works of RLS in hardback and he said that *Kidnapped* was a book he always read when he was ill, such a rip-roaring story! (He's now a Professor of Scottish Literature.) I have recently been in French Polynesia, attracted to the area in part because of stories such as *The Ebb-Tide* and it was a pleasure to read there books such as *Weir of Hermiston* in such an un-Scottish setting, but exactly the kind of locale (albeit in Samoa) where RLS wrote it.'

Arnold Anthony Schmidt (aschmidt at csustan dot edu) writes 'Though I had read *Jekyll and Hyde* and *Treasure Island* as a boy, I only returned to Stevenson a few years ago after reading the "Pacific Tales" as part of my current project on "Sailors, Empire, and Identity in British Literature During the Long Nineteenth Century". He teaches well, though, and has found a place in classes I've offered on Victorian Lit, the Historical Novel, and the Imperial Romance. I'm currently organizing RLS panels for next year's Nineteenth Century Studies Association conference in Fresno, [see Conferences, above] and plan to spend my summer reading Stevenson's early travel writings in preparation.

Thanks to

Neil Macara Brown, Margaret Curran, Marina Dossena, Kathleen Jackson, John Macfee, Iker Nabaskues, AnaJulia Perrotti-Garcia, Pierre Richard, Marissa Schleicher, Margaret Ward

Richard Dury
RLS Site

www.robert-louis-stevenson.org

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Endnotes: URLs not given in text:

- ¹ <http://www.robert-louis-stevenson.org/multimedia>
- ² <http://edrls.wordpress.com/2012/04/13/talks-by-the-edrls-essay-editors/>
- ³ <http://edrls.wordpress.com/2012/09/14/rls-2013-in-sydney-2/>
- ⁴ <http://www.nineteenthcenturystudiesassociation.org/>
- ⁵ <http://www.nineteenthcenturystudiesassociation.org/>
- ⁶ <http://calenda.revues.org/nouvelle22454.html>
- ⁷ <http://onlinelibrary.wiley.com/doi/10.1111/j.1741-4113.2012.00889.x/abstract>
- ⁸ <http://www.ijsl.stir.ac.uk/issue8/index.htm>
- ⁹ <http://www.guardian.co.uk/books/2012/jun/08/my-hero-robert-stevenson-rankin>
- ¹⁰ <http://www.letteratura.rai.it/articoli/il-re-barbaro-robert-louis-stevenson-racconta-thoureau/14117/default.aspx>
- ¹¹ <http://youtu.be/FUaJhfX1Lk8>
- ¹² <http://www.bonhams.com/auctions/20137/lot/145/>
- ¹³ <http://www.invaluable.com/auction-lot/books-0-s-hbdat8kou8>
- ¹⁴ <http://britishlibrary.typepad.co.uk/english-and-drama/2012/04/i-became-in-secret-the-slave-of-certain-appetites.html>
- ¹⁵ <http://edrls.wordpress.com/2012/04/16/dr-jekyll-ms-at-the-british-library/>
- ¹⁶ music-of-robert-louis-stevenson.org
- ¹⁷ <https://sites.google.com/a/music-of-robert-louis-stevenson.org/come-my-little-children/>
- ¹⁸ <http://www.abebooks.co.uk/servlet/BookDetailsPL?bi=8027094575&searchurl=kn%3Dlris%2BHeerdegen%26sts%3Dt%26x%3D67%26y%3D6>
- ¹⁹ <http://gerryco23.wordpress.com/2012/09/07/walking-on-mull-crossing-the-sands-to-erraid/>
- ²⁰ <http://www.meliaskeller.com/strange-case-of-mr-bodkin--father-whitechapel.html>
- ²¹ <http://www.meliaskeller.com/the-making-of.html>
- ²² <http://www.eskimo.com/~rkj/k.htm>
- ²³ <http://blog.zap2it.com/pop2it/2012/06/guy-ritchie-to-direct-adaptation-of-treasure-island.html>
- ²⁴ <http://www.treasureislandthemusical.com/>
- ²⁵ <http://www.kidnapped.cumbernauldtheatre.co.uk/>
- ²⁶ <http://www.radiodramareviews.com/id1058.html>
- ²⁷ <http://soundcloud.com/andrewcferguson/thrawn-janet-17-08-12>
- ²⁸ <https://sites.google.com/site/itstherobertlouisstevensonshow/>
- ²⁹ <https://sites.google.com/site/itstherobertlouisstevensonshow/rls-on-cd>
- ³⁰ <http://www.youtube.com/watch?v=bUUP1TBKR60>
- ³¹ <http://www.bbc.co.uk/news/uk-scotland-19374815>
- ³² <http://www.ourtownstories.co.uk/map/>
- ³³ <http://pinterest.com/rlsmuseum/the-world-of-robert-louis-stevenson/>

- ³⁴ <http://www.youtube.com/watch?v=XAvveQWwGtE&feature=endscreen>
- ³⁵ <http://adoxoblog.wordpress.com/2012/08/15/robert-louis-stevenson-and-his-wife-dam-queer-as-a-whole/>
- ³⁶ <http://chroniclingamerica.loc.gov/>
- ³⁷ <http://www.funtrivia.com/trivia-quiz/Literature/Robert-Louis-Stevenson-22933.html%5C>
- ³⁸ <http://www.funtrivia.com/en/Literature/Stevenson-Robert-Louis-8964.html>
- ³⁹ <http://www.cityofliterature.com/whats-on.aspx?sec=5&pid=20&item=3084>
- ⁴⁰ <http://www.cityofliterature.com/whats-on.aspx?sec=5&pid=20&item=3084>
- ⁴¹ <http://www.arts.gla.ac.uk/ScotLit/ASLS/SWE/TBI/>