

# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 8

20 January 2008

No. i

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The words were still upon my lips when the door opened and my friend of the gold eyeglass appeared,  
a memorable figure, on the threshold.

In one hand she bore a bedroom candlestick; in the other, with the steadiness of a dragoon, a horse-pistol. She was  
wound about in shawls which did not wholly conceal the candid fabric of her nightdress,  
and surmounted by a nightcap of portentous architecture.

Thus accoutred, she made her entrance; laid down the candle and pistol, as no longer called for;  
looked about the room with a silence more eloquent than oaths; and then, in a thrilling voice –

“To whom have I the pleasure?”  
she said, addressing me with a ghost of a bow.

(*St. Ives*)

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## *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dinamico.unibg.it/rls/RLS2008.htm>

Registration from 1<sup>st</sup> January. Early registration fee €95; standard €120; late €150.

## *Calls for papers*

**MLA 2008, Special Session: ‘Watching the (Scottish) detectives’**, San Francisco 27-30 December 2008.

The Scottish contribution/challenge to the genre of detective stories; development of detective fiction through Scotland’s narratives of criminality and control: Stevenson, Doyle, Buchan, Rankin, Fleming, Irvine Welsh, Louise Welsh, and others.

Proposals (1 p.), with brief curriculum vitae, to Caroline McCracken-Flesher, [cmf@uwyo.edu](mailto:cmf@uwyo.edu) by 1 March.

**Annual Conference of the French Society for Scottish Studies: ‘Old World, New World: Scotland and its Doubles’**, Pau, 10-11 October 2008.

All aspects of the Arts and the cultural heritage of Scotland and their doubles in the fields of literature, visual arts, music, song, dancing during the 19th and 20th centuries (with an emphasis on the links between Scotland and the literary tradition and productions across the Atlantic or over the English and Irish Channels). More information at <http://www.essenglish.org/cfp/conf0804.html>.

Proposals (300 words max.) to [morag.landi@univ-pau.fr](mailto:morag.landi@univ-pau.fr) and [lesley.graham@lv.u-bordeaux2.fr](mailto:lesley.graham@lv.u-bordeaux2.fr) by 29th February.

**MLA 2008, Victorian Division: 'Victorians and the Sea'**, San Francisco 27-30 December 2008.

Session 1, 'Rule Britannia': the sea as a source of wealth and power, vulnerability and isolation, as boundary and gateway to adventure/discovery.

Session 2, 'Sea Crossings': Cross-cultural currents and voyages of thought: national identity, the journeys of tourists and settlers.

Session 3, 'Seasides': a site of escape, disaster, conflict, aesthetic and sensual pleasure, humor, and knowledge.

Proposals (1-2 pp.) to Professor Ann C. Colley, [colleyac@buffalostate.edu](mailto:colleyac@buffalostate.edu) by 15 March.

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## *Reading group*

'Robert Louis Stevenson Reading Group' at <http://groups.yahoo.com/group/ReadingRLS/>. We are reading through the essays in rough order of composition – the January, after an interruption due to momentary pressure of other engagements on the organizers:

21 January: *Virginibus Puerisque* I

28 January: An Apology for Idlers

Recipients of this *Newsletter* are invited to visit the Reading Group home page: they can now view messages without becoming a member (but only members can post messages). Recently discussions have included the meaning and origin of *stifle* in 'there was a frosty stifle in the air' ('A Winter's Walk'); Did Stevenson sing? ('Pierre Jean de Béranger'); What does he mean when he says 'the punch is burnt' ('Forest Notes'); as well as many observations of Stevenson's evolution from his earliest undergraduate pieces through to his book reviews in the *Academy* and the first essays in the *Portfolio* and the *Cornhill Magazine*.

If you select 'Daily Digest' for your messages (rather than 'Individual E-mails') you will only get one email a day.

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## *Recent studies*

**Note:** For those interested, copies of both the *Rivista di Studi Vittoriani* special Stevenson number and of the *Journal of Stevenson Studies* 1-4 will be available at RLS2008 in Bergamo. (The contributions to RSV 20 were listed in the August *Newsletter*; contributions to JSS 4 in November.).

Baker, William. 'The Nineteenth century: The Victorian Period. 2. The Novel'. *Year's Work in English Studies* 84.i (2005): 705; 85.i (2006): 694-5; 86.i (2007): 723-4 [page numbers refer to the main Stevenson section].

Baker's survey for 2003 (published 2005) puts Stevenson in a paragraph with other writers, and includes only: (i) Jason Marc Harris, 'Robert Louis Stevenson: Folklore and Imperialism' (*ELT* 46:iv); and (ii) Katherine Linehan's 'Two Unpublished Letters' (*N&Q* 248:iii). He also says that 'Falesá' is included in

*Fictions of Empire* (ed. Kucich). Elsewhere he mentions Colley's 'Stevenson's Pyjamas' (from 2002). (In contrast, the website bibliography has over 50 items for 2003.)

The survey for 2004 includes (i) William Gray's *Literary Life* biography (focussing on 'his writings and literary development within the various political and cultural contexts of which he was a part') ; (ii) Ann C. Colley's *Robert Louis Stevenson and the Colonial Imagination* (which 'draws on extensive archive material to investigate Stevenson's experiences in the South Seas') ; (iii) Penelope LeFevre-Blake's article (see below in this section); (iv) Roslyn Jolly's edition of Fanny Stevenson's *The Cruise of the Janet Nichol* ; (v) Roslyn Jolly, 'South Sea Gothic: Pierre Loti and Robert Louis Stevenson' (*ELT* 47:i) ; (vi) Guy Davidson, 'Homosexual Relations, Masculine Embodiment, and Imperialism in Stevenson's *The Ebb Tide*' (*ELT* 47:ii) ; (vii) two chapters of Fiona McCulloch's *The Fictional Role of Childhood* (see below in this section) ; (viii) Dury's edition of *Dr. Jekyll and Mr. Hyde* ; (ix) Meheew's long entry on Stevenson in the *Oxford Dictionary of National Biography* (quoting him at the end of the section: 'the critics (following pioneer work by David Daiches and Janet Adam Smith) are beginning to take him seriously again').

The survey for 2005 includes (i) Claire Harman's 'fine biography' ('Stevenson's interests in psychology, genetics, feminism and technology are explored') ; (ii) Barry Menikoff's *Narrating Scotland* (the Scottish novels 'are analysed as political allegories hidden behind narratives—actually criticism of the very British colonizers who read the novels') ; (iii) Martin Danahay's edition of *Dr. Jekyll and Mr. Hyde* ('offers a compelling wealth of biographical, historical and cultural background, especially in its ancillary documents and articles on nineteenth-century psychology – see below in the 'Recent editions' section') ; (iv) Ralph Parfect's 'Robert Louis Stevenson's "The Clockmaker" and "The Scientific Ape": Two Unpublished Fables' (*ELT* 48:iv) ; (v) William Gray's 'A Source for the Trampling Scene in Jekyll and Hyde' (*N&Q* 52:iv); (vi) Andrew Nash's 'Walter Besant's "All sorts and conditions of men" and Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*' (*N&Q* 52:iv).

Graham, Lesley (2007). 'Cummy on the Continent: Alison Cunningham's trip to Europe with the Stevenson family in 1863'. Gilles Leydier (ed). *Scotland and Europe, Scotland in Europe*. Cambridge: Scholar Press.

'Most readers will recognise Cummy as the dedicatee of *A Child's Garden of Verses* – Robert Louis Stevenson's nanny: his second mother, his first wife. In 1863, Alison Cunningham accompanied the Stevenson family on an extended tour of the Continent. This was her first contact with life outside of Scotland and she was, for the most part, decidedly unimpressed. The diary she kept during this period was published in book form much later as *Cummy's Diary* (1926). It has been described by some as 'homely' (Skinner) and dismissed as 'extremely boring' by others (Davies). This article aims to reappraise the diary in the light of more recent work on travel writing, highlighting its documentation of the everyday and examining Alison Cunningham's marginal position as a foreigner in a strange land, an unmarried woman, a servant, a Scot and a healthy person surrounded by invalids.'

Halberstam, Judith (1995). *Skin Shows: Gothic Horror and the Technology of Monsters*. Durham: Duke University Press. Ch. 3 'Gothic Surfaces and Gothic Depths: The Subject of Secrecy in Stevenson and Wilde'. 53-85. Available as a series of reduced jpeg images in the Library section of the excellent Oscholars site ([www.oscholars.com/](http://www.oscholars.com/)) at <http://www.oscholars.com/TO/Appendix/Library/halberstam.htm>

Jekyll's experiments recapitulate the dynamic of restraint and production that Foucault associates with the late-nineteenth century's medicalization of sex; Hyde is a Gothic monster associated with a 'vertiginous excess of meaning'. 'The Gothic text... invites readers into a free zone of interpretative mayhem. The pleasure of monsters lies in their ability to mean and to appear to crystalize meaning and

give form to the meaning of fear. the danger of monsters lies in their tendency to stabilize bias into bodily form and pass monstrosity off as the obverse of the natural and the human.’ (85).

LeFevre-Blake, Penelope (2004). ‘“Ordered South”: The Spatial Sense of the Invalid in Robert Louis Stevenson’s Early Travel Essay’. *Nineteenth-Century Prose* 31.i: 121–32.

Argues that in the essay “Ordered South” Stevenson ‘presents the reader with an example of the spatial and temporal subjectivity of the invalid as he travels by train from an unspecified “north” to an unidentified “south” ‘ (121).

McCulloch, Fiona (2003). ““Playing Double”: Performing Childhood in *Treasure Island*”. *Scottish Studies Review* 4.ii: 66-81. Reprinted in McCulloch 2004.

McCulloch stresses the text’s innovative irony and playfulness: “The “old romance” is re-told in a self-conscious rather than a realist mode’ (68). The hypocrisy of respectable society is shown by Trelawney’s moral indignation followed betrayal of his own motivation (“We’ll have [...] money to eat”) and by Silver’s parodic appeal to ‘dooty’ and his claim to the status of a ‘gentleman of fortune’. Jim’s deception by the stories of Silver also undermines children’s literature by exposing the inequality of author and child reader.

McCulloch, Fiona (2004). *The Fictional Role of Childhood*. Lewiston, Queenston & Lampeter: The Edwin Mellen Press.

Ch. 3 ‘“Playing Double”: Performing Childhood in *Treasure Island*’ (see McCulloch 2003). Ch. 7 ‘“It is but a child of air that lingers in the garden there”: Desiring Innocence in *A Child’s Garden of Verses*’.

Simon, Marilyn (2007). ‘Doubled brothers, divided self: duality and destruction in *The Master of Ballantrae*’. *Journal of Stevenson Studies* 4: 123-150.

In MoB (despite Mackellar’s initial presentation) there is no simple good/evil division of characters: the two brothers are opposed to each other and against themselves. Their (even physical) similarity with each other (and their intimacy with evil) increases towards the end, despite their instance on difference and mutual hatred. For Henry, the journey into the wilderness (like a journey into the unconscious) causes the final release of repressed desires.

Henry only uses Scots after the duel, when later mentioning it and when evoking lost childhood happiness (Soulis in ‘Thrawn Janet’ also slips into Scots in moments of stress), showing Scots as associated states dominated by instinctive reactions.

Mackellar undergoes an interesting evolution: he starts by seeing a clear good/evil distinction and ends by accepting the inexplicable, and by facing his own complex nature (after his attempted murder of the Master) and by facing death itself (in the Master’s final glance), an experience which, in contrast, kills Henry. Both Mackellar, in the end, and the serio-comic ‘Editor’ accept their moral and Scottish complexities.

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## Recent editions

Alastair [Hans-Henning von Voigt (1887-1969)] (translator), Seymour Chwast (illustrator), Burkhard Niederhoff (afterword) (1995). *Dr Jekyll und Mr Hyde*. Frankfurt am Main: Büchergilde Gutenberg.

This edition was noted in last month's *Newsletter*; what follows provides some additional information. The translation dates from 1958, from an anthology of Stevenson's short stories (*Meistererzählungen*, Zürich: Manesse Verlag, also including *Lodging*, *Franchard*, *Olalla*, *Markheim*, *Imp*) and is by Beardsley-style illustrator, writer and dandy Alastair. Unlike most translations it does not change the last sentence to end on a quasi-signature for 'Henry Jekyll'.

The illustrations and book-design are by Seymour Chwast: the book is set in four versions of the same (increasingly bold) font, a small vignette at the beginning of each chapter changes gradually from Jekyll to Hyde, 8 full- and double-page colour illustrations. A most attractive book.

Burkhard Niederhoff's 'Nachwort: Die Metamorphosen eines Puritaners' is a long essay in three parts: Stevenson's formative influences and important life experiences (105-118); an overview and interpretation of his works (119-129); an interpretation of JH (130-139). Noteworthy is the discussion of realism and romance in his works (120-5), the way (argued with convincing reference to the text) that Utterson not only reflects but contrasts with Jekyll (131-3), the interpretation of Hyde (135-7).

Danahay, Martin A. (ed.) (2<sup>nd</sup> edition 2005). *The Strange Case of Dr Jekyll and Mr Hyde*. Peterborough, Ontario: Broadview Press (UK: Turpin Distribution)

15 pp. Introduction; Appendices with related writings by RLS ("A Chapter on Dreams," "Markheim," letters) and reviews; a section on the stage version of JH; documents about degeneration & crime, London in the 1880's; select bibliography; modest amount of footnoting

The 2<sup>nd</sup> edition corrects errors in the first edition and includes a new Appendix on "Victorian Psychology" pp. 192-211 (primarily double brain theory).

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## Iconography

RLS photos wiki at <http://rlsphotos.pbwiki.com/> password: asfromthehouse

Picture History.com has a 'cabinet card photograph', a writing portrait of RLS, by James Notman <http://www.picturehistory.com/product/id/18320> that is clearly the same as the cropped version on the cover of Cooper Square US reprint of Treglown's anthology of essays *The Lantern Bearers* (1999), <http://www.chapters.indigo.ca/books/Lantern-Bearers-and-Other-Essays-Treglown-Stevenson/9780815410126-item.html> that allows us to correctly re-date this to September 1887.

## Iconography - Call for collaboration

The RLS photos wiki was produced thanks mainly to the work of Vianney Boissonnade, a French computer scientist and Stevenson enthusiast. He would now like to add images of scanned photographs

obtained from libraries, starting with an order for eight photographs from the Beinecke. His idea is to share the cost with at least nine other people: these people would receive the eight full-size files (this sharing is permitted by the Library), while a reduced version would be placed in the wiki, with the same dimensions of the images already present.

The initial eight photographs are:

[Box 3, Folder 17] one of RLS 6-7 yrs (with two women, one of whom might be his mother); two of RLS as a young teen, and three of him in his late teenage years (18-21)

[Box 4.1] RLS with the crown princess of Hawaii

[Box 4.77] RLS, Lloyd Osbourne and Count Mombrandt

As can be appreciated, the Library gives insufficient information for identification, so having these images in the wiki will be a service for those searching for images, and supporters would also get 400 dpi images for themselves.

### *How to collaborate:*

Those who wish to collaborate should send a email to Vianney at [viaboi@hotmail.fr](mailto:viaboi@hotmail.fr) to express their interest. This step will permit to estimate the number of prospective sharers. After that, a first answer will be made to give the number of participants and the individual cost, at which point each person can decide to go on or to withdraw. If anyone withdraws the sum will have to be recalculated and another vote will be taken (and so on, we hope not too recursively).

All that the participants have to do is to pay sums via Paypal. They would receive the files by email. Vianney proposes to send .jpeg files quality 100, but if anyone prefers to have the originals .tiff files he could manage to do so via free uploads via lulu.com.

Each photo costs \$15 (VB will bear handling and postage costs himself). With 10 participants the individual cost for a copy of the original eight photos (total \$120) is \$12 (€8.1, i.e. €1 each) . Any subsequent orders are independent (i.e. agreeing to one collaboration involves no commitment to continuing).

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## *Derivative works – Comic books*

David Chauvel (script) & Fred Simon (art) (2007). *L'île au trésor*. Volume 1. Paris: Delcourt (Ex-Libris). 48 pp. 48. €9.80. ISBN 2756005312.

Delcourt's Ex-Libris series (in the tradition of Classics Illustrated) attempts faithful translations of literary classics into 'BD' form. Images: <http://forum.superpouvoir.com/showthread.php?t=7215>, <http://cultureetloisirs.france2.fr/livres/bd/34640120-fr.php>

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## *Derivative works - Stage*

Marc Robin (book and music) & Curt Dale Clark (book), (2008). *Treasure Island: A Musical Adventure*. Directed by Marc Robin, with John Herrera (Silver), Rick Deloge/Dan Scott (Jim), Fulton Theatre, Lancaster, Pennsylvania, March 6-22 2008.

An 'epic musical' (in the spirit of the musical *Les Misérables*) 'about a boy coming of age with the help of a motley crew of pirates and an adventure that tests his spirit and his courage.

<http://articles.lancasteronline.com/local/4/217832>

Jeffrey Hatcher (2008). *Jekyll & Hyde*. Directed by David Ira Goldstein, with R. Hamilton Wright (Jekyll), Ken Ruta - Stephen D'Ambrose - Mark Anderson Phillips - Carrie Paff (Hyde), Anna Bullard (Elizabeth Jelkes). Arizona Theatre Company (Tucson, Arizona), Jan. 12 – Feb. 22; San José Rep, May 10-June 8, 2008

Hyde is played by four actors. There is an older, imperious Hyde. There is a female, sensual Hyde (Carrie Paff). And there is an angry, tortured Hyde (Mark Anderson Phillips), a sort of Caliban figure - twisted and brutish, but not without reason to resent his lot.

'The story is often described as being about good versus evil, but I think it's more about the stifling of parts of one's own personality... The more I thought about it, the more I realized what Jekyll and Hyde is really about. It is about what every guy fears the most - that there is a bigger, stronger guy out there somewhere who can come in and steal your girlfriend.' (Hatcher); 'The idea that everything is either black or white, that you are either for us or against us, is so strong today. This play will remind us that human beings are far more complicated than that' (Goldstein).

<http://www.tucsoncitizen.com/ss/calendar/74292>

Where Stevenson's story foreshadowed Freud, Hatcher uses it to offer a critique of Freudian theory, pointing out that the neat division between conscious and subconscious, or id and ego, doesn't quite capture messy reality. And though Jekyll's "tincture" has always been suggestive of drugs, here the addiction motif is more explicit than metaphorical.

<http://www.azcentral.com/ent/arts/articles/0213jekyll0213.html>

Donald Smith (2008). *Jekyll and Hyde: A Specimen*. Scottish Storytelling Centre, Edinburgh, 1 March 2008.

Irreverent 45-minute dramatization: 'Robert Louis Stevenson straight from the hip. Storytelling with style'.

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## *Derivative works - Films*

*Die Schatzinsel* [*Treasure Island*], dir. Hansjörg Thurn (ProSieben, Germany) (2007), with François Goeske (Jim), Tobias Moretti (Silver), Diane Willems (Sheila/Bobby), Jürgen Vogel (Israel Hands).

TV two-part film: 26 and 27 November 2007. Also on Warner Home Video - DVD

Film site at [http://www.prosieben.de/spielfilm\\_serie/schatzinsel/artikel/45881/](http://www.prosieben.de/spielfilm_serie/schatzinsel/artikel/45881/). The critics raise an amused eyebrow (especially at Flint's daughter Sheila disguised as cabin boy Bobby) and remember with nostalgia the German 4-part TV version of 1966 (<http://www.spiegel.de/kultur/gesellschaft/0,1518,519654,00.html> . <http://www.sueddeutsche.de/ra4m1/kultur/artikel/85/144756/>).

*Schatzinsel Spezial - Die wahre Geschichte* (broadcast 26 November 2007) – a documentary (accompanying the above TV broadcast) about the 'real' *Treasure Island*. This is based on *Reisen im Licht der Sterne* (2005) in which Alex Capus suggests that Stevenson was inspired to write *Treasure Island* by the story of the



pirated church-treasure of Lima, buried on Cocos Island. Capus further suggests that the treasure was actually buried on another Cocos Island not far from Samoa, that Stevenson found this out, and (possibly) found the treasure there himself...

*Isola del Tesoro* [*Treasure Island*], dir. Anton Giulio Majano (RAI, Italy) (1959), with Ivo Garrani (LJS), Alvaro Piccardi (Jim), Arnaldo Foà (Smollet); screenplay by Paolo Levi. Warner Home Video – DVD, Nov. 2007

Famous b&w serial (*sceneggiato*) from the days of one-channel national TV, mostly shot in studio (with a few tropical-island forays into the Roman *Campagna*) with a professorial-satanic Silver and a memorable theme tune ‘Quindici uomini’ ([http://www.radio.rai.it/radioscigno/news.cfm?Q\\_EV\\_ID=73447&Q\\_TIP\\_ID=439](http://www.radio.rai.it/radioscigno/news.cfm?Q_EV_ID=73447&Q_TIP_ID=439), then link at the bottom of the page), which any Italian over the age of 55 will be able to sing for you.

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## *Derivative works – Audio recordings*

John le Carré (reader) (2007). *Treasure Island* (abridged by Katrin Williams). BBC Radio 4, 31<sup>st</sup> Dec. 2007-5<sup>th</sup> Jan. 2008 at 15.30: five 15-min. readings.

Unfortunately, this praised reading was only available on the BBC site for seven days after it was broadcast.

*Treasure Island* by Robert Louis Stevenson, narrated by Alfred Molina (2007). New York: Random House/Listening Library. 9780739350461. \$29.95. 6 CDs.

Earphones Award (*Audio File*), Odyssey Honor award (American Library Association)

*Treasure Island* by Robert Louis Stevenson, read by Michael Prichard (2002). San Clemente, CA: Tantor Media. 144010078X. \$39.00.

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## *Links*

US Publisher Kaplan has a classroom edition of *Dr Jekyll and Mr Hyde* with web-based teachers notes at [http://www.kaplanpublishing.com/pdf\\_files/publishing/curriculum-guides/Jekyll\\_&\\_Hyde\\_Activities\\_&\\_Teachers\\_Guide.pdf?jsessionid=KTBLESTTVFIYNLA3AQJXBNFMDUCBE2HC](http://www.kaplanpublishing.com/pdf_files/publishing/curriculum-guides/Jekyll_&_Hyde_Activities_&_Teachers_Guide.pdf?jsessionid=KTBLESTTVFIYNLA3AQJXBNFMDUCBE2HC) - vocabulary work on antonyms and a writing exercise in updating the setting and the language of a scene.

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## *News*



In February 2007, 250 copies of *Kidnapped* were left around Edinburgh as part of the “One Book - One Edinburgh” campaign (one of them in the Hawes Inn, South Queensferry). People who find the books are encouraged to register with the BookCrossing website, so that they can be tracked. So far, copies have turned up and have been registered in Calcutta, Barcelona, Stockholm and Frankfurt as well as various parts of the UK.

For the 2008 edition of “One Book - One Edinburgh”, another Stevenson title has been chosen, *Dr Jekyll and Mr Hyde*. Ten days of events and distribution of various versions of the text will start on 21st February with an emphasis on Edinburgh connections (“The Jekyll and Hyde City”) and the launching of a new graphic novel version; Ian Rankin at the Central Library on 22<sup>nd</sup>, an academic debate organized by Linda Dryden on 28<sup>th</sup>, walking tours, and other discussions, readings and performances. Programme of public events (there are schools and outreach events too): <http://www.cityofliterature.com/ecol.aspx?sec=6&pid=220>.

The editions being produced are (i) the City of Literature Trust edition, Introduction by Ian Rankin, pencil sketches deriving from the graphic novel, (ii) Alan Grant/Cam Kennedy graphic novel/comic-book version in four language versions: close to the original, Scots, Gaelic and simplified English.

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### *Answer to call for help*

Q: Stevenson ends his dedication of *Ballantrae* with: ‘Well, I am for the sea once more; no doubt Sir Percy also. Let us make the signal B. R. D.’ Can any yachting readers of the *Newsletter* explain the nautical signal B.R.D.?

A: I wrote to the Royal Yacht Squadron at Cowes about this and received the following reply from Maldwin Drummond, their Honorary Historian: ‘Stevenson... was probably referring to the international code of signals which was first published in 1857, revised in 1887 and again in 1931. I only have the 1932 edition, reprinted in 1956. In this edition BRD refers to a “straw bag”. This may make sense to you!’

Feeling (with Bracknellian incredulity) that Stevenson would not end his Dedication by mentioning, out of the blue, a straw bag... I was relieved to receive messages from superior Googlers Wally Allan and Elaine Greig, who both found the answer in the same document. The former writes: ‘An article in the archives of the *New York Times* of June 4, 1894 reports the departure of the steam yacht *Atalanta*, bound for Glasgow, and tells us that the shore signal to the yacht was ‘Q.S.D.’, meaning ‘success’ [the yacht was leaving for a race]. In reply *Atalanta* hoisted the flags ‘B.R.D.’, which simply means ‘Goodbye’ and sounds appropriate for the context of use in the Preface.’ The web-page can be found at

[http://query.nytimes.com/mem/archive-free/pdf?\\_r=1&res=9806EED81031E033A25757C0A9609C94659ED7CF&oref=slogin](http://query.nytimes.com/mem/archive-free/pdf?_r=1&res=9806EED81031E033A25757C0A9609C94659ED7CF&oref=slogin)

### *Calls for help*

1) Burkhard Niederhoff writes: ‘I have been approached by Anselm Gerhard, a musicologist, who is editing an edition of letters by the composer Ferruccio Busoni. In a letter from 1920 Busoni writes: “Ich las einmal im R. L. Stevenson dass eine bedeutende Erzählung so geartet sein soll, dass schon die Nennung ihres

Titels bewirkt, dass eine besondere Situation aus dem Buche sofort in's Gedächtnis zurück springt.” (“Somewhere in Stevenson I read that a great tale should be fashioned in such a manner that a mere mention of the title will make a special situation from the book leap back into one’s memory.”) Did Stevenson really write this? And where? Any answers may be sent direct to [burkhard.niederhoff@rub.de](mailto:burkhard.niederhoff@rub.de) (with a copy to [richard.dury@unibg.it](mailto:richard.dury@unibg.it) so it can be published in the next N/L).

2) The Berg Collection of the New York Public Library has an image it says is removed from vol 1 of the Edinburgh Edition showing ‘Robert L. Stevenson’ a few months old in a pram with a woman behind. <http://digitalgallery.nypl.org/nypldigital/dgkeysearchdetail.cfm?trg=1&strucID=301600&imageID=484057&word=stevenson%20robert%20ouis&s=1&notword=&d=&c=&f=&lWord=&lField=&sScope=&sLevel=&sLabel=&total=24&num=0&imgs=12&pNum=&pos=1> The houses do not look like Edinburgh, however. Is this taken from vol. 1 of the Edinburgh Edition (I didn’t think it contained photographs)? Is it perhaps another R.L. Stevenson?

2) The same collection contains a photo of ‘Robert Louis Stevenson and Francis Bret Harte in group’ <http://digitalgallery.nypl.org/nypldigital/dgkeysearchdetail.cfm?trg=1&strucID=301676&imageID=484066&word=stevenson%20robert%20ouis&s=1&notword=&d=&c=&f=&lWord=&lField=&sScope=&sLevel=&sLabel=&total=24&num=0&imgs=12&pNum=&pos=10#> (click on the picture for an enlargement). Since Bret Harte lived in Europe from 1878 it seems unlikely that they met on the ship shown in the photograph. Any thoughts on this?

3) The Mary Evans Picture Library ([www.maryevans.com](http://www.maryevans.com)) has the following portrait of RLS by Kerry of Sydney in an engraving by Swan Electric. RLS stayed in Sydney 13 Feb – 11 April 1890; 7 Aug – 4 September 1890; 28 Feb – 20 March 1893. Maybe this was taken in 1890 as there are several sets of other studio portraits from 1893. Does anyone have any other information?



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## *New members*

Charles Castanier ([charles.castanier@wanadoo.fr](mailto:charles.castanier@wanadoo.fr)), after thirty years in the shipping business in America and Africa, has retired to his native country of Lozère in central France where he is chairman of the Langogne local heritage association ‘les amis du patrimoine’. At the moment he is organizing a local conference on Stevenson for May 2008. His interest in Stevenson starts from local connections, and he writes ‘I am literally enthralled by his whole work, including his letters and his short texts and by his personality, and by the life and personality of his wife Fanny too’.

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*Thanks to*

Wally Allan, Vianney Boissonnade, Marina Dossena, Maldwin Drummond, Elaine Greig, Antonio J. Iriarte, John McFie, Ursula Ritzmann, Sara Rizzo, Margaret Ward

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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10 March 2008

No. ii

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The canoe was like a leaf in the current.

It took it up and shook it, and carried it masterfully away, like a Centaur carrying off a nymph.

To keep some command on our direction required hard and diligent plying of the paddle.

The river was in such a hurry for the sea!

Every drop of water ran in a panic, like as many people in a frightened crowd. But what crowd was ever so numerous, or so single-minded? All the objects of sight went by at a dance measure; the eyesight raced with the racing river; the exigencies of every moment kept the pegs screwed so tight, that our being quivered like a well-tuned instrument; and the blood shook off its lethargy, and trotted through all the highways and byways of the veins and arteries, and in and out of the heart, as if circulation were but a holiday journey, and not the daily moil of three-score years and ten. The reeds might nod their heads in warning, and with tremulous gestures tell how the river was as cruel as it was strong and cold, and how death lurked in the eddy underneath the willows. But the reeds had to stand where they were; and those who stand still are always timid advisers.

As for us, we could have shouted aloud.

If this lively and beautiful river were, indeed, a thing of death's contrivance, the old ashen rogue had famously outwitted himself with us. I was living three to the minute. I was scoring points against him every stroke of my paddle, every turn of the stream. I have rarely had better profit of my life.

*(An Inland Voyage)*

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## *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dinamico.unibg.it/rls/RLS2008.htm>

Registration from 1<sup>st</sup> January. Standard registration fee €120; late €150.

The Accommodation page contains some new information about hotels and Milan stopover. The programme of papers should be available in a few days.

Anyone choosing Alitalia for flights to/from Malpensa should check latest flight information as the company has decided to reduce flights to that airport.

## *Call for papers*

**MLA 2008, Diasporic Scotlands**, San Francisco 27-30 December 2008.

15-20 minutes papers are invited on the topic of diasporic writing within and beyond Scotland. Exile, migration, hybridity, cosmopolitan and transnational identities. All periods considered. Abstracts with vitae by March 1, 2008 to [fwilson@fordham.edu](mailto:fwilson@fordham.edu).

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## *Reading group*

‘Robert Louis Stevenson Reading Group’ at <http://groups.yahoo.com/group/ReadingRLS/>.

March 17<sup>th</sup>: ‘In the Latin Quarter’ (texts in the ‘Files’ section of the site)

March 31<sup>st</sup>: ‘The English Admirals’

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## *Database projects*

Volunteers are needed for two new projects.

### 1) Stevenson’s Reading Database

If you are interested in contributing to a database of Stevenson’s reading by going through a section of the Yale letters, please send an email message to Dr Rosalind Crone ([R.H.Crone@open.ac.uk](mailto:R.H.Crone@open.ac.uk)) and Dr Katie Halsey ([Katie.Halsey@sas.ac.uk](mailto:Katie.Halsey@sas.ac.uk)). Volunteers will be involved in transcribing references to actual reading by Stevenson on the Open University ‘Reading Experience database’ (<http://www.open.ac.uk/Arts/RED/>).

A second and complementary site has been set to collect ‘presumed reading’: quotations and allusions contained in the essays and letters (which RED doesn’t handle) – only quotations from texts named by Stevenson or identified by the editor, no need to go searching for sources of quotations. Information on this second database will be sent to RED volunteers so they can, if they like, additionally place references to quotations here as they read through the letters. However, RED volunteers can just log actual reading references on RED – no obligation to take on this second task..

If, on the other hand, anyone would like to just read through a section of the Letters not for attestations of reading experiences but just to log quotations etc. on the second database, please get in touch directly with me ([richard.dury@unibg.it](mailto:richard.dury@unibg.it)).

When finished the two databases will be merged and put on the Stevenson site as an resource open to everybody.

### 2) Stevenson’s Library Database.

A group of us would like to create a table listing books from Stevenson’s library by examining library catalogues, auction catalogues and references in the letters to ordering or receiving books.

A Google Spreadsheet has been set up as a database. Get in touch with me ([richard.dury@unibg.it](mailto:richard.dury@unibg.it)) if you'd like to collaborate and if you have access to catalogues or want to log books ordered and received as recorded in the letters (perhaps best handled by those also working through the letters for the Reading Database). I'll then send you an invitation to view the spreadsheet.

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## Recent studies

Ambrosini, Richard (2007). 'Stevenson's self-portrait as a popular author in the Scribner's essays and *The Wrong Box*'. *Journal of Stevenson Studies* 4: 151-167.

In six of the twelve Scribner's essays of 1888 Stevenson shows concern about becoming a popular author in the literary market. Immediately afterwards, he starts collaboration on WB in which he uses self-parody to respond to critics back home that he had endangered his status as an upper-class writer and to deal with his own unease at his new success. (The same defence mechanism can be seen in *The Wrecker*, where one story line is a parody of his own life: the failed artist's descent from bohemianism to exploitation of himself a 'gentleman artist' in San Francisco before ending on an atoll lost in the Pacific.)

In the savage and a-moral world of WB the main characters are identified by their frivolous reading of popular authors. Where the preface to *An Inland Voyage* had ironically apologized for making no complaint about the meaningless universe, in WB this meaninglessness takes on sinister tones and marks the beginning of Stevenson's darker view of human life as seen in 'Pulvis et Umbra', *Ballantrae*, *The Wrecker* and *The Ebb-Tide*.

Arata, Stephen (2007). 'Stevenson's Careful Observances'. *Romanticism and Victorianism on the Net* [www.ron.umontreal.ca/](http://www.ron.umontreal.ca/) 47 (August 2007): [www.erudit.org/revue/ravon/2007/v/n47/016704ar.html](http://www.erudit.org/revue/ravon/2007/v/n47/016704ar.html).

Abstract: 'In his own time, Robert Louis Stevenson was admired as a careful technician of language, a stylist to be put in the company of de Quincey or Pater. In our time, he is known primarily as the author of potboiling plot-driven Gothic tales and adventure yarns. Stevenson himself saw no contradiction in pursuing what Lionel Johnson called his "stylistic nicety and exactitude" in fiction aimed at the mass market, but critics both then and now have largely sidestepped the question of how to reconcile these twin allegiances. In this essay I read *The Wrecker* (1892), arguably the most densely plotted of Stevenson's novels, as an extended meditation on the historicity of words. The novel continually calls attention to the "refractive" quality of certain keywords around which the story is structured. At the same time, *The Wrecker* is concerned with the dynamics of narrativity. It is concerned not just with the procedures by which fictional events are translated into intelligible story, but also with the many ways in which narratives are generated through collaboration: between writers and the literary traditions they work in, between writers and words in their historicity, between writers and their readers—real, imagined, and unforeseen.'

A word of central importance in *The Wrecker* is *observe*, three meanings of which—'notice', 'comment' and 'follow a rule'—correspond to three approaches of Stevenson to writing: (i) as word-painting, (ii) as conversation, and (iii) as play of generic manipulation.

(i) Scenes are explicitly called 'pictures', stored in a 'mental gallery', searching for a solution is 'ciphering with pictures' and trying to make a narrative is searching for a 'credible arrangement' of them. Yet narrative remains elusive and much is inexplicable. 'Tableaux' are often used (as elsewhere in Stevenson) to sum up the essence of a situation (stabbing at seagulls) or encourage narrative speculation (the telephone falling from the shocked ear). (ii) For Stevenson, literary texts, like conversation, require collaboration and like conversation the narrative line is full of breaks, departures on a tangent and lost lines, allowing the reader to assemble and reassemble *The Wrecker* into different configurations. (iii)

Genre is also foregrounded, explicitly referred to, shifted in order to shape experience, encouraging us to see how we interpret events through generic filters and expectations. Stevenson creates texts open to many readings; he is interested in pattern, not finish, in narrating, not closure.

Borges, Jorge Luis (ed. Martín Arias y Martín Hadis) (2000). *Borges profesor. Curso de Literatura Inglesa de la Universidad de Buenos Aires*. Buenos Aires: Emecé.

(transl. Michel Lafon) *Cours de littérature anglaise* (2006). Paris: Seuil.

(transl. Irene Buonafalce & Glaucio Felici) (2006). *Jorge Luis Borges: La biblioteca inglese, lezioni sulla letteratura*. Einaudi (Saggi 876). Ch. 24-5, pp. 305-21. (Apparently not yet translated into English.)

Borges taught at Buenos Aires University from 1955 to 1970. In 1966 his students recorded and then transcribed his course of English literature, in which, he admits, his aim was not to teach literature, but the love of literature: 'Yo he enseñado, no literatura inglesa, sino el amor a esa literatura. O mejor dicho, ya que la literatura es virtualmente infinita, el amor a ciertos libros, a ciertas páginas, quizá de ciertos versos'. Here is a review kindly supplied by Sara Rizzo of the Stevenson chapters in the Italian edition:

This book is a cycle of 25 lessons on English literature that Jorge Luis Borges gave in 1966 at the University of Buenos Aires; the last two are on Stevenson.

In lesson 24 he summarizes RLS's life and works (ranging among all genres Stevenson experimented with and citing masterpieces as well lesser known pieces of writing like 'On a New Form of Intermittent Light and Lighthouses'). There are some inaccuracies that make this more a pleasant talk with a lover of literature than an academic analysis. At the same time Borges manages to express clear-sighted understanding of RLS: 'people [he says] think about Stevenson as the author of *Treasure Island* and that's the reason they undervalue him as a writer, forgetting that Stevenson was... one of the masters of English prose'; and 'during his university years he mixed with thieves and prostitutes' though at the same time Edinburgh was also 'a basically Puritan city, one of the capitals of Calvinism'.

In the last lesson Borges returns to *The New Arabian Nights*, focusing on 'The Suicide Club' and 'The Rajah's Diamond', and then introduces a new subject: the non-unitary personality and how it fascinated Stevenson. Borges shows how many times this subject reappears in Stevenson's works, exploring *Deacon Brodie or The Double Life*, 'Markheim', *The Strange Case of Dr Jekyll and Mr Hyde*. For the latter Borges makes a digression on film adaptations and explains how *he* would have made one (with two actors for Jekyll and Hyde—who would be given new names—and how he would portray Hyde's pleasure as just gratuitous cruelty). Borges also compares the end of JH and with that of *The Picture of Dorian Gray* one and concludes by recalling Stevenson's most famous poem. 'Requiem'.

Brown, Neil Macara (1994-6): a series of articles on Stevenson's library and his reading in *Scottish Book Collector*.

'Ex Libris RLS: Much Travelled Books'. *Scottish Book Collector* 4.vii (1994): 5-8.

'Le Ona's Library'. *Scottish Book Collector* 4.viii (1994): 5-8.

'A Wreck of Books'. *Scottish Book Collector* 4.x (1995): 7-9.

'Picking over the Bohns: Stevenson's Vailima Library'. *Scottish Book Collector* 5.i: (1995), 19-21.

'Stevenson's Scottish Books'. *Scottish Book Collector* 5.iii (1996): 15-18.

'RLS Bibliopest'. *Scottish Book Collector* 5.vi (1996): 27-30.

'RLS, Frail Warrior'. *Scottish Book Collector* 5.vii (1996/7): 25-9.

'The French Collection'. *Scottish Book Collector* 5.ix (1997): 22-5.



Harris, Jason Marc (2008). *Folklore and the Fantastic in Nineteenth-Century British Fiction*. Aldershot: Ashgate. 248 pp. 978-0-7546-5766-8. \$99.95

‘Introduction: Victorian literary fairy tales: their folklore and function’. Ch. 5: ‘Robert Louis Stevenson: folklore and imperialism’ – this is similar to the article with the same title published in *English Literature in Transition* 46 (2003), for which I have the following notes: “‘The Beach of Falesá’ and ‘The Isle of Voices,’” underscore the unstable power dynamics of British imperialism operating between the “natives” and the Europeans. Further undercutting assumptions of British authority, *The Master of Ballantrae* displays the conflictual cultural core of the British Empire--divided between the familiar rationalism of England and the exotic supernaturalism of not only India, but Scotland as well. These texts disclose cross-cultural tendencies toward so-called superstition and thereby erode the orderly pretensions of British rule by denying its supposed civilized solidarity’.

Hirsch, Gordon (2007). ‘The fiction of Lloyd Osbourne: was this “American gentleman” Stevenson’s literary heir?’ *Journal of Stevenson Studies* 4: 52-72.

After Stevenson’s death, Osbourne published thirteen volumes of fiction, including four collections of short stories. Some of his work is embarrassing to read today, such as the numerous stories of a rich heiress pursued and won by a hardworking young American man, many of them unpleasantly snobbish and revealing traces of racism. The mystery/adventure novels with elements of comic absurdity (*The Adventurer*, 1907, and *Peril*, 1929) are more interesting, reminiscent in ways of *The New Arabian Nights*, *The Wrong Box* and *The Wrecker*.

It was, however, in the short fiction set in the South Seas (*The Queen against Billy*, 1900, and *Wild Justice*, 1906) that Osbourne has most affinities with Stevenson. The stories can be grouped in four categories: (i) those about relationships between Euro-American men and native women, (ii) those about exploitative and lawless non-native incomers, (iii) stories with native narrators and their reactions to imperialist intrusion, (iv) stories of moral complexity in situations of multicultural contact. The best of these reflect Stevenson’s influence and ‘represent an achievement comparable to the Stevenson-Osbourne collaborations’.

Hotaling, Mary B. (2007). ‘Trudeau, tuberculosis and Saranac Lake’. *Journal of Stevenson Studies* 4: 4-19.

Saranac lake in 1887 and the life and works of Dr Trudeau, who founded the tuberculosis sanatorium around which the town of Saranac Lake developed. The work in his laboratory (which Stevenson visited) also contributed to the new approach to the disease, understood as caused by a bacillus and so perhaps potentially curable by direct medical intervention.

Jolly, Roslyn (2007). ‘Women’s Trading in Fanny Stevenson’s *The Cruise of the “Janet Nichol”*’. In Leigh Dale and Helen Gilbert (eds.). *Economies of Representation, 1790-2000: Colonialism and Commerce*. Aldershot: Ashgate. 143-55.

A comparative study of the pragmatics of interaction in four trading encounters on South Sea islands involving Fanny Stevenson and the rhetoric of her narratives of them in *Janet Nichol*. Two involve failed communication, at Marakai (Gilbert Islands) and Penrhyn (Cook Islands), where Fanny observes apparent greed, uncivilized behaviour, suspicion and irrational hostility – which she does not try to relate

to the inhabitants' experience of being cheated by white traders, their incomprehension of money-based interactions and their fear and undying resentment of the depredations of duplicitous slave-traders.

Two later encounters are more successful, at Natau and Nanoma (Ellice Islands): here Fanny interacted on board ship and with women in undefined trading/gift-giving transactions involving mutual respect. She has also now learnt to understand the fears and lack of trust of the natives. In depicting the native women 'taking possession' of her and treating her as a pet she inverts roles assigned by typical imperial narratives. At the same time, her narrative ensures her an ultimate controlling power to interpret and judge.

Manning, John (2004). *The Emblem*. London: Reaktion Books.

From the publisher's presentation: 'The emblem, an image accompanied by a motto and a verse or short prose passage, is... one of the most fascinating, and enduring, art forms in Western culture. John Manning's book charts the rise and evolution of the emblem from its earliest manifestations to its emergence as a genre in its own right in the sixteenth century, and then through its various reinventions to the present day... writers and artists from Robert Louis Stevenson to Ian Hamilton Finlay have used emblems in new and subversive ways.'

Stevenson, Robert Benjamin, III (2007). 'Stevenson's dentist : an unsung hero'. *Journal of Stevenson Studies* 4: 43-51.

Stevenson had his teeth extracted and replaced by false teeth in Oakland in 1880, following the promise from his father of £250 annually. The dentist chosen was probably the most prominent in Oakland, Dr Russell H. Cool. The ordeal of extraction is reconstructed and the skill of the dentist praised.

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### *Recent editions and translations*

Jason Marc Harris (Introduction) (2006). *The Master of Ballantrae*. New York: Barnes & Noble (The Barnes & Noble Library of Essential Reading).

Tim Middleton (Introduction and Notes) (1999). *Dr Jekyll and Mr Hyde with The Merry Men & Other Tales and Fables*. Ware, Herts.: Wordsworth Classics. £1.99. 9781853260612.

A Reissue of the 1993 selection with an Introduction and notes. Apart from the two works named in the title, the volume contains 'Markheim', 'Thrawn Janet', 'Olalla' and 'The Treasure of Franchard'.

Antonio Pascale (intro.), Claudia Verardi (transl.) (2008). *Con due libri nella tasca*. [Two books in my pocket]. Santa Maria Capua Vetere (Italy): Spartaco. 88 pp. 8887583838

Translations of: 'A College Magazine' (from which the title is taken, only translated once before in Italian, in 1947), 'Books which Have Influenced Me', 'A Gossip on Romance' and 'A Gossip on a Novel of Dumas'.

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## *Iconography*

RLS photos wiki at <http://rlsphotos.pbwiki.com/> password: asfromthehouse

Eight interesting photos that Vianney Boissonnade has acquired from the Beinecke Library are now in the wiki for consultation— where they are in the following entries: 1863: 1; 1865?: 1; 1868: 1; 1872: 1; 1872?: 2; 1889:11; 1894: 2(ii). You can also see them on the Beinecke Library website.

Another interesting photo added to the wiki is '1888?: X' from the Saranac Museum.

Any help in dating the photos of uncertain years would be most appreciated. The photo listed as '1865: 3' doesn't look as old as the other two photos listed as 1865. Any opinions would be welcomed – they can also be placed directly on the wiki. (See also 'Call for help' below.)

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## *Derivative works – Film*

Sara Rizzo (2008). *Handle Carefully*. Short video film. <http://it.youtube.com/watch?v=Luif4NHjHj0>

A short cinematic version of the last chapter in JH narrated by Dr Jekyll, a part of Stevenson's text not usually followed closely in film versions. After finishing a thesis on film and comic-book versions of JH, Sara Rizzo decided to experiment with ways in which it could be narrated as film. She says: 'I wanted to re-focus the existential drama on Jekyll (in the film versions Hyde 'steals the scene') and relegate the double to theatrical space, which of course is a projection of reality'.

*Takarajima / Treasure Island* (1978), dir. Osamu Dezaki & Hideo Takayashiki, drawings by Akio Sugino (TV cartoon serial, twenty-six 24-minute episodes).

Quite faithful to the original story with a but with a 'heroic' Silver. Opening credits from the Japanese version <http://www.youtube.com/watch?v=UC5hJOYmQUY&feature=related>, from the Dutch version (with a different song) at [http://www.youtube.com/watch?v=Qz13ojeYIY8&watch\\_response](http://www.youtube.com/watch?v=Qz13ojeYIY8&watch_response) and different credits from the German version (with the same music as for the Japanese version) at <http://www.youtube.com/watch?v=qHuiUX-fU7s&NR=1>.

Those interested in wasting a bit more time on the Internet can also find clips from the classic Japanese cartoon version *Doubutsu Takarajima* ("Animal Treasure Island") / *Treasure Island Revisited* (1971) with animation by Hayao Miyazaki at <http://www.youtube.com/watch?v=HK7fkSBFrcU&feature=related>

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## *Derivative works – Comic books*

Pascal Bertho (script) et Tim McBurnie (art) (2007). *Sept Pirates*. Paris : Delcourt

Some years have passed, the treasure has mostly been spent and the ‘gentlemen’ are not doing particularly well; Jim and the others are given the offer (made anonymously through a lawyer) to search for the treasure still remaining on the island.

Condemned in no uncertain terms (‘flop complet... totalement vide et d’une banalité effarante’) by Olivier Wurlod on *Univers BD* <http://www.actuabd.com/spip.php?article6187>.

Xavier Dorison (script) & Mathieu Lauffray (art) (2007). *Long John Silver*. Paris: Dargaud.

The first of four volumes. Silver (apparently the only character from Stevenson’s story) is a picaresque hero in a new search for treasure. This first volume has been much praised on BD sites. (For Silver in other narratives, see ‘Derivative works – sequels and retellings’ below).

Alan Grant (script) & Cam Kennedy (art) (2007). *Strange Case Of Dr Jekyll And Mr Hyde - the Graphic Novel*. New Lanark: Waverley Books. 9781902407449. 21 Feb. 2008.

Also translated into Scots by James Spence as *Unco Case O’ Dr Jekyll An’ Mr Hyde - the Graphic Novel*. New Lanark: Waverley Books, 2008 (9781902407593). Translated into Gaelic by Iain MacDhòmhnaill as *Gnòthach Annasach An Dr Jekyll is Mhgr Hyde - the Graphic Novel*, New Lanark: Waverley Books, 2008 (9781902407586). Also a ‘modern text’ (i.e. simplified) version, Edinburgh: Barrinton Stoke, 2008. (9781842995686).

Sara Rizzo has kindly supplied the following review: Alan Grant and Cam Kennedy have created a glossy, well-printed comic-book (or: graphic-novel) version of *Dr Jekyll & Mr Hyde* that closely follows the original text, adapting Stevenson’s words directly in a faithful narration of the 10 chapters – allowing the reader to follow the investigation-plot and not telling us at an early point (as in most adaptations) that Jekyll and Hyde are the same person. Grant and Kennedy show their awareness of the thematic contrast between light and dark and associated inside and outside spaces (and of the inversion of this association in Stevenson’s text towards the end). I liked the strong yellow colour used for both lamps and fireplaces (and also for the potion). In addition, the authors have also tried to suggest a kind of pervasive doubling in the street lamps or lighted windows that usually appear in pairs.

The adaptation shows some influence from the cinema tradition of JH, which has developed in some ways independently of Stevenson’s text: i) Jekyll is youngish, surely not 50 years old; ii) Hyde is a hairy monster, dressed with top hat, stick and cloak not mentioned in the original text but an icon of all adaptations; iv) Jekyll looks after poor patients; v) Jekyll’s pleasures are sexual.

In addition, there are some interesting similarities with the comic-book tradition of JH, in particular it’s possible to see here and there some echoes from the Classics Illustrated versions of 1953 (the appearance of Poole, the lab scene) and 1990 (the distorted shapes of H’s cloak, also the association of Hyde and the colour red on the pages devoted to preparatory sketches of Hyde at the end of the volume).

One valuable thing is that there’s no repeated emphasis on the transformation scene (though there’s a striking fluorescent yellow potion) or on the hands but it seems very hard for an artist to resist showing and repeating the fascinating figure of Hyde.

On p.27 Utterson talks to Enfield but it seems as if the balloon has been given to the wrong person.

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## *Derivative works - Games*

*Treasure Island*. Berlin: Radon Labs, 2008.

3D adventure game based on Stevenson's novel but situated 4 years after its conclusion. The game combines traditional Point & Click controls and gameplay with 3D graphics and SFX.

<http://www.gamershell.com/news/45456.html>

<http://www.worthplaying.com/article.php?sid=49592&mode=thread&order=0>

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## *References to Stevenson and his works in works of fiction*

P.D. Ouspensky ([1905], 1915). *Kinemadrama*. St. Petersburg. English translation: *Strange Life of Ivan Osokin*. New York and London: Holme, 1947.

Ivan Osokin is unable to correct his past mistakes, even when given the chance to relive his life by a magician. Transported back to his schooldays again, he tests that his memory of the magician is not just a dream by remembering the English he learnt after school. He does this by recalling the beginning of Stevenson's 'Song of the Morrow':

How does that tale begin?

*"The King of Duntrine had a daughter when he was old, and she was the fairest King's daughter between two seas..."*

He recalls the words of Stevenson's fable further in broken snatches. (ch. 8)

The mystical and fatal repetition of events in Stevenson's tale is clearly presented as a key to Ivan's experience. Later, he befriends an English girl in Paris and starts to talk about how everything repeats itself:

'Do you know Stevenson's—Robert Louis Stevenson's "Song of the Morrow"?' asks his companion.

Osokin starts, and looks at her.

'Why, what's the matter?' she asks.

'How astonishing! How could I have forgotten it? Of course I know it. How does it begin?

*"The King of Duntrine had a daughter when he was old," begins the girl slowly, "and she was the fairest King's daughter between two seas..."*

[...]

'Do you remember the end, the very end?' asks Osokin.

'Yes, I remember,' and slowly she recites the end of the tale:

*"And the King's daughter of Duntrine got to that part of the beach where strange things had been done in the ancient ages; and there she sat her down. The sea foam ran to her feet, and the dead leaves swarmed about her back, and the veil blew about her face in the blowing of the wind. And when she lifted up her eyes, there was the daughter of a King come walking on the beach. Her hair was like the spun gold, and her eyes like pools in a river, and she had no thought for the morrow and no power upon the hour, after the manner of simple men".*

‘It’s amazing,’ says Osokin to himself. ‘Why do these words arouse so many memories in me? I feel that the memories come directly from the words, apart from their meaning, as if I know something connected with them but every year forget it more and more’.

‘It is remarkable, that tale,’ he says aloud. ‘How do you understand “the man in the hood”? Who is he or what is he?’

‘I don’t know,’ the girl answers slowly, ‘and I feel that it’s not necessary even to try to understand: such things must simply be felt. I feel it as I feel music, and interpretations of music have always seemed ridiculous to me.’ (ch. 22).

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## *Derivative works – Sequels and retellings*

John Drake (2008). *Flint & Silver*. New York: HarperCollins.

A prequel to *Treasure Island* centring on the rivalry between the two pirates. Though not yet published, the film rights have already been sold to Material Entertainment of London.

Edward Chupack (2008). *Silver: My Own Tale as Written by Me With a Goodly Amount of Murder*. New York: Thomas Dunne. \$23.95. 978-0312373658

Silver steals part of the recovered treasure from the homeward bound *Hispaniola*, and disappears. A sequel to *Treasure Island* in the form of Silver’s autobiography, written while locked in a cabin on his own ship and suffering from fever. But the old rogue has a few tricks left in him. Silver is ‘a quick learner and a hard worker, he’s instantly good with a sword, he’s funny and he’s smarter than those around him. But he has a flaw, which is he tends to kill everybody’ (<http://www.sacbee.com/107/story/757059.html>).

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## *Links*

‘Travels with a Donkey’, May 24-31, 2008, organized by Discoveries Country Walks <http://www.french-discovery.com/>

Organized walking holiday for a group of twelve, starting at the Trappist monastery of Notre Dame des Neiges in the Gévaudan (where Stevenson spent three days), walking 120 kilometres to St Jean du Gard in 8 days. For more information, and to register, contact Abigail at: [Abigail@french-discovery.com](mailto:Abigail@french-discovery.com), or [abigaildesoto@aliceadsl.fr](mailto:abigaildesoto@aliceadsl.fr).

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## *Call for help*

The Stevenson Cottage Museum at Saranac has a faint half-length photograph of Stevenson lying in bed (his head on the right of the photo), looking to his right, with his left elbow leaning on a pillow and left hand supporting his cheek, something like a dark shawl around his shoulders. Has anyone any idea of the date?

<http://www.pennypiper.org/ssindex.HTM> Cottage Museum personal mementos – 5<sup>th</sup> image (click to enlarge and then click again)

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### *New member*

Neil Macara Brown ([neilbrown136@btinternet.com](mailto:neilbrown136@btinternet.com)) provides the following personal sketch: ‘Lives in Peebles (where RLS spent two summers) and is a former community education worker in Edinburgh, where he was educated at George Heriot’s and the University. Contributor to *Encyclopaedia of Scotland*. Interests: writing on Scottish architecture and local history; the Scottish writer Bruce Marshall. Enjoys hill walking, indeed walking anywhere. Politically incorrect and long love affair with the USA and all those who sail in her. Family man.

Shares birthday with RLS. Raised on the Mervyn Peake-illustrated *Treasure Island* with predictably terrifying and long-lasting results. Vague childhood memory of being dragged into original RLS Museum House at his first home in Warriston Place. Apprenticeship spent idling under street-lamps at Greenside. Left two of RLS’s books by the chief of my aunts, leading eventually to several studies of his library for *Scottish Book Collector*. Current collaboration with Richard Dury and others on a database of the same, and forever following in the footsteps of RLS both in Peebles and beyond.’

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### *Thanks to*

Robert-Louis Abrahamson, Marina Dossena, Antonio J. Iriarte, Sara Rizzo

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

Recent additions to the RLS site

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Year 8

18 May 2008

No. iii

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the clearness and sweetness of the night, the shapes of the hills like things asleep

(Kidnapped)

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## Conferences

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dinamico.unibg.it/rls/RLS2008.htm>

The programme is now available at <http://dinamico2.unibg.it/rls/RLS2008-programme.htm>.

Anyone choosing Alitalia for flights to/from Malpensa should check latest flight information as the company has decided to reduce flights to that airport.

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## Recent studies

Beattie, Hilary J. (2007). "The interest of the attraction exercised by the great RLS of those days": Robert Louis Stevenson, Henry James and the influence of friendship'. *Journal of Stevenson Studies* 4: 91-113.

From 1885, both writers influenced each other in stories about the psychology of evil and male friendship and rivalry. *The Master of Ballantrae* seems to be Stevenson's attempt to write an adventure novel with the 'exquisite precision' he admired in James. The novel contains winking allusions (the names of the two brothers, and the meeting with 'a merchant of Albany', who could be James's grandfather), and the story of fraternal rivalry reminds one of James's difficult relationship with his brother William and has affinities with the domestic rivalry in James's 'The Light Man' (1869) and the moral ambiguities of *Portrait of a Lady*.

In James's *The Princess Casamassima* (1886) Hyacinth Robinson shares many traits with Francis Scrimgeour (*New Arabian Nights*, 1882), and his Christina Light has affinities with Stevenson's similarly-named Clara Luxmore (*Dynamiter*, 1885). Some short stories by James also betray his interest in Stevenson and his works: ambivalent feelings towards Fanny Stevenson together with explorations of the two writers' combined thoughts about literature seem to be contained in 'The Lesson of the Master', 'The Next Time' and 'The Real Right Thing', while 'The Jolly Corner' (1908) contains many themes from James's relationship with Stevenson and some narrative similarities with Stevenson's 'Markheim'.

Brazzelli, Nicoletta (2003). 'Andrew Lang e Robert Louis Stevenson: Cronaca di un'amicizia letteraria' [AL and RLS: Account of a literary friendship]. *Il lettore di provincia* 34 n.118: 7-21.

An account of the links between Lang and Stevenson, with special attention to their correspondence and also to their shared views on primitive narrative.-forms and romance.

Crawford, Robert (2007). *Scotland's Books. The Penguin History of Scottish Literature*. Harmondsworth: Penguin Books.

A one-volume history of Scottish literature. In the section on Stevenson (492-503), Crawford emphasizes the playfulness of his texts.

The early essays are 'slightly mannered', yet '[t]he playfulness of Stevenson's style often manifests itself in a mixture of sympathetic engagement and ironic humour – a simultaneous involvement and independence that retains a companionable warmth' (494). Then – thanks to the new relationship with his stepson – a 'stylistic maturing' (498) takes place in Stevenson's prose around 1880-81 'that rescues his writing from an excess of poise, and turns it towards purposeful play' (496). *Treasure Island* was produced in a spirit of collaborative play and involves the reader in imaginative play. In *Kidnapped* David and Alan retain a childish playfulness. Here too we find S's gift in combining 'magic with mundanity' (499), as well as 'unobtrusive elegance and pacy excitement' (500). 'It is Stevenson's sense of play, as well as the consciousness of psychological and even theological darkness in such tales as 'Thrawn Janet' and 'Markheim', that contributes to his stylish, mobile vitality' (503).

Farr, Liz (2008). 'Paper Dreams and Romantic Projections: The Nineteenth-Century Toy Theater, Boyhood and Aesthetic Play.' Dennis Denisoff (ed.). *The Nineteenth-Century Child and Consumer Culture*. London: Ashgate. 43-61.

Mainly about Stevenson primarily, as well as Dickens and others.

Gerdts, William H. (2004). 'The American Artists in Grez'. Laura Felleman Fattal & Carol Salus (eds.). *Out of Context. American Artists Abroad*. Westport, Conn.: Greenwood.

Information on the American (and other) painters that Stevenson knew at Grez (many from the studio of Carolus Duran in Paris). Available in part at

<http://books.google.co.uk/books?id=8FfyNjE373UC&printsec=frontcover&dq=Out+of+Context:+American+Artists+Abroad&sig=bcLi1aG108FAIii6Ji2kDbe9CKE>

Gray, William (2008). 'On the Road: Robert Louis Stevenson's Views of Nature'. *new formations* 64 (Spring 2008: 'Earthographies: Ecocriticism and Culture', Wendy Wheeler and Hugh Dunkerley, guest editors). <http://www.lwbooks.co.uk/journals/newformations/current.html>

'Stevenson is interestingly positioned among a range of historical attitudes to science and the natural world. Heir to the achievements of the eighteenth-century Scottish Enlightenment and of nineteenth-century Scottish engineers, as well as to a strain of Calvinistic pessimism, he was also a kind of neo-Romantic who anticipated, and indeed helped to create, the neo-paganism and ruralism of the aesthetic

1890s. In addition, in the latter part of his short life, he extensively studied and wrote about the South Sea islands, where he settled at the height of the colonial period.' (William Gray)

Katz, Wendy R. (2007). 'Stevenson's *Silverado Squatters*: the figure of "the Jew" and the rhetoric of race'. . *Journal of Stevenson Studies* 4: 73--90.

'With the Children of Israel' in *Silverado Squatters* is a section devoted to a Jewish merchant and his family. This 'Kelmar' is based on Morris Friedberg, an immigrant Russian Jew who ran the general store in Calistoga. His is the only invented name in the text and this sign of distancing can also be seen in references to the affable 'Jew boy' with a ready eye for profit and for keeping customers in debt.

The invented name, however, can also be seen as part of a more benevolent reduction of fact to fiction, a mixing of narrative with fantasy and humour. The name Kelmar is that of the 'good old man' in the popular melodrama *The Miller and His Men* (also known to Stevenson in a toy-theatre version). The chapter is organized as a three-part narrative: (i) introduction of the storekeeper, (ii) the comic Pickwickian journey by cart to Silverado during which Kelmar tries to sell off a stock of coffee kettles, (iii) the return to Calistoga amid expressions of affection for the 'Hebrew tyrant'.

It is undeniable that figures of the Jew in Stevenson's fiction often depend on unquestioned cultural stereotypes, yet at the same time in *Across the Plains* he repeatedly shows solidarity and understanding of despised oppressed races (Irish, native Americans, Chinese, Jews). In 'The Scot Abroad' section of *Silverado* he also draws comparisons between Scots and Jews. This 'empathy' can be seen as part of his exercises in identification with the life of others during his American journey (the working-class emigrants in the ship, for example) and even in the imitation of the literature of others (for example, of Thoreau and Whitman in *Across the Plains*).

Kucich, John (2006). *Imperial Masochism: British Fiction, Fantasy, and Social Class*. Princeton, NJ: Princeton University Press.

From the publisher's presentation: 'Drawing on recent psychoanalytic theory to define masochism in terms of narcissistic fantasies of omnipotence rather than sexual perversion, the book illuminates how masochism mediates political thought of many different kinds, not simply those that represent the social order as an opposition of mastery and submission, or an eroticized drama of power differentials. Masochism was a powerful psychosocial language that enabled colonial writers to articulate judgments about imperialism and class.'

Ch. 1: 'Melancholy Magic: Robert Louis Stevenson's Evangelical Anti-Imperialism', pp. 31-85. (Masochistic Splitting in the Scottish Novels - Evangelicalism: Pain Is Power - Rewriting Social Class at the Periphery: South Seas Tales - Racial Projections - Anti-Imperialist Euphoria in the Samoan Civil War - The Reversibility of Masochistic Politics). <http://press.princeton.edu/titles/8294.html>;

From the Introduction: 'Stevenson, Schreiner, Kipling, and Conrad were the writers most instrumental in moving colonialism from the periphery of serious British culture to its center. Together, they constitute a spectrum of ideological strategies revolving around the relationships among masochistic fantasy, class, and imperial politics rather than instances of a single practice. Masochistic fantasy enabled Stevenson to resolve on colonial ground ideological contradictions that were at the heart of his own class identity. It provided both Stevenson and Schreiner with heavily revised middle-class ethical models that they used to bolster controversial anti-imperialist positions.' Introduction at <http://press.princeton.edu/chapters/i8294.html>.

Mathison, Ymitri (2008). 'Maps, Pirates and Treasure: The Commodification of Imperialism in Nineteenth-Century Boys' Adventure Fiction.' Dennis Denisoff (ed.). *The Nineteenth-Century Child and Consumer Culture*. London: Ashgate. 173-85.

Addresses Stevenson's *Treasure Island*, Ballantyne's *Coral Island*, and Haggard's *King Solomon's Mines*.

Simon, Marilyn (2007). 'Doubled brothers, divided self: duality and destruction in *The Master of Ballantrae*'. *Journal of Stevenson Studies* 4: 129-150.

A study of Double structures and their interpretations in *Ballantrae*: (i) the various doubled structures seen in terms of Scottish national duality and divided loyalties (following Gifford 1981, 1988); (ii) James and Henry, opposed and different yet united: each desiring what the other has, both desiring to destroy the other, and the two are buried in a common grave; (iii) Henry's attempt to distinguish himself from evil, which (as in the case of Jekyll) only makes this part of his personality increasingly dominant (especially as he enters the wilderness/unconscious); (iv) Mackellar's similar attempt to distinguish himself from James, despite their similarities—a wish to deny his own moral ambiguity and also his own mortality; (v) the doubling of 'Johnstone' and the Editor.

Weltman, Sharon Aronofsky (2008). Review: Oliver Buckton, *Cruising with Robert Louis Stevenson: Travel, Narrative, and the Colonial Body* (2007). *The Victorian Web* [www.victorianweb.org/authors/stevenson/weltman.html](http://www.victorianweb.org/authors/stevenson/weltman.html)

'[A] vital contribution to research on Stevenson, now experiencing a resurgence of critical attention.... Buckton... responds to virtually everyone who has written on any of these Stevenson texts in a nearly continuously polyphonic synthesis of other critics' observations; he builds impressively on them. Thoroughly researched both historically and critically..., this is a book to consult not only for those primarily interested in Robert Louis Stevenson, but also for those looking into Victorian responses to empire, travel, ethnography, and homosociality.... [A] comprehensive and important intervention in Stevenson studies.'

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## Recent editions

Robert Hoskins (ed.) (2008). *Sophia Scarlet and other Pacific Writings*. Auckland, NZ: AUT Media. March 2008. 978-0-95-828292-5. NZ\$ 25 (= \$19.40; €12.40). [www.aut.ac.nz](http://www.aut.ac.nz)

Contents: (i) 'The Bottle Imp'; (ii) the following texts never before published: 'The Labour Traffic' (newly discovered by Hoskins), 'A Samoan Scrapbook', 'Talofa, Togarewa!' and 'Sophia Scarlet'; (iii) the following previously uncollected texts: 'Missions in the South Seas' (previously published 1893, 1901, edited here with reference to the MS), 'Plain John Wiltshire on the Situation' (previously privately published, 1989, but here fully corrected), 'Two Tahitian legends' (1892), 'Address to Samoan Students' (1901, edited here with reference to the manuscript), 'Address to the Samoan Chiefs' (1895).

Sounds like an interesting publication. Best strategy for purchase: send an email request to Vincent Heeringa <[vincent@hbmedia.co.nz](mailto:vincent@hbmedia.co.nz)> for information on how to pay by credit card.

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## *Events – single lectures*

Louise Welsh (2008). 'Robert Louis Stevenson and the Theatre of the Brain'. Ullapool Book Festival, 16 May 16 2008, Macphail Theatre. £6..

Starting from 'A Chapter on Dreams', Louise Welsh will discuss dreams and Stevenson's creative process.

Scottish novelist Louise Welsh recently wrote an introduction to *Kidnapped* (ed. Cannongate, 2006) and is the author of a witty imaginary interview with Stevenson in *Zembla Magazine* (2004)

Beatrix Hesse (2008). 'R. L. Stevenson's Scottish stories of the supernatural in German'. Ninth International Conference of the European Society for the Study of English, Aarhus, Denmark, during the conference August 22-26, 2008.

Beatrix Hesse (University of Bamberg) will look at German translations of 'Thrawn Janet' and 'Tod Lapraik', analyzing three different translations of each of the two stories, paying particular attention to the way the use of dialect is rendered in German (if any).

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## *Derivative works – Comic books*

Jean-Marie Woehrel (script), Christophe Lemoine (art) (2008). *L'île au trésor*. Paris : Adonis (Romans de toujours).

France and Belgium are the home of the modern comic-book/graphic novel and here is a new adaptation of *Treasure Island* after the first volume of a three-volume version (Chauvel/Simon for Delcourt) and the first of four volumes devoted to further picaresque adventures of Long John Silver (Dorison/ Lauffray for Dargaud), both published in 2007. The 46-page narrative is followed by pages on author and his work, historical background etc. and a CD with the text and a reading of the text.

Irene Broon (2008). [Review: Alan Grant (script) & Cam Kennedy (art), James Spence (Transl.) (2008). *Unco Case O' Dr Jekyll An' Mr Hyde - the Graphic Novel*. New Lanark: Waverley Books.] *Scots Tung Wittins* Nr 174 (Mey 2008). <http://www.scots-tung.com/>

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## *Derivative works – Films about Stevenson*

Le Cercle Rouge (Busca, Italy) summarize their recent works centred on Stevenson on their website at <http://www.lecerclerouge.org/home/progetti/rls2008.htm>.

These are two series of inter-related works:

(i) the trilogy 'Un capitolo sui sogni' (centred on 'A Chapter on Dreams'): 'Il teatro del cervello' (short film, 2004), 'Quattro chiacchiere su Stevenson' (video docu-drama, 2004), 'Un capitolo sui sogni – voce e percussione' (video-drama, 2007);

(ii) two works with the general title of 'Ho sognato di Stevenson' (centred on the *Fables*): (i) 'Ai minimi drammi – Tales of Moralities' (docu-drama, 2006; see the streaming video trailer at the bottom of the page), (ii) 'Ho sognato di Stevenson' (multi-media performance). This includes 'Il lettore e il libro – the Reader', a reading of Stevenson's 'The Reader' by Richard Dury mixed with music by Costantino Sarnelli (available on streaming audio at the bottom of the page).

During the Bergamo Stevenson conference le Cercle Rouge will be showing 'Quattro chiacchiere su Stevenson' (Biblioteca Tiraboschi, Bergamo, 27 June), and 'Ai minimi drammi – Tales of Moralities' (University of Bergamo, 3 July).

Le Cercle Rouge is presently working on a 4-minute poem-video for the Treviglio Poetry Festival, June 2008: 'Passaggio a Nord Ovest' (Stevenson's 'Northwest Passage').

<http://www.lecerclerouge.org/home/progetti/poesiecanoleggio.htm>

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## *Derivative works – Music*

Sjef Frenken (2008). *Songs to Robert Louis Stevenson. Settings of 25 poems from a Child's Garden of Verses*. With John Klepko (guitar) and Lisa Lapointe (mezzo-soprano). CD. Byte-town Fyfer SF/TIC-01.

<http://www.byte-town.ca/news.htm>

Excellent arrangements in an educated-folk style, with quiet, occasionally Dowland-like, guitar accompaniment, that seem to suit the poems perfectly. Performances by Klepko and Lapointe are 'couth, kempt and shevelled' (as Humphrey Littleton said of Miles Davis). The melodic steps of 'Travel' are particularly attractive. These songs are adaptations of the music for the arrangements for voice and small orchestra arranged in four suites (mostly written in 1994). (RD, with information provided by the composer)

Mandy Lagan and David Occhipinti (2008). *Verses*. Sung by Mandy Lagan with David Occhipinti (guitar), Andrew Downing (bass), Blair MacKay (percussion), Kevin Turcotte (trumpet), Joe Lagan (piano). CD.

Soft jazzy arrangements (with touches of folk (Joni Mitchell), classical, Celtic, and perhaps even Bartok) of 16 poems from *A Child's Garden of Verses*. 'My Shadow' and one-minute samples of the other tracks at <http://mandy.lagan.ca/>.

Ryan Frilly (?2008). *A Child's Garden of Verses*. Musical suite in three movements: I. 'Butterfly's Ball' (from a poem by William Roscoe), II. 'Wynken, Blynken and Nod' (from the poem by Eugene Field), III. 'Summer Sun' (from a poem by R.L. Stevenson).

Suitable for High-school bands. The last four bars of the work are a direct reference to the Concerto for Orchestra by Bartok, staying at Saranac at the same time as Stevenson.

[http://www.ludingtondailynews.com/news.php?story\\_id=39769](http://www.ludingtondailynews.com/news.php?story_id=39769)

Alton Rinker (1966). 'From a Railway Carriage'. New York: MCA Music.

This seems to be from a larger collection *From a Child's Garden of Verses* (performed by an Arizona choir on 25<sup>th</sup> March <http://www.azstarnet.com/accnt/230612>). The University of Arizona School of Music has MSS for the following under the title 'Children's Songs, n.d.': The Land of Counterpane, The Land of Nod, Marching Song, The Moon, My Shadow, The Swing, Where go the Boats?, and The Wind.

Lyell Cresswell (score) and Ron Butlin (libretto) (2005). *Good Angel Bad Angel*. chamber opera for three singers and four players based on Stevenson's 'Markheim'. 1 hr.

Performed by the Hebrides Ensemble; Traverse Theatre, Edinburgh, Scotland, 20 May 2005 (then Glasgow and Peebles).

Performed by Not In My Back Yard opera (Wellington, NZ), David Lawrence (director) and Catherine Norton (musical director), with Craig Beardsworth (Markheim), Hadleigh Adams (the dealer/Visitant), Frances Moore (the dealer's daughter) at the Gryphon Theatre, Wellington, NZ, 1, 3, 4 Apr 2008, at the Globe Theatre, Palmerston North, 6 Apr 2008; at The Opera Factory, Auckland, 11 April 2008.

'Musically, *Good Angel, Bad Angel* offers approachability without compromise. The carol theme [based on the traditional Coventry Carol] and a revellers' jig are frankly tonal; the jagged lines and metres of Moore's first aria not so far from Bartok. Throughout, the composer extracts a full range of emotional colours from insinuating chromatic lines'. 'Stevenson's "intricate chorus of [clock] tickings" [is] caught in various scorings for pizzicato strings'. (William Dart, [nzherald.co.nz](http://www.nzherald.co.nz), [http://www.nzherald.co.nz/category/story.cfm?c\\_id=18&objectid=10503888](http://www.nzherald.co.nz/category/story.cfm?c_id=18&objectid=10503888))

David Hamilton (2008). *The Ring of Words*. Choral setting of poems by R.L. Stevenson and Siegfried Sassoon. Performed by the Auckland Choral (conductor: Peter Watts), Auckland, NZ, Town Hall, Saturday 19 April 2008.

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## *Derivative works - Films*

2005. *Jacqueline Hyde*, dir. Rolfe Kanefsky (Pixie Flicks/Warner Bros., Lightyear Video), with Gabriella Hall (Jackie Hyde) and Blythe Metz (Jacqueline Hyde). 94 mins.

'Granddaughter-of' movie, with potion-makes-shy-girl-sexy-and-also-violent plot, very loosely based on JH. [http://www.bittorrent.com/users/warner-bros-/torrents/Jacqueline\\_Hyde/77c68323-07e9-11dc-8ecd-00eaf3d23b03](http://www.bittorrent.com/users/warner-bros-/torrents/Jacqueline_Hyde/77c68323-07e9-11dc-8ecd-00eaf3d23b03). 'so incredibly stupid it challenges you not to actually turn it off at every turn' ([http://www.rottentomatoes.com/m/jacqueline\\_hyde/#synopsis](http://www.rottentomatoes.com/m/jacqueline_hyde/#synopsis))



2008. *Dr. Jekyll and Mr. Hyde*, dir. Paolo Barzman (Muse Productions, Canada, distributed by RHI Entertainment) with Dougray Scott (J/H) and script by Paul Margolis.

Made for TV and DVD distribution. The story is set in present-day Boston; Jekyll is a likeable and dedicated young doctor; researching into the psychic action of a rare Amazonian flower. But the experiments coincide with a series of brutal murders, and Jekyll knows the two are connected. Desperate to face punishment for his crimes and stay locked away for the public's safety, Jekyll elicits the help of a compassionate attorney, Claire Wheaton (Krista Bridges), romantically attracted to her client. She wins the case (J and H have the same DNA...), Jekyll is locked away in a mental asylum, but the murderous Hyde now emerges more frequently...

Hyde has a British accent and 'slightly effeminate' flamboyant gestures and a cruel but sardonic sense of humour—evil and entertaining at the same time (which sounds similar to James Nesbit's 2007 Hyde). Otherwise the film is 'mediocre'.

[http://www.nytimes.com/2008/05/17/arts/television/17jekyll.html?\\_r=1&ref=television&oref=slogin](http://www.nytimes.com/2008/05/17/arts/television/17jekyll.html?_r=1&ref=television&oref=slogin)

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## *Derivative works –Stage*

Kevin Hendrickson & Loren Hoskins (2008). *The Ghosts of Treasure Island*. With Captain Bogg & Salty Oregon Children's Theatre, Keller Auditorium, Portland, April 20, 26 & 27 2008.

Portland, Oregon, is the home to pirate-rock music and the pirate-rock group Captain Bogg & Salty (formed in 1999). This is a 'rock 'n' roll pirate musical' based on *Treasure Island*.

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## *References to Stevenson and his works in works of fiction*

John Steinbeck (1932). 'Junius Maltby'. In *The Pastures of Heaven*. New York. Brewer, Warren & Putnam. Reprinted in *Nothing So Monstrous* (1936).

In 'Junius Maltby', one of the linked stories about the valley of Monterey in *The Pastures of Heaven* (1932), the title character regards Stevenson's *Travels with a Donkey in the Cevennes* as one of the greatest works of English literature and names his son Robert Louis. Maltby's choice of favourite book is a reflection of his own character: a free spirit who leads an unconventional life of poverty and intellectual curiosity (followed by his son until the latter goes to school and the weight of social disapproval leads to the end of their idyll).

The information is partly from the Wikisource annotated *Travels with a Donkey* by Stephen Balbach ([http://en.wikipedia.org/wiki/Travels\\_with\\_a\\_Donkey\\_in\\_the\\_C%C3%A9vennes](http://en.wikipedia.org/wiki/Travels_with_a_Donkey_in_the_C%C3%A9vennes)).

Steinbeck himself was inspired by Stevenson in the choice of title for his cross-country voyage with a grey-haired poodle, *Travels With Charley: In Search of America* (1961). Apparently the title was chosen by Steinbeck's wife Elaine because they both admired Stevenson's *Travels with a Donkey* (<http://www.steinbeck.org/Travels.html>)

William Humphrey (1958). *Home from the Hill*. New York: Knopf.

A modern Southern-states tragedy; the allusion to Stevenson's poem 'Requiem' in the title fits in well with the death-wish of the mother and connects indirectly with the novel's attack on the myth of hunting and masculinity. Made into a film directed by Vincente Minelli with Robert Mitchum (1960).

A song with the same title (written by Bronislau Kaper & Mack David) was intended for the film but not used. Recorded by The Kingston Trio, it was issued as the flip-side of a single ('El Matador', 1960) and then on *The Capitol Years* (1995). The song starts: 'Home is the hunter. Home from the hill. Home is the dreamer. Home from the hill...'

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## *Derivative works – Sequels and retellings*

Victor J. Banis (2008). *Drag Thing, or, The Strange Case of Jackle and Hyde*. Rockville, Md.: Wildside Press. 1434401928.

Protagonist-takes-potion-and-is-sexually-released story with little or no other connection with Stevenson's story. In the tradition of 'The Hulk' and of Hyde in *The League of Extraordinary Gentlemen*, the mutant form is larger than the original (in this case, an eight-foot drag queen). If you like this sort of thing, then this is the sort of thing that you will like...

James Lear [Rupert Smith] (2001) *The Low Road*. London: Zipper Books/Millivres Prowler Group.

Gay historical pornographic narrative loosely based on *Kidnapped*. Set in Scotland five years after Culloden, the story follows the adventures of young Charlie, who is shanghaied aboard ship but gets on well with the crew, is washed ashore and pals up with Morgan, an escaped prisoner, and they set out to free Charlie's old friend, a prisoner of the redcoats.

Robert A. Prather (2007). *The Strange Case of Jonathan Swift and the Real Long John Silver*. Morley, Missouri: Acclaim Press

Suggests that the buried treasure in TrIs is based on a legendary silver mine in Kentucky, possibly on the Hardin-Breckinridge county line. The reasoning goes like this: (i) A real-life Virginia merchant, Jonathan Swift, with mining and pirate connections in his family, owned local property; (ii) there is also a Jonathan Swift of legend, who, after discovering a big silver lode, went nearly blind and couldn't find it again; (iii) it's possible that using the Swift legend, based on the real Swift, Stevenson created Long John Silver and his lost treasure (the mine); (iv) John Silver and Jonathan Swift share the same initials (well..., that proves it). An interesting example of how people convince themselves of theories based on chance coincidences and improbable possibilities.

Emma Tenant (forthcoming). *Seized*. A novel inspired by *Kidnapped*.

<http://www.guardian.co.uk/money/2008/apr/20/houseprices.inheritancetax1>. Tennant's *Two Women of London. The Strange Case of Ms Jekyll and Mrs Hyde* was published in 1989.

## *Reading group*

'Robert Louis Stevenson Reading Group' at <http://groups.yahoo.com/group/ReadingRLS/>.

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## *Iconography*

RLS photos wiki at <http://rlsphotos.pbwiki.com/> password: asfromthehouse

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## *Database projects*

In addition to the Stevenson's Library and Stevenson's Reading (allusions etc.) databases, I have just set up a Stevenson Editions Db to list separate editions (with different typography and/or peripheral elements, illustrations etc.), noting number of pages, height, presence of illustrations etc.

The Db is presently mainly 1921-60 UK editions. If anyone would like to log their editions of RLS of any kind (or insert information from catalogues etc.) on this database or just have a look at it, please get in touch with me at [richard.dury@t-r.it](mailto:richard.dury@t-r.it).

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## *Correction*

In the Newsletter for March 2008 the summary of the article by Robert Stevenson said RLS had his teeth removed in while living in Oakland in 1879. This should be 1880.

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*Thanks to*

Stephen Balbach, Catherine Burais, Dennis Denisoff, Marina Dossena, William Gray, Robert Hoskins

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

Recent additions to the RLS site

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Year 8

18 September 2008

No. iii

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In the hollow bowels of the ship I hear the ponderous engines pant and trample. The basin gasps and baulks like an uneasy sleeper, and I hear the broad bows tilt with the big billows, and the hollow bosom boom against the walls of water, and the great sprays scourge the deck. Forward I go in the darkness with all this turmoil about me. And yet I know that on deck— (And the whole ship plunges and leaps and sinks wildly forward into the dark) the white moon lays her light on the black sea, and here and there along the faint primrose rim of sky faint stars and sea lights shine.

All is so quiet about us; yet here in the dark I lie besieged by ghostly and solemn noises. The engine goes with tiny trochees. The long ship makes on the billows a mad barbaric rhythm. The basin gasps when it suits it. My heart beats and toils in the dark midparts of my body; like as the engine in the ship, my brain toils.

(‘A Note at Sea’)

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## Conferences

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dinamico.unibg.it/rls/RLS2008.htm>

The ‘Picturesque Notes’ report will be ready for distribution by the end of September. The multimedia page with slideshows of photos from the conference with music and other recordings will be published on the conference site on 11<sup>th</sup> October.

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## Recent studies

Ambrosini, Richard (2007). ‘Stevenson’s self-portrait as a popular author in the *Scribner’s* essays and *The Wrong Box*’. *Journal of Stevenson Studies* 4: 151-167.

An explanation of why Stevenson decided to collaborate on TWB. Stevenson’s concern about having evolved from élite to popular author was rendered more acute by experience of American society where élite behaviour no longer applied. This unease was further complicated by resentment of critics and friends back home who accused him of betraying his artistic vocation by going to vulgar America. As a reaction, he wrote the self-parodying ‘Popular Authors’ and started on TWB. The latter answers anxieties about his identification with popular fiction by parodying it: the plot is held together by the absurd machinery of popular fiction; in addition, the amoral characters are all delineated by their reading of popular authors, and even the narrator refers to them. The suggestion is that the absurdity extends to the whole of human society.

Broks, Paul (2003). 'The Dreams of Robert Louis Stevenson'. In *Into the Silent Land. Travels in Neuropsychology*. London: Atlantic Books. 171-180.

Mainly a summary with quotations from 'A Chapter on Dreams' plus a few interpretative comments. Broks sees in Stevenson an example of 'dissociation... the splitting of mental processes from mainstream consciousness. In Stevenson's case the dissociation was evident in his dream life' (p. 173). He adds that Stevenson 'brilliantly' captures the nature of 'micropsia' and 'macropsia' when he describes a childhood experience of things looming up 'to the bigness of a church' and then drawing away 'into a horror of infinite distance and infinite littleness' (pp. 173-4). The book was a finalist for The Guardian First Book Award.

Campbell, James (2008). 'Travels with R.L.S.'. In *Syncopations. Beats, New Yorkers, and Writers in the Dark*. San Francisco: University of California Press.

An essay on his childhood in Scotland, which reflects on R.L.S. and 'his rejection of the routinized life of haute-bourgeois prosperity that his father's and grandfather's successes (as engineers, a profession that caused considerable pain to the anti-modernizer Stevenson) permitted him — and on Stevenson's affection for the vestiges of pre-technological society.'

[http://www.nytimes.com/2008/09/07/books/review/Munson-t.html?\\_r=1&ref=books&oref=slogin](http://www.nytimes.com/2008/09/07/books/review/Munson-t.html?_r=1&ref=books&oref=slogin)

Gigliani, Cinzia (2007). 'Stevenson gets lost in the South Seas'. *Journal of Stevenson Studies* 4: 199-208.

Presentation of *In the South Seas* as a failure (compare this with Sborgi, below). Stevenson was overwhelmed by his South Seas material, and lacking a clear generic model, he piles up information and produces a collage of fragments. His anthropological approach and repeated comparisons with Europe weaken the work. Here we do not find his elegant and fascinating prose and lightness of touch. The true value of the work is Stevenson's excellent quality as a witness, his presentation of a less stereotyped image of the South Seas than those available at the time.

Jones, Catherine (2006). 'Travel Writing, 1707-1918'. Ian Brown et al. (eds.). *The Edinburgh History of Scottish Literature. Vol 2: Enlightenment, Britain and Empire (1707-1918)*. Edinburgh University Press. 277-285.

Deals with Stevenson briefly (pp. 283-5): (i) he is interested in the psychological and bodily effects of travel; (ii) observes racial and national differences with 'wonder' and 'respect'; (iii) for him 'travel is crucially about disorientation; travel writing allows him to easily adopt the different personas, because it does not require a unifying perspective.

Kramer, Jürgen (2007). 'The Sea in Robert Louis Stevenson's writings'. *Journal of Stevenson Studies* 4: 168-184.

The sea is a culturally-constructed space, reflected and constructed by discourses. In a study of Stevenson's letters, essays, poetry and narrative fiction, Kramer analyses meanings and roles, multiple functions and ambivalent feelings. Although Stevenson generally remains within the traditional (wide and multiple) discourses of the sea, in 'The Merry Men' he is more radical, giving a character role to an

anthropomorphized sea. (Concerning this story, he disagrees with Luisa Villa, who sees an Oedipal triangle, since he emphasizes the similarity of the two male protagonists.)

Manguel, Alberto (2006). *Nuevo elogio de la locura*. Barcelona: Lumen.

This 'New In Praise of Folly' includes essays on literary characters (Don Quixote, Captain Nemo, Sherlock Holmes) and artists (Van Gogh, Gaudí, Borges) who explore the irrational or go beyond conventional limits in some way. Stevenson is praised for his exploration of the seductive attraction of the 'oscuro'.

Roth, Marty (2005). *Drunk the Night Before. An Anatomy of Intoxication*. University of Minnesota Press.

The history of alcohol as potion, poison and creative catalyst in Western cultural history. In Chapter 5 Roth analyses Bram Stoker's *Dracula* and Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, both presented as fictions that revolve around magical and transformative drinks.

Sborgi, Ilaria B. (2007). '“Home” in the South Seas'. *Journal of Stevenson Studies* 4: 185-198.

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## Recent editions

Robert Louis Stevenson, James Fenimore Cooper, Edith Wharton; Introduction by Diane Johnson (2008). *Atlas Pocket Travelers: France (Travels with a Donkey, Gleanings in France, A Motor-flight through France)*. New York: Atlas & Co. (Atlas Pocket Travelers, 1). 3 vols., boxed hardcover. \$45. 978-1-934633-00-7.

In this inaugural edition of our Atlas Pocket Classics series, Diane Johnson introduces three masterpieces of travel writing. Robert Louis Stevenson's *Travels with a Donkey* is the notebook he kept during his respite from poor health, tormented love, and inadequate friends—a thoroughly entertaining account of the French people and their country... Diane Johnson is a novelist who lives in France and often writes about it.

*The Philosophy of Umbrellas* (2008). Philadelphia: Borowsky Center for Publication Arts (The University of the Arts in Philadelphia). Limited edition. <http://minsky.com/umbrellas.htm>

The essay is printed on the outer side of an umbrella (with an editor's preface on the tubular sleeve). It was produced by 'book artist' Richard Minsky as an invited artistic project for the Borowsky Center and in honour of Judith Hoffberg, Editor and Publisher of *Umbrella*, which celebrates its 30th anniversary this year, a journal dedicated to informing about contemporary artists' books.



Robert Hoskins (ed.) (2008). *Sophia Scarlet and other Pacific Writings*. Auckland, NZ: AUT Media. March 2008. 978-0-95-828292-5.

This interesting publication with several previously unpublished and uncollected texts was listed in the May 2008 Newsletter, but the contact email address at AUT Media given then did not respond for at least one prospective customer. The book is now listed on the online bookshop Page & Blackmore ([www.pageandblackmore.co.nz](http://www.pageandblackmore.co.nz)) which sells and ships outside New Zealand.

The writings collected here will be of interest for studies of Stevenson's attitude to colonialism.

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## *E-texts*

RLS's "Fables" are now available in a new pdf version produced by The Bottle Imp Scottish Studies ezine: <http://www.arts.gla.ac.uk/ScotLit/ASLS/SWE/TBI/RLS-Fables.pdf>

A search for "Robert Louis Stevenson" (quotation marks advised) in Google's new News Archive Search (<http://news.google.com/archivesearch?hl=en&tab=wn>) produces 25,000 results of U.S. newspaper and magazine articles on RLS from 1883 to the 2000s.

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## *Derivative works – Audio recordings*

'The Citizen and the Traveller' – read in Italian and in English (Richard Ambrosini) with musical accompaniment at <http://www.lecerclerouge.org/home/progetti/rls2008.htm> (bottom of page: 'Il cittadino e il viaggiatore – The Citizen and the Traveller').

Eoin Colfer (2008). 'Pirates are the essence of Treasure Island'. Guardian mp3.

Bestselling children's author, who has written the introduction to a new Puffin Classics edition of Treasure Island, explains what he loves about Robert Louis Stevenson's classic adventure tale; he ends by reading the beginning of the apple-barrel episode.

<http://www.guardian.co.uk/books/audio/2008/mar/05/eoin.colfer>

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## *Derivative works – Comic books*

Anon. (script), Alex A. Blum (art), (1949). *Treasure Island*. (*Classics Illustrated* No. 64). Reprinted 2008 (Toronto: Jack Lake Productions).

Scanned reproduction of the original edition with a new introduction by William B. Jones Jr.. Variant of 1956 painted cover by George Wilson (enlarged image of Jim roped to Silver with Hispaniola cut from background); Author biography. Introduction by William B. Jones Jr. 48 pages.

<http://www.jacklakeproductions.com/File57.asp?id=57>

<http://budsartbooks.com/prod.cfm/pc/CLTI/cid/0>

Roy Thomas (script), Mario Gully (art) (2007). *Treasure Island*. Marvel Illustrated. Six weekly issues from 13 June 2007. Published as a single volume by Marvel Comics, 2008. 160 pp. 978-0785125945.

Roy Thomas (script), Mario Gully (art) (2008). *Kidnapped*. Marvel Illustrated. Six weekly issues from 5 November 2008.

These are totally new comic-book versions. The *Treasure Island* has already been listed in the Newsletter .

For *Kidnapped*, see Interviews with artist and scriptwriter at with some sample pages

<http://www.wizarduniverse.com/072408sdcckidnapped.html>

Another interview at <http://www.comicbookresources.com/?page=article&id=17400>

Another interview with the scriptwriter, in which he admits most of the dialogue is translated into standard English

[http://www.marvel.com/news/comicstories.4319.SDCC\\_~apos~08~colon~\\_Marvel\\_Illustrated~colon~\\_Kidnapped](http://www.marvel.com/news/comicstories.4319.SDCC_~apos~08~colon~_Marvel_Illustrated~colon~_Kidnapped)

Adam McGovern of [ComicCritique.Com](http://www.comiccritique.com) called the early *Marvel Illustrated* releases, ‘some of the most beautiful comic art you’ll ever see.’

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## *Derivative works – Retellings – Stevenson in works of fiction*

John Drake (2008). *Flint & Silver*. New York/London: HarperCollins.

From the publisher’s presentation: ‘Pirates of the Caribbean meets Flashman in this rip-roaring, hugely entertaining prequel to *Treasure Island*. John Silver had never killed a man. Until now, charisma, sheer size and, when all else failed, a powerful pair of fists, had been enough to see off his enemies. But on a smouldering deck off the coast of Madagascar, his shipmates dead or dying all around him, his cutlass has just claimed the lives of six pirates. With their comrades intent on revenge, Silver’s promising career in the merchant navy looks set to come to an end! until the pirate captain makes him an offer he can’t refuse. On the other side of the world Joseph Flint, a naval officer wronged by his superiors, plots a bloody mutiny. Strikingly handsome, brilliant, but prey to sadistic tendencies, the path Flint has chosen will ultimately lead him to Silver. Together these gentlemen of fortune forge a deadly and unstoppable partnership, steering a course through treachery and betrayal and amassing a vast fortune. But the arrival of Selina, a beautiful runaway slave with a murderous past, triggers sexual jealousy that will turn the best of friends into sworn enemies!’

Schädlich, Hans Joachim (2007). *Vorbei. Drei Erzählungen*. Berlin: Rowohlt. 9783498063795.

This book mixes fact and fiction in three tales of the death of artists narrated in a laconic yet fascinating documentary style: ‘Tusitala’, ‘Torniamo a Roma’ and ‘Concert spirituel’. ‘Torniamo a Roma’ deals with the murder of Johann Joachim Winckelmann in Triest (1768), ‘Concert spirituel’ with the composer Antonio Rosetti’s death at Ludwigslust (1792).

In 'Tusitala' (the first and longest of the three) Dr Andrew Clark in 1893 decides to charter a ship to visit RLS in Samoa along with P.G. Hammerton (editor of the *Portfolio*), Bob Stevenson, Charles Baxter and Cummy. (Clark would have liked to bring Mr Utterson along too, who we learn 'had previously (due to Louis) been involved in an unpleasant story'). The narrative is mainly of the long voyage and the interactions and frustrations of the passengers, especially the strong-minded Cummy. Like us, the characters are possibly partly-aware of a fantastic dimension to events, because the chartered ship is none other than the *Arend* from Roggeveen's 1721 exploratory voyage into the South Seas and under the same Captain Koster and one other member of the crew... After a long voyage, they eventually reach Samoa, to find (on the last page) that RLS has just died.

The book was awarded Germany's most important literary prize in 2007.

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## *Derivative works – In the footsteps*

Pierre Chastaing (1979). *Avec Stevenson dans les Cévennes en 1878. Quelques souvenirs et réflexions cent ans après*. Paris: La Pensée Universelle.

Nicholas Crane (1996). *Clear Waters Rising. A Mountain Walk Across Europe*. London: Penguin.

The author walked from Cape Finisterre to Istanbul mainly over mountains and takes in the Stevenson trail in the Cévennes. He admits that his inspirations were two travel writers: Patrick Leigh Fermor and Robert Louis Stevenson.

Cid Ricketts Sumner (1964). *Saddle Your Dreams*. New York: The Bobbs-Merrill Company.

'The author of *Tammy* [popular novels of the American South with Tammy protagonist, made into films] recalls her trip through the Cévennes region of France, in the path once taken by Robert Louis Stevenson'

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## *Derivative works – Film*

Guillermo del Toro plans to direct a new film version for Universal of *Dr. Jekyll and Mr. Hyde*, staying close to Stevenson's text, exploring 'the addictive high the repressed Jekyll experienced as his murderous alter ego'. *Variety* 3 Sept. 2008 <http://www.variety.com/VR1117991560.html>

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## *Derivative works – Stage*

Bill Bryden (libretto), Robin Orr [1909-2006] (music) (1975). *Hermiston*. Scottish Opera, Edinburgh, August 27 1975.

'*Hermiston* belongs to that unfortunate species of opera given a poor reception because of their libretti. It begins sensationally with a hanging, and continues to include all the trappings of melodrama: rape, murder, mad scene, death from heart attack, suicide. The musical drama doesn't work like that however. The first act, for example, is a beautifully judged dramatic sequence from its savage and sustained opening choral scene to a sinister scene between father and son and a restless one between Archie and the housekeeper, which gradually opens out into a tender and enchanting scene between Archie and the housekeeper's niece. Here is that rare thing, a modern love duet which depicts first awakenings and responses unhurriedly and convincingly. The mood is eventually broken and the act ended by the arrival of Archie's boorish friend Frank.' (Ian Kemp. 'Robin Orr at 90: Age of Gold', *The Musical Times*, Spring 1999 – [http://findarticles.com/p/articles/mi\\_qa3870/is\\_199904/ai\\_n8833045/pg\\_4?tag=artBody:col1](http://findarticles.com/p/articles/mi_qa3870/is_199904/ai_n8833045/pg_4?tag=artBody:col1)). For more on the opera, see *The Musical Times*, Vol. 116, No. 1590 (Aug., 1975): 700-702.

Tina Kronis (choreography) and Richard Alger (script) (2008). *Model Behavior*. Theatre Movement Bazaar directed by Tina Kronis, with Jacob Sidney (Jekyll/ Hyde). First at the 24th St. Theatre, Los Angeles, June 28 2008; then Disney/Calarts Theater, Los Angeles, July 17-9 2008.

"It's humorous at times, not just scary... Everything's choreographed. It's very stylized physical acting." [http://www.downtownlascene.com/index.php/scene/news\\_item/31755/http://www.downtownlascene.com/index.php/scene/news\\_item/31755/](http://www.downtownlascene.com/index.php/scene/news_item/31755/http://www.downtownlascene.com/index.php/scene/news_item/31755/)

'In *Model Behavior*, the acclaimed team of Tina Kronis and Richard Alger shred the story of Jekyll and Hyde into a collage of movement, theater and song that careens through cultural obsessions with mesmerism, CSI, the modeling industry, and more. Drawing on varied source materials, the ensemble creates a truly hybrid performance that morphs theatrical expression into dance athleticism to tell the tale of a group of men who encounter a brutal murder--and their own dual nature.' "From tragic to bawdy to the outlandishly absurd ... with nary a visual or aural flaw." *L.A. Weekly*. <http://redcat.org/season/0708/dan/now1.php>

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## *Events – exhibition*

'Treasure Islands', an exhibition at The Leith Gallery, Edinburgh, 2 August – 6 September 2008, inspired by Robert Louis Stevenson (on the 130th anniversary of his first published volume, *An Inland Voyage*).

For pdf version of the catalogue: e-mail [info@the-leith-gallery.co.uk](mailto:info@the-leith-gallery.co.uk)  
Additional works illustrated on web site [www.the-leith-gallery.co.uk](http://www.the-leith-gallery.co.uk)

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## *Events – lectures and courses*

'Dr Jekyll and his Faces on Film' (University of Edinburgh, Summer Courses). David M. Wingrove and Rolland Man, tutors. Friday 22 August 2008, 10am - 5pm; Office of Lifelong Learning, 11 Buccleuch Place, Edinburgh.

Session 1 'Dr. Jekyll and Victorian Melodrama': the novel in the context of its time; comparative examination of early film versions from 1921, 1932 and 1941.

Session 2 'Dr. Jekyll as Psycho-Sexual Nightmare': analysis of the novel in terms of Freud, Jung and other commentators; comparative study of later film versions, including Dr. Jekyll and Sister Hyde (1971), Dr. Jekyll and the Women (1981) and Mary Reilly (1996).

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etc.

René Magritte enrolled at the Académie des Beaux Arts in Brussels in 1916 but found himself alienated from conventional artistic training. One consolation was reading: 'especially the works of Robert Louis Stevenson, to whom he paid ardent homage in several versions of [his painting] "Treasure island". When leaves are transformed into birds, their stalks into perches, then one ceases to be amazed at anything anymore... Stevenson understood how to allow that which arouses wonder to look out from a realistic description' (pp. 37, 37, Marcel Paquet, *Magritte. Thought Rendered Visible*. Köln etc.: Taschen, 2006).

René Magritte, *L'île au trésor* [*Treasure Island*] (1942), Musées Royaux, Brussels. A later lithograph with the same title can be seen at <http://www.artnet.com/artwork/424977245/424143444/rene-magritte-treasure-island.html>

Qualities in Stevenson that may have appealed to Magritte: the juxtaposition of the realistic and the symbolic; disturbing paradox and irresolvable contradiction; playfulness.

Mark Bennett, 'A Survey of Victorian Literature Curricula' (in *The Victorian Literature Handbook* by Alexandra Warwick & Martin Willis (eds.), Continuum International Publishing Group, 2008).

Bennett surveyed specifically Victorian (survey or specialist) courses in 25 British and 25 North American universities and Stevenson appeared on 8 of each, totalling 16 across the 50: 12 instances of *Jekyll and Hyde*, 2 of 'Olalla' (in modules on Victorian Gothic), 1 of *South Sea Tales* being taught as a collection and 1 of *A Child's Garden of Verses* (in a module on Victorian children's literature).

So JH remains dominant (short, applicable to many approaches) with only a little interest in the South Seas texts, and no sign of courses using specifically Scottish texts, romances, travel writing or essays.

The original deed of conveyance for the land in Samoa bought by author Robert Louis Stevenson, is up for sale.

The document has the original handwritten notes of Robert Louis Stevenson and his lawyer at the time, Richard Hetherington Carruthers of Vailima.

The document's owner says while the asking price (\$1,000,000!) may be on the high side, the document is in good condition, and is an interesting part of Samoa's history.

A correspondent writes to say that Lloyd Osbourne's youngest son Samuel (born in Nice in 1936) died two years ago in Los Angeles, unmarried and apparently homeless. After two years his ashes are still unclaimed at the Los Angeles County morgue.

Lloyd Osbourne married Katherine Durham in Honolulu 9 April 1896 and divorced in 1914. Their children were Alan (b. 1897) and Louis (b. 1900) (Harman, p. 460). In 1916 (McLynn, p. 512) he remarried on condition that there should be no children, and later divorced again. He spent the period 1936 in the south of France with Yvonne Payerne, forty years his junior, by whom he had another son, this Samuel who recently died. Lloyd returned alone to the USA in 1941 at the entrance into the War of the USA. Yvonne and Samuel arrived in New York on 22 May 1947 the same day that Lloyd died in California. On the immigration papers she listed Samuel's father and her fiancé as... Alan Osbourne (perhaps because Lloyd's death cancelled her right to immigration, perhaps not).

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## *Museums*

Recent developments in the dispute between the Stevenson Society and the resident curator of the Saranac Museum can be found at <http://www.adirondackdailyenterprise.com/page/content.detail/id/500630.html?nav=5011>.

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## *Events - Exhibitions*

'Impressionism & Scotland'. National Gallery of Scotland. 19th July to 12th October 2008

Includes a painting of the bridge at Grez accompanied by a photo of Bob Stevenson and friends and with a quote from RLS on the audioguide.

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## *Reading group*

'Robert Louis Stevenson Reading Group' at <http://groups.yahoo.com/group/ReadingRLS/>.  
Next essay to read: 'The Gospel According to Walt Whitman'

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## *Iconography*

RLS photos wiki at <http://rlsphotos.pbwiki.com/> password: asfromthehouse

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## *Database projects*

In addition to the Stevenson's Library and Stevenson's Reading (allusions etc.) databases, I have just set up a Stevenson Editions Db to list separate editions (with different typography and/or peripheral elements, illustrations etc.), noting number of pages, height, presence of illustrations etc.

The Db is presently mainly 1921-60 UK editions. If anyone would like to log their editions of RLS of any kind (or insert information from catalogues etc.) on this database or just have a look at it, please get in touch with me at [richard.dury@t-r.it](mailto:richard.dury@t-r.it).

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## *Calls for help*

1) The Library Napier University in Edinburgh is collecting books by and about Stevenson. If you have any doubles that need a good home, especially of the older publications that remain vital sources for the life and early reception, you can send them to Linda Dryden, School of Communication Arts, Napier University, Craighouse Road, Edinburgh EH10 5LG, Scotland GB

2) The opening quotation, included in the essay by Jürgen Kramer listed above, comes from a dismembered notebook of 1875 (Swearingen, p. 20). I have three questions about it (any answers will be published in the next Newsletter): (i) What is this basin that gasps?, (ii) Any idea of the voyage that the piece may be based on? (iii) Could this be one of the missing Prose Poems also from 1875 (fifteen or more, six of which have been identified printed by Mehew as an Appendix to *Letters* vol 2)? (iii) In Letter 391 he lists some titles of these Prose Poems; could this text be 'The Drunkard and the Sea'?

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## *New members*

Mafalda Cipollone ([mafaldacipollone@yahoo.it](mailto:mafaldacipollone@yahoo.it)) lives and works in Perugia, Italy. She writes: 'My interest in Stevenson dates from the last few years. I practice my English by translating RLS into Italian for pleasure (the works that I can't find in Italian: Letters, essays, etc.).'

Rebekah Greene ([drbexhort@yahoo.com](mailto:drbexhort@yahoo.com)) from western New York has recently moved to Narragansett, Rhode Island, to begin an English Ph.D. program at the University of Rhode Island. She writes, 'My educational interests are currently focused on the broad field of "Scottish studies," particularly RLS and Buchan. (I also find delight in Haggard and Sabatini and am currently trying to figure out how to either

narrow my focus or link all of these wonderful authors together.) Additionally, I'm very interested in postcolonial theory, adventure fiction, silent film, travel writing, and utopian literature. I currently teach in both the Writing Program and in the English Program at University of Rhode Island, where I'm planning on integrating RLS works into some of my freshman writing courses this semester.

'My professional Stevenson career began with a M.A. from the University of Rochester in 2007. My thesis was entitled "Landscape, 'Portable Civilization,' and the Traveling Other in R.L. Stevenson's *The Master of Ballantrae*" and also drew significantly on Stevenson's letters and travel essays. I hope to someday publish this work, but I'm currently on rewrite #30, so it might be awhile yet! I'm also polishing a paper reviewing the Errol Flynn *Ballantrae* movie. (Even as a fan of swashbuckling films, I find this one hard to take...)

'More personally, I've been a firm RLS fan since I was about 3, when my dad decided to read *Treasure Island* to me, continuing a tradition his grandfather started.'

Morgan Holmes ([morgan@wordmeridian.com](mailto:morgan@wordmeridian.com)) lives in Toronto, Canada, and makes his living as a writer and editor for clients in the corporate and public sectors (via [www.wordmeridian.com](http://www.wordmeridian.com)). The first Stevenson seed was sown in Morgan's heart when as a boy he became lost in the adventures of *Treasure Island*. Since then, the Scottish author's power over Morgan's life has steadily increased, such that reading *Kidnapped* a few years ago catapulted Morgan into trying his hand at the bagpipes at the ripe old age of 40. From Gargnano in 2002 to Bergamo in 2008, Morgan has enjoyed meeting and learning from others who have been similarly drawn into Stevenson's web.

Shai Sendik ([sendik19@netvision.net.il](mailto:sendik19@netvision.net.il)) lives in Israel and is a literary translator from French and English into Hebrew. He writes: 'I recently received the privilege to translate RLS's *Travels with a Donkey in the Cevennes* into Hebrew, which will be the first translation of this work into Hebrew and will expose this book to Israeli readers, who aren't familiar with Stevenson's travelogues.'

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## Thanks to

Marina Dossena, Lesley Graham, Antonio Iriarte, Bill Jones, Jürgen Kramer

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Richard Dury  
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# RLS Site Newsletter

Recent additions to the RLS site

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Year 8

3 November 2008

No. v

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It was odd, too, that in all this random converse, not a fact of his past life, and scarce a name, should ever cross his lips. A profound reserve kept watch upon his most unguarded moments. He spoke continually of himself, indeed, but still in enigmas; a veiled prophet of egoism.

(*The Great North Road*)

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## Conferences

**RLS2008: European Stevenson**, multimedia page <http://unibg.it/rls/rls2008/rls2008slideshow.htm>

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## Recent studies

Abrahamson, R.L. (2007). ‘“I never read such an impious book”: re-examining Stevenson’s *Fables*.’ *Journal of Stevenson Studies* 4: 209-26.

In his 1874 review of ‘Lord Lytton’s *Fables in Song*’ Stevenson provides a programme for his own Fables in the definition of a ‘new form’, the modern fable, indeterminate and with no simple meaning. Like traditional fables, S’s pieces are brief, with vague settings, and undescribed and generally unnamed characters. More unusual is the lack of a clear final meaning, the occasional intervention of the first-person narrator and the choice of words and phrases ‘just unusual enough to disconcert us’. There follows an interpretation of ‘The Man and His Friend’ (‘an early example of theatre of the absurd’, ‘Kafka-esque? Or proto-existentialist?’) to show how these texts elude final explanation. The Fables are united by theme: an examination of how ‘intellectual constructs’ (philosophies, moral codes, social conventions) are ultimately useless or collapse in absurdity. The only certainty is remaining faithful to one’s engagements with others (the missionary’s vow not to drink alcohol, the rover’s exit to die with Odin) or to accept the realities of life (the older son in ‘The Touchstone’). The final fable, ‘The Song of the Morrow’ is one of Stevenson’s masterpieces but offers no consolation: we cannot control our destiny, and life repeats itself with no clear meaning.

Jones, William B., Jr. (2007). ‘“Hello Mackellar”: Classics Illustrated meets *The Master of Ballantrae*’. *Journal of Stevenson Studies* 4: 247-69.

About a year-and-a-half before the Errol Flynn swashbuckling travesty, Classics Illustrated published their much more careful comic-book adaptation of *Ballantrae*, with script by Kenneth W. Fitch, and art

by Lawrence Dressler. The William Hole illustrations of 1888 inspired two of the drawings. Stevenson's text was followed closely, and, though frequently paraphrased, few radical changes were made. One of these occurs at the beginning when Alison throws the coin through the window and then sobs out to James 'O! I hope you may be killed!' There is also a notable addition to the melodrama of the final scene: when James comes back to life, the uncertainty of this event is maintained in the text-box but a speech balloon is added for dead/alive James: a chilling 'Hello, Mackellar'. However, in general 'the murky moral atmosphere' and the main structure of the story are well translated into the new medium.

Maurer, Sylvie (2008). 'South Sea Tales de Robert Louis Stevenson: une approche littéraire et anthropologique', Thèse de doctorat, Université de Paris III (Supervisor Jean-Pierre Naugrette), June 20 2008.

Abstract: Robert Louis Stevenson's South Sea tales form a motley collection of stories written and set in Polynesia at the end of the 19<sup>th</sup> century. Deeply versed in anthropology, the author asks fundamental questions about the region. He revisits the past, hacking away at traditional South Sea literature. As a mythologist, he travels back both to the origins of Western myths of idyllic South Seas, and to the core of Polynesian myths. He interweaves the founding tales of both Western and Polynesian civilisations into a pioneering palimpsest. Stevenson also faces the present: he fiercely denounces the fight for a Western hegemony over the islands, and depicts the islanders' acculturation. The natives prove to be neither noble nor ignoble savages, but hybrids who have lost touch with their indigenous identities. As a postcolonial writer-to-be, Stevenson proclaims the fall of imperialism and stands up against any kind of ostracising. He hands over to Tournier's *Vendredi*, endeavouring to present things from the viewpoint of native islanders at the *fin de siècle*. The author also wonders about the future of the South Seas. Although he stakes Polynesian women will play a leading role, he provides no clear-cut foresight: typically, he steps back to let the Other have the last word. Instead of prophesising, as a forerunner of postmodernism he questions everything, including the boundaries between reality and fiction, the narrator's status and the author's authority. Stevenson's South Sea tales are a daring opening up onto Otherness in people and in literature.

Meyer, Michael (2008). 'Robert Louis Stevenson: "The Bottle Imp," "The Beach of Falesá," and "Markheim"' . David Malcolm & Cheryl Malcolm (eds.). *A Companion to the British and Irish Short Story*. Oxford: Blackwell (Blackwell Companions to Literature and Culture). 29781405145374.

Strong, Michele (2008). 'Alison Cunningham: Victorian Leisure Travel, Religious Identity, and the Grand Tour Journal of a Domestic Servant.' Cora Granata and Cheryl A. Koos (eds.). *The Human Tradition in Modern Europe: 1750 to the Present*. Lanham: Rowman and Littlefield.

'Robert Louis Stevenson credited his imaginative boyhood nurse, Alison Cunningham, with inspiring his love of language. And yet, Stevenson scholars routinely dismiss Cunningham's one literary effort, her travel diary of the Stevenson's 1864 Grand Tour, as "homely" or "boring," a fate it shares with many working-class writings for their supposed lack of "complexity." A close textual analysis of Cunningham's journal, however, can offer students and scholars a rare glimpse into how a domestic servant creatively responded to "leisure" travel. As this article demonstrates, Cunningham experimented with a number of literary conventions to tell her tale of European travel, but it was the genre of "spiritual autobiography" that lent thematic coherence to her narrative and established the ultimate meaning of her tour abroad. Like a spiritual Israelite, Cunningham struggled in the "wilderness" of the continent, turning her Grand Tour into a bumpy road towards spiritual salvation.' (Michele Strong)

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## *Recent editions*

Damian Atkinson (ed.) (2008). *The Letters of William Ernest Henley to Robert Louis Stevenson*. High Wycombe: Rivendale Press. 400 pp. Hardback. £40.

Though Henley is not such a good correspondent as Stevenson, the letters provide interesting information on publication and reception of Stevenson's works (since Henley for many years functioned as unpaid literary agent) and also a picture of literary-journalistic life in London in the 1870s and 80s, with money-strapped Henley daydreaming about the fortune to be made from writing just one successful play.

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## *Bibliographies*

On the Bibliography menu page <http://unibg.it/rls/bibliogmenu.htm> I have added a new section of links to search engines, starting with Google News Archives, mentioned in the last Newsletter, and the Reading Experience Database, mentioned below. Please let me know of other specialized search facilities yielding interesting results that I can include here.

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## *Biographies*

Eileen Dunlop (2008). *The Travelling Mind*. Edinburgh: NMS Enterprises. 150 pp.

A concise, well-written chronological narrative of Stevenson's life, which, though it makes no new contributions to our knowledge, tells the story well and offers convincing interpretations of key moments (quarrels with father and Henley, family relations on Samoa). The author is a Scottish novelist and writer of children's books and author of *Queen Margaret of Scotland* (2005).

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## *Derivative works – Comic books*

Chauvel, David (script) & Fred Simon (art) (2008). *L'île au trésor*. Tome 2. Paris: Delcourt (Ex-Libris).

Faithful adaptation with 'ligne clair' artwork. The first volume came out last year and there will be a third volume (probably next year). Images at <http://forum.superpouvoir.com/showthread.php?t=7215>

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## *References to Stevenson in works of fiction and films*

Karen Steele (2008). *Whither Thou Goest*. [authonomy.com](http://authonomy.com).

Author's presentation: 'This story is based around the skeleton of the life of Robert Louis Stevenson, but there is licence with times and places and the subplot, the love of his stepdaughter, is very fictionalised.

'This is not a biography, and it is not necessary to know who Robert Louis Stevenson was to enjoy this book of passion. Deep loves, possessiveness, jealousies, divorces, breakdown and paranoia surround the lives of his wife, his mother and his stepdaughter, constantly in conflict with each other over the man at the centre of it all. They travel the world like gypsies, following him wherever he leads, reluctant to let him out of their sight. Events gradually climax after Louis builds a large house on the Pacific Island of Samoa, where they all live together, too close together.'

[www.authonomy.com/ReadBook.aspx?bookid=3039&chapterid=25451#chapter](http://www.authonomy.com/ReadBook.aspx?bookid=3039&chapterid=25451#chapter)

Karen Steele ([karsteele@hotmail.co.uk](mailto:karsteele@hotmail.co.uk)) would very much welcome comments from anyone who looks at the novel.

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## *Derivative works – Films and film news*

*The Two Faces of Dr Jekyll* (1960), dir. Terence Fisher (for Hammer Films), with Paul Massie (J/H), Christopher Lee (Mrs Hyde's lover), Dawn Addams (Mrs Hyde), David Kossoff, Oliver Reed; screenplay by Wolf Mankowitz. On *Icons of Horror* DVD, Sony Pictures, 2008.

This is the full 88 min. version, not the 80 min. version distributed in the USA as *The House of Fear*. The performances have been praised. The depiction of Hyde as amoral cad (as well as the unexpected transformations from Hyde to Jekyll) may have influenced the Jerry Lewis version.

Other Hammer horror films on the same DVD: *Scream of Fear* (1961), *The Curse of the Mummy's Tomb* (1964), *The Gorgon* (1964).

*My Own Worst Enemy* (NBC, from September 2008) TV series with Christian Slater (Henry Spivey/Edward Albright).

Henry Spivey is a mid-level management consultant; when he is asleep, or thinks he is asleep, he becomes Edward Albright, a multilingual superspy and trained assassin. The choice of first names and the conflict for supremacy in the same body are the only elements from *Dr Jekyll and Mr Hyde* (plus the twist of Henry returning in the middle of Edward's clandestine assignments, reminiscent of *The Nutty Professor*). The rest seems to be a spy thriller.

Douglas Rae, head of Ecosse Films (*Mrs Brown*, *Becoming Jane*, *Brideshead Revisited*) is planning a new film version of *Treasure Island*.

Jack Nicholson or comic Eddie Izzard would be his choice for Silver. Rae says, 'The film would be partly shot here in Scotland then they would go off to search for the treasure... It is a very dark tale and we are working with a writer who has a new take on it.'

<http://www.sundaymail.co.uk/news/newsfeed/2008/09/28/long-jack-silver-78057-20757007/>

Joshua Wiebe (2008). 'These Films Sleep Well: Le Testament du Docteur Cordelier (1959, Jean Renoir)'. *Blogcritics Magazine* Oct. 15 2008 <http://blogcritics.org/archives/2008/10/15/204220.php>

Two-page appreciation of Renoir's film on the occasion of the publication of a *Jean Renoir 3-Disc Collector's Edition* (B000N2HBIO). It is 'reminiscent of Fritz Lang's haunting masterpiece *M*,' and is the best *Jekyll and Hyde* adaptation, according to the writer.

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## *Derivative works –Stage*

Ken Ludwig (2005, 2007). *Treasure Island*, dir. Gregory Boyd with Elizabeth Bunch (Jim) and James Black (Silver), Alley Theatre, Houston, May 20-27, 2007. Now at the Theatre Royal Haymarket, London, dir. Sean Holmes with Michael Legge (Jim Hawkins) and Keith Allen (Silver), previews from Nov. 7 2008, opens Nov. 17 till February 2009.

Also at Sacramento Theatre, Sacramento, Calif., dir. Peggy Shannon with Anna Miles/Will Block (Jim) and Michael Stevenson (Silver), Oct. 8 – Nov. 2 2008.

Then at Round House Theatre, Bethesda, Maryland, dir. Blake Robison with Marybeth Fritzky (Jim) and Mark Mineart (Silver), Dec. 5 – 30 2007. The play was first presented at The 4th Annual *Page-to-Stage* New Play Festival Sep 3 - 5, 2005, John F. Kennedy Center, Washington DC.

The Houston production doesn't seem to have been a musical; but Bethesda credits have 'composer: Matthew M. Nielson', and the London credits have 'Music by Tom Haines and Ross Hughes'. Ludwig is author of numerous Broadway and West End successes. Reception has been mixed: positive review in *Variety* <http://www.variety.com/review/VE1117933799.html?categoryid=33&cs=1>; 'Black spot' from *The Houston Press* <http://www.houstonpress.com/2007-05-31/culture/treasure-island>.

Sullivan, Thomas Russell (1887). *Dr Jekyll and Mr Hyde*. Athens State University (Athens, Alabama), 2007, first performance in recent times. Also 2008 as 'second annual Halloween theatrical performance', dir. Tom McDougale, Oct. 30-31 2008, Griffin Auditorium, McCandless Hall, Athens University.

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## *Derivative works - Music*

Searching [www.sheetmusicplus.com](http://www.sheetmusicplus.com) for "Robert Louis Stevenson" and "Stevenson" produces the following results:

Aamot, Kirk. 'Windy Nights'. For treble choir (2 part). Sheet music published by Hal Leonard.  
With audio clip.

Bouman, Paul. *Three Rhymes - Set 1* ('Swing', 'Where Go The Boats?' 'Land Of Counterpane'),  
*Three Rhymes - Set 2* ('Moon', 'Bed In Summer', 'My Shadow'). For 2 Part Treble Chorus.  
Earthsongs.

Butler, Eugene. 'In the Highlands' for SSA choir. Carl Fischer.

Carpenter, John Alden (1876-1951). 'Looking-Glass River'. Classical Vocal Reprint.

Crocker, Emily. 'Where Go the Boats' for SSA choir. Hal Leonard.  
 Crocker, Emily. 'Where Go the Boats'. SSA choir.  
 Donnelly, Mary (arranged by George L.O. Strid). 'The Wind'. With audio clip.  
 Gallina, Jill. *Three Robert Louis Stevenson Settings* 2-Part. Shawnee Press.  
 Gardner, Janet. 'The Wind' for SSA choir. With audio clip.  
 Gartman Schultz, Donna. 'Escape at Bedtime' for 2-part choir. Published by Pavane Publishing.  
 Gartman Schultz, Donna. 'The Moon' for 2-part choir.  
 Gray, Cynthia. 'Windy Nights'. For 3-part mixed choir. (2-part). Octavo. Published by Heritage Music Press. (Also listed as published by the Lorenz Music Company). With audio clip.  
 Herrington, Judith. 'I Know Not How It Is With You'. SSA choir.  
 Hogg, David. 'Bed By Day' for Boy Soprano, Piano. Voice of the Rockies.  
 Jones, Elliott. 'Under the Wide and Starry Sky' for TTBB a cappella choir. With audio clip.  
 Larkin, Michael. 'The Roadside Fire' for SATB choir. Alfred Publishing. With audio clip.  
 Leonard, Hal. 'Dark Brown is the River' for 3-part choir. With audio clip.  
 Lightfoot, Mary Lynn. 'From a Railway Carriage'. 2-Part Any Combination of Voices. Lorenz Publishing Company.  
 Lightfoot, Mary Lynn. 'Let Beauty Awake!' Fred Bock Music Company.  
 Lightfoot, Mary Lynn. 'The Swing'.  
 Manton, Robert. *Two Songs Of The Spanish Main: 1. Pieces Of Eight; 2. Marooned* for TTBB choir and Piano. (Men's Voices). Text by Robert Louis Stevenson. E.C. Schirmer Publishing.  
 Mollicone, Henry. 'When the Stars are Gone'. Published by E.C. Schirmer Publishing.  
 Nixon, Roger. 'Ditty'. E.C. Schirmer Publishing.  
 Patterson, Mark. 'Windy Nights'. Treble choir (2 part). Published by Boosey & Hawkes.  
 Perera, Ronald. 'Children of the Sun'. For Soprano solo, horn & piano. Published by E.C. Schirmer Publishing.  
 Perry, Dave & Jean. 'My Shadow' for 2-part choir. Alfred Publishing (Warner Brothers Publishing). With audio clip.  
 Perry, Dave & Jean. 'Three Poems (from A Child's Garden of Verses)' for 2-part choir.  
 Porterfield, Sherri. 'Let Beauty Awake' for 3-part mixed choir. Published by Alfred Publishing.  
 Porterfield, Sherri. 'Let Beauty Awake! 3-part choir.  
 Rakowski. *Silently A Wind Goes By*. For soprano, piano. Poems by Joseph Duemer, April Bernard, Wallace Stevens and Robert Louis Stevenson. C.F. Peters.  
 Raminsh, Imant. 'Windy Nights' (No. 2 from *Two Windsongs*) (4 Part Treble). This edition: M051472901. BH CME Advanced. 16 pages. Published by Boosey & Hawkes. treble chorus, oboe and piano. With audio clip.  
 Rentz, Earlene. 'Over the Land is April'. Published by Carl Fischer. With Audio clip.  
 Rentz, Earlene. *We Sing Through the Rain* For 2-Part SA Choir. 'Rain' and additional text by Rentz. Hinshaw Music Inc. With audio clip.  
 Rowley, Alec. 'From A Railway Carriage'. Robertson.  
 Silverman, Bret. 'The Moon' for treble, unison choir.  
 Snyder, Audrey. 'Dark Brown is the River' for SSA choir (2-part). With audio clip.  
 Snyder, Audrey. 'The Wind' for SAB choir. Alfred Publishing.  
 Wagner, Douglas E. 'Bright Is The Ring Of Words' versions for TBB and SSA choirs With audio clips.  
 Wagner, Douglas E. 'I Know Not How it is With You'. For SSA choir. Pavane Publishing.

Seymour Barab [b. 1921]. 'A Child's Garden of Verses' for voice and piano. 2 vols. Boosey and Hawkes. Recorded by Russell Oblelin on Counterpoint CPT 539 [LP]

Vol. 1: Where Go the Boats?, Introduction and Marching Song, At the Sea-Side, The Moon, The Swing, Windy Nights, Foreign Lands, From A Railway Carriage, A Good Boy, The Land of Nod, The Cow, Time to Rise; Vol. 2: Pirate story, Autumn fires, The sun's travel, Foreign children, The wind, Young

night-thought, My shadow, Singing, Fairy bread, Bed in summer, Picture-books in winter, Farewell to the farm

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## *New letters*

To Mr Carr

n.d. [?1892]

Dear Carr,

I have signed the paper, and took the liberty to put chairman after my name to explain its precedence. I quite agree with your proposal “signed for \_\_ subscribers” is the ticket.

I highly approve of your telegram. Mr Ashbourne suggests “bread paper bought by government” as clearer and safer. It saves a word besides and will likely enable you to spare the excellent “exasperated” which seems to me to be worth the money.

I am much better and hope to be down Saturday.

O — please read “Natives supporting Mataafa – war imminent – immediate recall &c.’ That seems a better order, and to keep the essential for the last.

Yours truly\_\_\_\_

R. L. Stevenson.<salutation and signature vertically in the right-hand margin>

Bloomsbury Auctions, London, 16 Oct. 2008, Lot 206.

I asked Ann Colley if she had come across Carr or Ashbourne (or could guess at what ‘bread paper’ might be – not exactly clear to us: could it be ‘worthless bonds?’), but after a search through her Samoan notes she couldn’t find either name. Ann suggests two sources which might help: (i) Kenneth Mackenzie, ‘Robert Louis Stevenson and Samoa’, unpublished dissertation from Dalhousie University, Halifax, Canada; (ii) Richard Phillip Gilson *Samoa 1830-1900: The Politics of a Multi-Cultural Community*. Melbourne: Oxford UP, 1970.

The letter is reproduced in the catalogue and also on eBay

<http://cgi.liveauctions.ebay.com/ws/eBayISAPI.dll?ViewItem&sspageName=ADME%3AB%3AEF%3AUS%3A1123&viewitem=&item=190257715212#ebayphotohosting>

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## *Database projects*

The gallant volunteers who are reading through Stevenson’s Letters and logging his explicit attestations of reading (i.e. not allusions or quotations) are now beginning to see the results of their work on the Reading Experience Database <http://www.open.ac.uk/Arts/reading/>

The Basic Search for *Robert Louis Stevenson* at the moment produces 147 mixed records of RLS as reader and as author being read. In the advanced search, you can only insert one name *Stevenson* in the Reader box, but narrowed down by date and sex you get 138 correct records of what RLS was reading, taken from Vols. 1 and 2 of the Letters. In the advanced search you can also look for authors he was reading.

The advanced search for *Stevenson* as author being read (again, you can only insert one name) produces at the moment only 25 mixed records, mostly of RLS as author.

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## *Museums*

The Robert Louis Stevenson Silverado Museum has a new director, Dorothy Mackay-Collin, who is working on a new inventory and catalogue of the collection. A new website has also been inaugurated.

<http://www.sthelenastar.com/articles/2008/10/03/news/local/doc48e43f5b78471310392043.txt>

[www.silveradomuseum.org](http://www.silveradomuseum.org)

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## *℄c. – urban legends*

‘Robert Louis Stevenson, famed author of *The Strange Case of Dr. Jekyll and Mr. Hyde*, wrote his entire masterpiece in six days and six nights, all whilst on one hell of a cocaine bender. Even Stevenson’s wife, Fanny, was amazed that her husband managed to put 60,000 words on paper in just under one week’ – according to [http://www.askmen.com/entertainment/special\\_feature\\_200/231\\_special\\_feature.html](http://www.askmen.com/entertainment/special_feature_200/231_special_feature.html)

Medication with ergotine for lung haemorrhages *may* have influenced the dream RLS had just before starting to write, but there is no evidence that he ever took cocaine for medical (or any other) purposes, or ‘took drugs’ during the writing of JH – which was written slowly over six weeks, not six days. And is just over 25,000 words long.

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## *Reading groups*

1) ‘Robert Louis Stevenson Reading Group’ at <http://groups.yahoo.com/group/ReadingRLS/> is co-ordinated by Robert-Louis Abrahamson.

Introductory postings for comment appear every week or so. At the moment the group is slowly reading through the essays in chronological order and are presently on ‘Walt Whitman’ (to be followed by ‘Aes Triplex’).

2) The Edinburgh RLS Club’s ‘RLS Book Group’ is coordinated by John Macfie and meets on the first Tuesday of the month (except July and August) at 17 Heriot Row, Edinburgh.



The first meeting took place on 8<sup>th</sup> October 2008 with *Weir of Hermiston* as the topic of the discussion, introduced by Paul Scott (Club Chairman). The second meeting is scheduled for 3rd November, when the subject of discussion will be *Underwoods* and *A Child's Garden of Verses*. Club members who wish to attend should inform John Macfie [mail@stevenson-house.co.uk](mailto:mail@stevenson-house.co.uk) beforehand.

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## Iconography

RLS photos wiki at <http://rlsphotos.pbwiki.com/> password: asfromthehouse

John Singer Sargent's 1885 'pacing' portrait of RLS in Skerryvore, sold in 2004 to Las Vegas casino-developer Steve Wynn, has been re-sold to Wal-Mart heiress Alice Walton (described as 'philanthropist', though Wal-Mart employees might see that as bitterly ironic). It will displayed in new The Crystal Bridges Museum of American Art (<http://www.crystalbridges.org/>) presently under construction at Bentonville, in the north-west corner of Arkansas.

Alice Walton says: "What makes this painting so special is its spirit. Spirit is what makes paintings and places great. This painting will be at home at Crystal Bridges in Arkansas." From this we understand that the new museum will have spirit.

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## Database projects – Stevenson's Library

As part of the groundwork for the re-launched edition of Stevenson's works by Edinburgh University Press a small group of volunteers, headed by Neil Macara Brown, are trying to list all the books in Stevenson's Library, mainly by reference to Auction and Library catalogues.

Over a thousand volumes have been listed already, just under half of which have found a safe haven in public Libraries, the lion's share going to the Beinecke Library in New Haven, Connecticut. Only five have made their way to Scottish public collections (and none to England). One of them is in the National Library of Scotland: *The Happy Sunday Book of Painted Pictures* (Stevenson's prize for his first, dictated, composition 'The History of Moses') with his interesting childhood watercolours. The other four are in The Writers' Museum in Edinburgh: James Patterson's *Wallace and His Times* (a school English prize), Montesquieu's *Oeuvres complètes* (with signature and date, 1871), George Borrow's *The Bible in Spain* (taken on his trip to the Cévennes), and George Herbert's *Poetical Works* (a present from Alison Cunningham in 1866). (The National Library of Scotland also has presentation copies to his parents with annotations – place and date of composition – of *Underwoods* and *A Child's Garden of Verses*.)

But just over half of the volumes in the Vailima Library have unfortunately 'disappeared' from public view, not yet identified in Library catalogues. These 564 'lost books' include the copy of his favourite author Montaigne with 'numerous notations and critical remarks throughout' (as the auction catalogue had it), his copy of *Sensations d'Italie* by Paul Bourget (the only person unknown to him to whom he dedicated a book) with 'scorings and underlinings (approving)', and his childhood copy of *Little Arthur's History of England* (1855) with (again according to the auction catalogue) 'hand-coloured illustrations. text forcefully obliterated where (re surrender of Charles I by the Scots) reads: "You will hardly believe, however, that those mean Scots actually sold the king to the English parliament: but they did so!"'

Many of these precious books are probably still in private hands. If any reader of this Newsletter owns books from Stevenson's Library – or knows of their whereabouts - could they get in touch with Neil Macara Brown ([neilbrown136@btinternet.com](mailto:neilbrown136@btinternet.com)) so that valuable information on annotation and proof of ownership can be put on our database. When the database is made public, the owners' wishes on privacy will be fully respected.

This appeal is only for information of books in private hands (or in such small or provincial libraries that we are unlikely to have searched). In the New Year we will launch a new appeal: a list of the most interesting lost books will be published on line and a checklist of major libraries in North America, Great Britain, and in the Pacific area. We will be asking people to help in searching through catalogues to find these books.

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## *Call for help/ 1*

1) Hilary Beattie writes: 'While in Bergamo for RLS 2008 I took the opportunity to catch up on the work of one of my favourite Italian authors, Leonardo Sciascia (1921-1989). I discovered that in one of his last novels, *Il cavaliere e la morte* (Adelphi, 1988), written when he was already ill with the cancer that killed him the following year, Sciascia ascribes to his nameless hero a nostalgic love for *Treasure Island*, the reading of which was 'just about the closest one could ever come to happiness'. While struggling with a futile investigation into a case of corruption and cover-up in high places, the mortally ill detective suddenly longs for the desert island of his childhood dream. He rereads the book in a faded old edition, with the 'unforgettable' Long John Silver of Wallace Beery on the cover, which he has carried with him through all the successive moves of his life. He muses on the figure of Ben Gunn, whom he imagines being featured in a commercial for parmesan cheese, but who also resembles the grotesque, beggarly image of Death in the Dürer engraving which provides the title of Sciascia's novel (pp. 68-70). Almost the hero's last act, the day he is finally gunned down (no pun intended, but perhaps there is one), is to finish his rereading, 'something which still resembled happiness' (p. 89). (My translations.)'

Surely this tribute must have autobiographical significance. Did Sciascia console himself with RLS at the end of his life? Has anyone found other references in his work?

## *Replies*

Federico Strada, Secretary of the Amici di Leonardo Sciascia writes: 'As far as I can remember, the passage you cite is the only one in which Sciascia refers directly to Stevenson in his works. Sciascia, however, was the founder and effective general editor of the Sellerio series 'La memoria', which includes various works by Stevenson. The text on the front flap, though anonymous, was normally (until November 1989) written by Leonardo Sciascia himself.'

Richard Dury writes: Books in the series 'La memoria' includes the following translations of Stevenson: *Il diamante del Rajà* (1979), *Lettera al dottor Hyde* ('Father Damien', 1991), *Weir di Hermiston* (1994), *Il riflusso della marea* (*The Ebb-Tide*, 1994) and *Ricordo di Fleeming Jenkin* (1996). So of the 'blurbs', only the first can be ascribed to Sciascia (and Federico Strada, referring to a study of Sciascia confirms this). Here it is in my translation:

‘Metaphysical arbiter of virtue and guilt,’ says Emilio Cecchi (in the essay we republish here as an appendix), referring to Prince Florizel of Bohemia, protagonist of this tale by Stevenson. And Florizel can be considered the ancestor of Chesterton’s Father Brown and numerous other examples (not always totally respectable) in the history of the detective story: the investigator who embodies what theologians would call revelatory grace. But the story of the Rajah’s Diamond is above all a wonderful fantasy and a story full of events: a little classic, here in this ‘classic’ translation by Carlo Linati.

In addition, in “Appunti sul giallo” (*Nuova Corrente* 1), written in 1954 and an important Italian contribution to the study of detective fiction, Sciascia says “The gap between Wilkie Collins and Chesterton is bridged by Stevenson, whose acute sense of good and evil, of virtue and guilt, is embodied in Prince Florizel of Bohemia—a kind of amateur detective, but above all, as Cecchi says, “metaphysical arbiter of virtue and guilt” ‘. (quoted [www.flingue.unict.it/docenti/gtraina/Il%20poliziesco%20e%20la%20coscienza.rtf](http://www.flingue.unict.it/docenti/gtraina/Il%20poliziesco%20e%20la%20coscienza.rtf) – probably a document related to Giuseppe Traini, *Leonardo Sciascia* (Milano: Bruno Mondadori, 1999).)

By a strange synchronicity (if it’s not a direct influence), *Notte Italiana*, a mystery film with noir touches, written and directed by Carlo Mazzacurati (for Nanni Moretti’s Sacher Film), issued in 1987 (so just before Sciascia wrote his novel - in the summer of 1988), also ends with a consolatory reading of *Treasure Island*. The film concerns a provincial lawyer in Northern Italy who uncovers corruption and crimes connected with land speculation. After almost getting killed, he goes back to his home city and the film ends with a boy reading the end of *Treasure Island*, concluding with the book’s last sentence: a parallel closure (but non-closure) to another adventure and a suggestion of our need for stories to understand existence.

## *Call for help/ 2* (from the last Newsletter)

‘In the hollow bowels of the ship I hear the ponderous engines pant and trample. The basin gasps and baulks like an uneasy sleeper [...] The engine goes with tiny trochees. The long ship makes on the billows a mad barbaric rhythm. The basin gasps when it suits it.’

This comes from a dismembered notebook of 1875 (Swearingen, p. 20). I had three questions about it: (i) What is this basin that gasps?, (ii) Any idea of the voyage that the piece may be based on? (iii) Could this be one of the missing Prose Poems also from 1875 (fifteen or more, six of which have been identified and printed by Mehew as an Appendix to *Letters* vol 2)? In Letter 391 he lists some titles of these Prose Poems; could this text be “The Drunkard and the Sea”?

## *Replies*

(i) The basin that gasps: Neil Macara Brown suggests that this is a pan for gathering oil. The noises it makes are explained by Mary Storey, chairperson of the Muskoka Boat and Heritage Centre (Gravenhurst, Ontario, Canada). She writes that Stevenson is probably talking about the engine’s ‘sink’: ‘As the ship rolls, rises on the waves and dives into the trough, the J-trap below the sink could have some suction and counter suction applied, thus creating the “gasp and baulk”.’ And Randy Potts, former captain of the Segwun steamship, confirms this: ‘I think you’ve likely got the right idea. Likely the “basin” is just that. The sink. In a storm or heavy seas the ship would move in an abnormal manner and the trap under the sink or basin would surge and drain with some odd noises. At sea most ships used to drain all liquids overside and heavy motion could cause some waves to fill the drain pipe reversing the suction and pressurizing the pipe briefly causing the gasping and baulking. The baulking would likely come from an inline check valve chattering with heavy pressure from the water trying to come back aboard the ship through the drain pipe.’

(ii) The voyage: possible the trip to Orkney and Shetland on the *Pharos* with his father in June 1870, or in August of the same year from Greenock to Oban and Earraid.

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*Thanks to*

Robert-Louis Abrahamson, Hilary Beattie, Neil Macara Brown, Ann Colley, Elaine Grieg, Antonio Iriarte, Mary Storey, Randy Pots, Federico Strada

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7

12 February 2007

No. i

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At length, Edinburgh, with her satellite hills and all the sloping country, are sheeted up in white.  
If it has happened in the dark hours,  
nurses pluck their children out of bed and run with them to some commanding window,  
whence they may see the change that has been worked upon earth's face.  
'A' the hills are covered wi' snaw,' they sing, 'and Winter's noo come fairly!'  
And the children, marvelling at the silence and the white landscape,  
find a spell appropriate to the season  
in the words.

The reverberation of the snow increases the pale daylight, and brings all objects nearer the eye.  
The Pentlands are smooth and glittering, with here and there the black ribbon of a dry-stone dyke,  
and here and there, if there be wind, a cloud of blowing snow upon a shoulder.  
The Firth seems a leaden creek, that a man might almost jump across,  
between well-powdered Lothian  
and well-powdered Fife.

And the effect is not, as in other cities, a thing of half a day; the streets are soon trodden black,  
but the country keeps its virgin white; and you have only to lift your eyes and look over miles of country snow.  
An indescribable cheerfulness breathes about the city;  
and the well-fed heart sits lightly and beats gaily in the bosom.  
It is New-year's weather.

*(Edinburgh, Picturesque Notes)*

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## *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

The fifth biennial Stevenson conference will be held at the University in the upper town of Bergamo, convenor Richard Dury.

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## Conference report

**2006 MLA and Stevenson:** a report by Caroline McCracken-Flesher, University of Wyoming.

This year's Modern Language Association Convention at Philadelphia may have featured its first all-Stevenson session. "Press Ganged: Revisiting Robert Louis Stevenson," was convened by John Corbett (University of Glasgow) and Antony Hasler (Saint Louis University). Speakers included Matthew Wickman (Brigham Young University), Nancy Gish (University of South Maine), Tony Hasler, and Caroline McCracken-Flesher. The original line-up was to include John Corbett, too, with his "Press-ganging Scottish Literature: ECOL and the *Kidnapped* project." (ECOL is the Edinburgh City of Literature project.) Unfortunately, that paper was not formally included in the session—so we can look for it to appear at a subsequent conference.

Matthew Wickman's paper was titled "Stevenson and the Ruins of Experience," and drew on his recent book for University of Pennsylvania Press (*The Ruins of Experience: Scotland's "Romantick" Highlands and the Birth of the Modern Witness*). It focused on Stevenson as an important figure in the modernist "decay of experience." Wickman read Stevenson particularly through the work of Walter Benjamin, with its concern about the decay of oral culture as a result of the rise of capitalism. In this context, Stevenson's flâneur figure was interestingly reworked.

Nancy Gish presented "Jekyll, Hyde, and Modernism." This paper built on theories of hysteria and dissociation as understood by Stevenson's contemporaries. Noting the availability of earlier theories of hysteria, and Freud's addition of causality, particularly in the form of sexuality, Gish questioned appropriations of Stevenson's text that focus on a narrowly-expressed moral depravity. She pointed to Jekyll's suggestion that man might be truly two—but possibly more.

Tony Hasler's "Frontier Creatures: The Imaginary Characters of *Weir of Hermiston*" tracked the way history is keyed into *Weir* at the start—almost like a keystone. But the keystone is palimpsestic, putting history under erasure, and paradoxically raising it to greater prominence. While the stone is the center, Hasler's preferred focus was actually the idea of weaving, which plays through the book as metaphor and as rhyme.

To conclude the session, McCracken-Flesher (your reviewer) reprised her Saranac paper, which directly engaged the logic for the session. "Cross-Channel Stevenson: David Balfour and the Problem of Scottish Return," took Edinburgh's designation as Unesco City of Literature, and the city's choice of *Kidnapped* as the book of the city, for its starting point. It noted the irony of this for a book where the protagonist has trouble "coming home" to Scotland, but suggested that Edinburgh found in David's difficulty and reluctance a productive anxiety about places and origins.

A Stevenson paper also turned up in another session, "A Celebration of the Life and Work of David Daiches (1912-2005). This paper (also by McCracken-Flesher), was titled "'One City' of Fragments: Robert Louis Stevenson's Second (Person) City through David Daiches' Personal Eye." The paper traced the oddities of Stevenson's relationship with the city as manifested by his grammatical difficulties in situating himself within *Edinburgh: Picturesque Notes*. It then considered Daiches, a noted Stevenson scholar who situated himself as an adoptive Edinburgh citizen in part through his reading of Stevenson. In *Was: A Pastime from Times Past*, Daiches uses the terms of Stevenson's difficulty. Drawing on his own literary, religious, ethnic and locational identities, he situates himself as grammatically complex—with a shifting and multiple subjectivity echoing Stevenson's. This points in turn to the complicated situatedness in a

fundraising volume for the OneCity Trust, authored by Alexander McCall Smith, Ian Rankin, and Irvine Welsh.

This year's MLA was productive for Stevenson studies in other ways, too. The overlapping of the Scottish Literature Discussion Group and Stevenson interests allowed some important contacts. In turn, the journal has suggested that they might put together a special issue focused on Stevenson and drawing on the MLA panel. Journal editors Eleanor Bell (University of Strathclyde) and Scott Hames (University of Stirling) are interested to hear from you about this and other projects. You can find out about the IJSL at <http://www.ijsl.stir.ac.uk/>, or visit the parent website (Association for Scottish Literary Studies) at <http://www.arts.gla.ac.uk/ScotLit/ASLS/>

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## *Lecture*

Alan Riach. 'Creative Schizophrenia in Scottish Literature: The other side of the portrait'. 7 Dec 2006, 6-6.45 pm, Scottish National Portrait Gallery, Edinburgh.

An informal tour of the portraits of RLS, James Hogg, Hugh MacDiarmid, Robert Fergusson and Muriel Spark, while discussing the figure of the double in modern Scottish Literature.

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## *Recent studies*

Ambrosini, Richard (2005). 'Robert Louis Stevenson as Theorist and Popular Author: The Art of Writing and the Pleasure of Reading'. Marco Fazzini (ed. and intro.). *Alba Literaria: A History of Scottish Literature*. Venezia: Amos edizioni. Pp. 367-385.

Republication of 'The Art of Writing and the Pleasure of Reading: R. L. Stevenson as Theorist and Popular Author'. In Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarland & Co. Pp. 21-36.

Farrier, David (2006). 'Unwritable Dwellings/Unsettled Texts: Robert Louis Stevenson's *In the South Seas* and the Vailima House'. *International Journal of Scottish Literature* 1 (Autumn 2006): <http://www.ijsl.stir.ac.uk/issue1/farrier.htm>

An article about Stevenson's aims in writing *In the South Seas* and why the project proved impossible. '[T]his article will look to consider three aspects of tension relating to presence in *In the South Seas*: that is, the anxiety of the unwritable subject; the destabilizing influence of a proficient indigenous textualizing presence; and the extent to which the pursuit of a 'complete' encounter, which does not admit the partial nature of the beach, is frustrated by building and writing.' [...]

'Stevenson struggled, throughout the composition of his material, to convert his own experiences into a comprehensive survey of Pacific culture in the islands he visited. Yet although his encounters were frequently subordinated to the impulse to represent them, that is, to writing, it may also be said that writing for Stevenson was subordinate to the encounter; it was a means, however flawed, of achieving a

‘transition’ that would imply, despite the pressure to textualize, the possibility of engaging in a reciprocal encounter.’

Irvine, Robert P. (2006). ‘*Narrating Scotland: The Imagination of Robert Louis Stevenson*, Barry Menikoff...’ [review]. *Review of Scottish Culture* [European Ethnological research Centre c/o National Museums of Scotland] 18: 185-6.

McCearney, James (1995). *Le pays Stevenson*. Paris: Christian de Bartillat. 211 pp. 110.00 Fr. (Euro?) ISBN 2-84100-032-X

The author is a Scot who teaches at the Institut d’Études Politiques de Paris and has published biographies of Charles Maurras and of Arthur Conan Doyle. Here he gives a highly individualistic, often quirky reading of the Stevensonian oeuvre. Rather than approach it via RLS’s colourful life (even though some reference to this is unavoidable) he seeks primarily to delineate the imaginary universe, ‘le pays Stevenson’, created over time in the work itself. McCearney sees the early work as more style than substance; only after the tortured first journey to America does it become the genuine expression of a personality and a world view. Some works, like *Prince Otto*, *A Child’s Garden of Verses*, most of the non-Scots verse, are dismissed as ‘wrong roads’, i.e. derivative or sentimental. The true ‘Stevenson country’ is that of the literary essay, the novel and short story (even including doubtful works like *The Black Arrow*); its seasons are summer and winter. It is a place where art is vital to the human condition and friendship the highest value, where the nature of man and the world is always dual and it is difficult but necessary to resist evil, and where the clash of cultures brings out the best or the worst in humankind. An interesting perspective on Stevenson’s works providing an overview for the general (though informed) reader. (Hilary Beattie)

Malzahn, Manfred (2006). ‘Richard Ambrosini and Richard Dury, eds. (2006). *R.L. Stevenson: Writer of Boundaries*. Madison: University of Wisconsin Press.’ [Review.] *International Journal of Scottish Literature (IJS�)* 1 (Autumn 2006): <http://www.ijsl.stir.ac.uk/issue1/ambrosini%20review.htm>

Malzahn, Manfred (2006). ‘Occasional Paper: Recent German-language RLS Criticism’ [Review of Petzold, Dieter (2006). ‘Robert Louis Stevenson und die Ambivalenz des Abenteurers’ (Robert Louis Stevenson and the Ambivalence of the Adventurer). *Anglistik: Mitteilungen des Deutschen Anglistenverbandes* 17i: 27-38] *International Journal of Scottish Literature (IJS�)* 1 (Autumn 2006): <http://www.ijsl.stir.ac.uk/issue1/malzahn%20op.htm>

For Petzold the notion of adventure (the single-minded and free-ranging pursuit of self-interest regardless of the consequences for oneself and for others) is a constant focus of both attraction and revulsion for Stevenson. ‘[A] sound and noteworthy addition to Stevenson scholarship’ which prompts a new question: if Stevenson ended up ‘disillusioned with colonial adventure’, was this because he had abandoned ‘rebellious and bohemian leanings in favour of bourgeois values’, or because he was rebelling against ‘the bourgeois reality from which the colonial venture emanated’?



Reed, Thomas L., Jr. (2006). *The Transforming Draught: Jekyll and Hyde, Robert Louis Stevenson and the Victorian Alcohol Debate*. Jefferson, North Carolina: McFarland. 258+ viii pp. \$35.00 ISBN-13 978-0-7684-2648-5; ISBN-10 0-7864-2648-9

This careful, scholarly study is the first to explore the manifold ways in which 'the cloud of alcohol shadows *Strange Case of Dr Jekyll and Mr Hyde* as thoroughly as it did its author'. Reed contends that *J&H* is virtually an allegory of alcoholism, especially 'when read against the twin backdrop of Stevenson's life and of the century-long debate over drink that split Britain into ... two "nations" whose sometime lethal wrangling figured so strongly in the making and breaking of parliamentary governments'. In the first three chapters the author reveals the text's 'prime concern with addictive behavior' as well as its multiple references, both literal and figurative, to drink and its abuses. The next three delineate the sociological and literary contexts of Stevenson's writing about alcohol, in *J&H* and elsewhere, as well as concluding (plausibly), from his history, that RLS himself appears to have been a 'borderline alcoholic' who could identify only too closely with the downfall and death from drink of his friend, Walter Ferrier. After an excursus into the history of the 19<sup>th</sup> century British temperance movement, another three chapters are devoted to finding temperance imagery in the story's 'dream scenes', as well as relevant topical references to street crime and patterns of working-class recreation. Finally, Reed suggests that contemporary readers were more likely than later ones to read *J&H* as 'about alcohol', and concludes that in his story Stevenson ultimately advocated the 'balanced approach' to drink that he strove to achieve in his life.

Although this book offers more information on British socio-political history than most Stevenson scholars might want, and has the limitation of seeing the story almost exclusively through the single lens of alcohol, it makes a valuable and highly suggestive contribution to the ever-expanding field of *J&H* studies. (Hilary Beattie)

Rizzo, Sara (2006). "A scroll of lighted pictures": La traduzione a fumetti di *Dr Jekyll and Mr Hyde*, 1943-2002' [...The comicbook translations of *Dr Jekyll and Mr Hyde*: 1943-2002]. Laurea (M.A.) dissertation at the Università Statale di Milano, December 2006.

Chapter 1 is dedicated to the first stage adaptation of JH and the three classic Hollywood versions of 1920, 1931 and 1941, since it was these dramatized versions that created the most important independent evolution of the JH story (in particular the introduction of the fiancée and the mistress and a simplification of Jekyll and Hyde into an opposition of Good and Evil), that then influenced the early comicbook adaptations. Chapters 2 and 3 are dedicated respectively to American and Italian comicbook versions of Stevenson's story, in a presentation with a double thread: the interesting story of the choices and influences of the adapters and artists and, in the background, the story of the comic book and graphic novel in the second half of the twentieth century and the way it has developed into a legitimate art-form in its own right, developing its own language and artistic styles. Comicbook adapters have liberated themselves from the cinematic tradition and have returned to the ambiguity and indeterminacy of the original text.

Swearingen, Roger (2006). 'Recent Studies in Robert Louis Stevenson: Letters, Reference Works, Texts--1970-2005.' *Dickens Studies Annual* 37 (Oct. 2006).

This runs to 134 pages and is virtually a collection of detailed and scholarly book-reviews written all together for this publication. The 'texts' are editions of interest (critical and annotated editions etc.). Part II (Biography and Criticism) should be published in next year's number. The two should also be published later in book form.

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## Recent editions, *Comic books*

*Kidnapped*: production and distribution of versions of Stevenson's adventure novel by the Edinburgh Unesco City of Literature Trust (<http://news.scotsman.com/scotland.cfm?id=1895142006>):

(1) Alan Grant (script), Cam Kennedy (art) (2007). *Robert Louis Stevenson's Kidnapped – The Graphic Novel*. New Lanark: Waverley Books.

A series of fine dramatic images (e.g. the impact of the *Covenant* and Alan's boat, a full-page image of a sailor crashing through the roundhouse skylight and the sequence of David's jump from the rock), and a rapid narrative style (e.g. a concise caption 'And then' above a picture of David and Alan confronted by dirk-wielding Highlanders), attractive representations of water and of Highland glens, a wide palette of colours and a free variation of frame-types (if not quite as much as the 'graphic novel' label might lead one to expect).

David, however, has the build of Arnold Schwarzeneger and looks in his twenties, and Alan never looks a foot shorter than him. The cultural differences between Highlands and Lowlands is more or less eliminated. The Quarrel between David and Alan no longer centres on this, and the earlier in the work there is a notable change:

(i) On the Glasgow road I saw some redcoats, soldiers of **King George** who had brutally **crushed** the **Highland rebellion** only five years earlier. (Alan Grant; accompanying an image of three redcoats idling menacingly in the road and no doubt about to make a brutal house-search).

(ii) ...I came out upon the Glasgow road. And there, to my great pleasure and wonder, I beheld a regiment marching to the fives, every foot in time; an old red-faced general on a grey horse at the one end, and at the other the company of Grenadiers, with their Pope's-hats. The pride of life seemed to mount into my brain at the sight of the red coats and the hearing of that merry music. (Stevenson)

Clearly *ingenue*-irony is not suitable for the modern reader.

7,500 copies of the graphic novel will be distributed free to schools and libraries. Despite the title, it is not the only comic book / graphic novel version of *Kidnapped*. Others include O'Rourke/Webb (Classics Illustrated, 1948), Dell Four Color (1960), Moench/Lijauco & Trinidad (Marvel Classics Comics, 1977), Zanetto/Gattia (c. 1970), Chendi/Pratt (*Corriere dei piccoli*, 1967).

(2) Alan Grant (script), Matthew Fitt & James Robertson (Scots translation), Cam Kennedy (art) (2007). *Robert Louis Stevenson's Kidnappit*. Edinburgh: Itchy Co/Black and White Publishing. ISBN: 978 1 84502 138 2

A Scots translation of (1); 'the first graphic novel in Scots'.

(3) Alan Grant (script), Cam Kennedy (art) (2007). *Robert Louis Stevenson's Kidnapped* Edinburgh: Barrington Stoke. ISBN: 1842995014.

'Modern text edition' of (1), i.e. simplified language version of the graphic novel for 'emergent readers'.

(4) An Americanized version will be published by Tudra of Toronto in the fall of 2007: apparently 'hoot toot' has to go.

(5) Robert Louis Stevenson; Louise Welsh (Preface), Barry Menikoff (ed., Introduction, Notes and Glossary) (2007). *Kidnapped*. Edinburgh: Canongate.

Barry Menikoff's 1991 edition based on a transcription of the MS for *Young Folks*, with an introduction by Louise Welsh. 10,000 copies will be distributed free to schools and libraries.

(6) John Kennett (retold by) (2007). *R.L. Stevenson's Kidnapped*. New Lanark: Waverley Books. ISBN: 1842995014

'Retold for younger readers'. 7,500 copies will be distributed free to schools and libraries.

*Dr Jekyll and Mr Hyde* – planned 'manga' comicbook version by SelfMadeHero to be published in 2008.

Alongside their Manga Shakespeare series (to be launched in February 2007), Independent UK publisher SelfMadeHero will launch its Classical Eye series later this year, which will feature other classics in graphic novel form. The first titles include *The Master and Margarita* by Bulgakov and Kafka's *The Trial*. Other titles planned include Stevenson's *Dr Jekyll and Mr Hyde*.

[http://comipress.com/press\\_release/2007/01/08/1291](http://comipress.com/press_release/2007/01/08/1291)

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## *Audio/video documentaries about Stevenson and his works*

*Ai minimi drammi. Tales of Moralities* (2006), dir. Costantino Sarnelli. Fluid artistic commentary-documentary on Stevenson's Fables (see *Newsletter* for December 2006). The DVD of the film is available from le Cercle Rouge (Piazza Savoia 5, 12022 Busca, Italy; [info@lecerclerouge.org](mailto:info@lecerclerouge.org)) in exchange for €15 as 'contribution to the association le Cercle Rouge', to cover costs of DVD and postage.

Trailer at <http://www.lecerclerouge.org/home/progetti/sognostevenson.htm> (click on icon in bottom right-hand corner of the page).

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## *Links*

Sandy Fleming's Scotstext site has a Stevenson section with poems in Scots (including an illustrated version of 'A Lowden Sabbath Morn') and 'Thrawn Janet' at [http://www.scotstext.org/makars/robert\\_louis\\_stevenson/](http://www.scotstext.org/makars/robert_louis_stevenson/)

Kidnapped Trail Map at <http://www.booksfromscotland.com/Settings/Kidnapped-Map> (Books From Scotland)

Wikipedia: Robert Louis Stevenson [http://en.wikipedia.org/wiki/Robert\\_Louis\\_Stevenson](http://en.wikipedia.org/wiki/Robert_Louis_Stevenson)

The entry, by Stephen Balbach, was recently praised by John Sutherland in the *Guardian* as typical of the useful and well-prepared things to be found n Wikipedia

<http://education.guardian.co.uk/higher/columnist/story/0,,2006932,00.html>

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## *Derivative works – Stage*

Patrick Prior (2006). *Dr Jekyll and Mr Hyde*. Première 29 September 2006 at the Yvonne Arnaud Mill Studio, Guildford, dir. Jim Dunk by the Isosceles/Useful Idiots company.

For two actors.

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## *Derivative works - Music*

Carl Berky (1952). 'Northwest Passage: Three Songs for Voice and Piano': 1. Good Night, 2. Shadow March, 3. In Port. First Performance: Bally Music Studio, Carol Ann Swinehart, soprano, Carl Berky, piano.

Carl Berky (1955). 'Songs From the Underwoods: Six Songs for Voice and Piano': 1. Souvenir: Youth Now Flees, 2. Dirge: A Visit from the Sea, 3. Lament: The Sick Child, 4. Elegy: Dear Friend, 5. Reminiscence: A Lover of the Moorland, 6. Requiem: Under the Starry Sky. 19 min. First Performance: Schwenksville Lutheran Church: Carol Ann Swinehart, soprano Carl Berky, piano

The two Stevenson song-cycles by Carl Berky have been recorded along with two other cycles by the same composer on *Songs of Childhood and Nostalgia* (CRS LP 724, 1975) with Judith Malis, soprano; Carl Berky, piano. 'The compositional style reveals a sensitivity to the singability and expressive qualities of the vocal line which is so often absent in contemporary music. The accompaniments also support with delicacy and restraint. This does not mean that they are lacking in color and imagination. Occasional "inside the piano" techniques and percussive devices add subtle effervescence to the poetic statements' (Review by John Davison [http://www.amc.net/member/Carl\\_Berky/reviews.html](http://www.amc.net/member/Carl_Berky/reviews.html))

The LP can be ordered from:

<http://mysite.verizon.net/vzeeewvp/contemporaryrecordsociety/id33.html>

[http://www.amc.net/member/Carl\\_Berky/shop.html](http://www.amc.net/member/Carl_Berky/shop.html)

Carl Berky (1959). 'Sonatina for Piano -- Weir of Hermiston': 1. Winter on the Moors, 2. A Leaf from Christina's Psalm-Book, 3. Nocturnal Visit 8 min. First Performance: University of Pennsylvania, Composer.

Robert Hughes (1968). 'Four Pieces by Stevenson: Fanfare, Tune for Flageolet, Habanera, Quadrille' arranged for chamber orchestra'. First performed by the Oakland Youth Chamber Orchestra, March 15 1968, Lewis and Clark College, Evans Auditorium, Portland, Oregon.

The music was based on Stevenson manuscripts at the Monterey Stevenson House and the Beinecke Library, Yale. The pieces were performed by the orchestra in a tour of north-west USA, March-April 1968.

Othmar Plöckinger (2006). 'Requiem'. (See *Newsletter* for December 2006). Streaming audio at <http://fm4.orf.at/soundpark> (search for 'ossi', about 11<sup>th</sup> name down the page, click on the name, then on 'Requiem')

The address for enquiries about the CD is [o.ploeckinger@aon.at](mailto:o.ploeckinger@aon.at) (the address in last month's N/L was inaccurate).

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## *Derivative works - Illustrations*

A. S. Boyd. *A Lowden Sabbath Morn*. London/New York: Chatto & Windus/Scribner's, 1898. Black & white pen and ink line drawings; each verse is illustrated on heavy paired pages (plus a coloured frontispiece in the 1909 edition). The poem was first published in *Underwoods* (1887).

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## *Critical reception – Opinion of other writers*

Oscar Wilde seems to have found *The Dynamiter* of special interest:

(i) 'Let us go out into the night. Thought is wonderful, but adventure is more wonderful still. Who knows but we may meet Prince Florizel of Bohemia and hear the fair Cuban tell us that she is not what she seems?' (Oscar Wilde, 'The Critic as Artist [Part I]' (July 1890). The reference is to RLS and Fanny Stevenson's book of short stories *More New Arabian Nights: The Dynamiter* (1885).)

(ii) The first number of *The Chameleon* (December 1894), with contributions from Wilde, Beerbohm, Lionel Johnson and Lord Alfred Douglas, was advertised with an epigraph from *The Dynamiter*, in which *The Chameleon* (originally London) is implicitly referred to as 'A Bazaar of Dangerous and Smiling Chances'.

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## *Events - performances*

*The Body Snatcher*. Dramatized reading by Metal and Bone theatre company. The Old Operating Theatre, St. Thomas' Hospital, St. Thomas' St, London SE1, Sunday 18th Feb at 4.30pm.

'*The Body Snatcher*' is an adaptation of Robert Louis Stevenson's story written during Victorian fears about the black market trade in corpses. An ambitious medical student, Fettes, finds his conscience compromised when his anatomy class needs more bodies.'

<http://medhum.blogspot.com/2007/02/free-tickets-to-readings-of-plays.html>

A pilot read-through of the dramatization in Britain's oldest operating theatre (from 1820s). For free tickets: email [metalandbone@googlegmail.com](mailto:metalandbone@googlegmail.com), marking the subject 'pilot tickets'.

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## *Events – City of Literature*

One Book - One Edinburgh (OBOE): 1 February-1 March 2007. Edinburgh's first citywide reading campaign is aimed at getting Scotland's capital reading Robert Louis Stevenson's *Kidnapped*. Thousands of free copies of three new editions of the story will be given away in February 2007, and a month of tie-in events has been planned at locations across the city.

There are too many Stevenson and *Kidnapped* events in Edinburgh in February 2007 to list here; below are just some of them (more details at [www.cityofliterature.com](http://www.cityofliterature.com)):

### **Exhibition**

27 Jan - 3 March 2007, Writers' Museum: '*Kidnapped* - Illustrations inspired by Robert Louis Stevenson's novel' – illustrations, from sketches by William Boucher used in the first edition to new work by Cam Kennedy in 2007.

### **Talks and Discussions**

31 Jan., 1.30 pm, Scottish Storytelling Centre: *Kidnapped* – book launch

1 Feb., 6 pm, MacDonald Road Library: 'Tartan Noir?' - Ian Rankin, Allan Guthrie, Louise Welsh and Dr Eric Massie discuss the gothic, the criminal and Stevenson: 19th Century traditions and their influence on contemporary Scottish writers.

2 Feb., 6 pm, Sandeman House: 'Graphic Novel Book Launch' - Cam Kennedy and Alan Grant discuss their new graphic novel of *Kidnapped*..

7 Feb., 7 pm, NLS, Causewayside Building: 'The Appin Murder - The Killing of the Red Fox' - Ian Nimmo talks about the Appin Murder, the 'Kidnapped Trail', and how Stevenson wove his fiction into the historical fact.

12 Feb., 7 pm, NLS, Causewayside Building: 'David Balfour and Alan Breck' - Alexander Stoddart talks about his monumental sculpture of the *Kidnapped* heroes.

14 Feb., 7 pm, NLS, Causewayside Building: 'Kidnap, Coercion and Ransom' - Eric Graham recounts the tale of abduction and revenge told by the Edinburgh celebrity 'Indian Pete' Williamson which was probably the inspiration for Stevenson's *Kidnapped*..

15 Feb., 1 pm, Scottish Poetry Library: 'Poems to Love for Life - Robert Louis Stevenson' - Poet Christine De Luca hosts a lunchtime celebration of well-loved poetry by RLS, with special guests.

15 Feb., 7 pm, NLS, Causewayside Building: 'On the Road with David Balfour' - Kevin Williamson talks to Barry Menikoff about his research for his edition of *Kidnapped*.

21 Feb., 7 pm, NLS, Causewayside Building: 'Robert Louis Stevenson - A Personal Alphabet' - Alan Marchbank, Secretary of the RLS Club gives a personal view of the themes, places, people and books associated with Stevenson.

22 Feb., 6.30 pm, Blackwell, South Bridge shop: 'Stevenson in Snapshots' - A literary and academic panel talk about on various aspects of Stevenson's life and works in discussion with the audience.

28 Feb., 7 pm, MacDonald Road Library: "'What a Silly Thing is Popularity'" - Rosemary Goring leads this discussion of notions of fame (as RLS called it) and celebrity and RLS's pursuit of both. With guests Bella Bathurst, Jenni Calder and Professor Tom Devine.

### **Performance**

'Kidnapped! Drama Workshop' – children's drama workshop with Blast-Off Books: Wester Hailes Library (10 Feb., 11 am), Oxfangs Library (10 Feb., 2.30 pm), South Queensferry Library (15 Feb., 2 pm), South Queensferry Library (24 Feb., 11 am), McDonald Road Library (24 Feb., 2.30 pm).

13 Feb., 2 pm, Blackhall Library: 'Kidnapped! Stories and Songs of RLS' - with storyteller Nancy Nicolson.

15 Feb., 11 am, Scottish Storytelling Centre: 'Ticonderoga - Shadow Theatre Workshop' - excerpt from Clydebuilt's shadow theatre production of Stevenson's Scottish/American frontier ghost-story poem 'Ticonderoga', followed by instruction on making shadow puppet characters.

16 Feb, 11 am, 2 pm, Scottish Storytelling Centre: 'Kidnapped - When Kilts Were Banned' - Donald Smith and a parody retelling of Stevenson's story. Also 17 Feb. 2pm at North Edinburgh Arts Centre.

### **Walk**

A Guided Walk Around Stevenson's Edinburgh – Sundays in February, 11 am, 2.30 pm, from The Writers' Museum.

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## *News – Auctions*

All the following items were sold by R&R Auctions of Amherst, New Hampshire, USA.

A copy of Stevenson's Bournemouth photograph with mourning band on his left arm signed and dedicated to S.R. Crockett, sold in November 2006 for over \$8,000

'Very scarce 3.75 x 5.5 cabinet photo of the long-haired author half-reclining on a drapery-covered studio prop, signed and inscribed in ink on the mount beneath the image, "S. R. Crockett from Robert Louis Stevenson." [...] Signed photos of Stevenson are extremely elusive; of that very limited number, those with a personal and literary association of such significance are of the greatest scarcity and desirability.'

[http://rrauction.com/past\\_auction\\_item.cfm?ID=3139894](http://rrauction.com/past_auction_item.cfm?ID=3139894)

A one-page letter from RLS to Mrs. Ehrich (*Letters* 6: 115-6, [22 February 1888]), sold in August 2000 for just under \$2,500, re-sold May 2006 for \$2,200.

Letter to Mrs. Ehrich: 'I am in bed and in the least gallant and the least grateful frame of mind conceivable. A little essay on the relation between civility and temperature were needful to defend my silence....' [http://rrauction.com/past\\_auction\\_item.cfm?ID=3131116](http://rrauction.com/past_auction_item.cfm?ID=3131116)

Card with signed impromptu verse, dated June 5<sup>th</sup> 1893 probably accompanying a presentation copy of *Catriona*, sold in April 2006 for over \$3,300.

'Catriona: / All about my native city and among the larger ones, / See my stiff-necked David wander, seeking what a lad can do. / Finding to his amazement nothing possible at all. / But to please the pretty ladies - give the rudest men the wall.' [http://rrauction.com/past\\_auction\\_item.cfm?ID=3129064](http://rrauction.com/past_auction_item.cfm?ID=3129064)

Undated and apparently unpublished letter to a Mr. Johnson, framed with a copy of the studio portrait by Notman of New York (September 18887). Sold April 2005 for over \$1,400.

The addressee is undoubtedly Robert Underwood Johnson (1853-1937), secretary of the American Copyright League and editor of the *Century Magazine*, and the person referred to at the end of the letter must be James Russell Lowell (1819-1891), poet, first editor of the *Atlantic Monthly* and another campaigner in aid of international copyright. I cannot find this letter in the Booth & Mehew edition, but it was probably written during the period on the East Coast of the USA, September 1887-May 1888. It seems that Stevenson had previously met James Lowell.

My dear Mr Johnson, / It is as you supposed impossible for me to be present at the meeting in aid of International Copyright. As one of the sufferers, it is hardly necessary for me to express my sympathy for the movement; and <two words deleted> as one who has in some way suffered least <? for 'most'?>, it would be difficult to do so gracefully. The question is one which lies before the American people; and in the solution of that, and in all parts of its National affairs, I trust it may be guided well. / Please present my remembrances to Mr ^Jas.^ Lowell , + believe me / yours truly / Robert Louis Stevenson' Stevenson also adds a postscript to the top, "I do not date lest this should be read at the meeting, R. L. S." [http://rrauction.com/past\\_auction\\_item.cfm?ID=3106022](http://rrauction.com/past_auction_item.cfm?ID=3106022)

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## *Call for help*



Mindi Reid of the Hawaiian Historical Society wonders whether this image (made into a rubber stamp labelled “Man and woman watching peacocks”) is of Stevenson and Princess Ka’iulani at ‘Ainahau. The likeness of the man is very similar to that of RLS in a photo with Queen Lili’ukalani (Alanna Knight, *R.L.S. in the South Seas*, p. 107). Could this be a composite image to illustrate the poem “Forth from her land...”?

Does anyone know the source for this illustration? Answers to Mindi Reid ([pinao04@earthlink.net](mailto:pinao04@earthlink.net)).

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## *Help with emails*

Mails of the Newsletter to the following members of the list keep ‘bouncing back’. If anyone has more recent emails addresses for these people, please let me know:

Glenda Norquay     [g.norquay@livjm.ac.uk](mailto:g.norquay@livjm.ac.uk)  
Silverado Museum   [rlsnhs@calicom.net](mailto:rlsnhs@calicom.net)

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## *New members*

Carl Berky ([cberky@aol.com](mailto:cberky@aol.com)) is a composer and keyboard player from Great Bend, PA, who writes: ‘My interest in Stevenson dates from when my Aunt Jane gave me a copy of RLS’s *A Child’s Garden of Verses* with beautiful colored pictures as a Christmas present’. He later read his novels, short stories, plays, poems and essays. As a composer he has set the three poems of ‘Northwest Passage’, six from *Underwoods* and has written a solo piano sonatina ‘Weir of Hermiston’.

Richard B. Lyons ([rtnorthen@comcast.net](mailto:rtnorthen@comcast.net)) is a retired physician (biomedical research, teaching, administration) from Des Moines, Washington. He writes: ‘As a young 4th grader, I spent a few idyllic months living near the R.L. Stevenson House in Monterey, California and decided to find out something about what he had been doing there. Someone told me they heard that RLS may have gotten some of his inspiration for “Treasure Island” by walking the shores in that part of the world and it sounded good to me. Several years later, I visited the RLS cabin in Silverado and read of his many ventures in California. These experiences lead to my collecting many of his works and acquiring a recent interest in illustrated versions of *A Child’s Garden of Verses* so I could learn more about the impact of illustrations and experiences on mental imagery with the passage of time.’

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## *Thanks to*

Stephen Balbach, Hilary Beattie, Marina Dossena, Lesley Graham, Caroline McCracken-Flesher, Liz Small, Roger Swearingen

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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If you wish to be removed from this mailing list, send the message ‘Please remove from RLS list’ to [richard.dury@t-r.it](mailto:richard.dury@t-r.it)

# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7

24 March 2007

No. ii

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If you ask yourself what you mean by fame, riches, or learning, the answer is far to seek;  
and you go back into that kingdom of light imaginations,  
which seem so vain in the eyes of Philistines perspiring after wealth,  
and so momentous to those who are stricken with the disproportions of the world,  
and, in the face of the gigantic stars,  
cannot stop to split differences between two degrees of the infinitesimally small,  
such as a tobacco pipe or the Roman Empire,  
a million of money or a fiddlestick's end.

(‘Walking Tours’)

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## *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

The fifth biennial Stevenson conference will be held at the University in the upper town of Bergamo, convenor Richard Dury. Registration from 1 January 2008.

Website: <http://dinamico.unibg.it/rls/RLS2008.htm>

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## *Calls for papers*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008. Proposals are invited for papers presenting new scholarship concerning Robert Louis Stevenson, with papers on Stevenson and European culture especially welcome, though the conference hopes to cover the whole range of Stevenson studies. Those interested should send an abstract (from half to one page) by 1 October 2007. Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. A selection of papers will be published in 2009.

Please send your abstract by 1<sup>st</sup> October 2007 to <[richard.dury@unibg.it](mailto:richard.dury@unibg.it)> as a Word or rtf attachment.

**Literature and the Union**, MLA Scottish Literature Discussion Group Session, 2007 MLA Convention, Chicago 2007). 2007 marks the 300th anniversary of Treaty of Union between Scotland and England, and 10 years since the devolution referendum.

1-3 page proposals for 15-min. papers on the interaction of Scottish literature, history and politics to [j.corbett@englang.arts.gla.ac.uk](mailto:j.corbett@englang.arts.gla.ac.uk) by 1st March 2007.

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## Recent studies

Butler, Lisa (2006). ‘ “That damned old business of the war in the members”: The Discourse of (In)Temperance in Robert Louis Stevenson’s *The Strange Case of Dr Jekyll and Mr Hyde*’. *Romanticism on the Net* 44 (November 2006): <http://www.erudit.org/revue/ron/2006/v/n44/014000ar.html>

JH has historically been read as a “timeless” allegory dramatizing the fundamental conflict between the “good” and “evil” elements of human nature. More recent readings of the novel, however, have put forth historicized interpretations of the text emphasizing its engagements with the cultural developments of late-nineteenth-century Britain. This article builds upon these historicized readings, arguing that Stevenson’s novella is reflective of the anxieties engendered by current theories of evolutionary degeneration and, more specifically, its manifestations in illicit behaviour, especially in the areas of alcohol consumption and sexual expression. Stevenson’s novel actively critiques those cultural sites most vocal in articulating such anxieties, namely the temperance and social purity movements of the later nineteenth century. *Dr. Jekyll and Mr. Hyde* thus deploys a language of (in)temperance to interrogate the potentially destructive results of an evolutionary model which posits the subject as already split between his or her civilized (moral) and barbaric (immoral) selves.

Castricano, Jodey (2006). ‘Much Ado about Handwriting: Countersigning with the Other Hand in Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*’. *Romanticism on the Net* 44 (November 2006): <http://www.erudit.org/revue/ron/2006/v/n44/014001ar.html>

JH has been seen as the nineteenth century prototype of the workings of the criminal mind.... current psychoanalytic readings of the novel suggest that it serves as a precursor to Freud’s theories on the structural model of personality, and repression and that *Dr. Jekyll and Mr. Hyde* can provide insight into the psychology of addiction, multiple personality disorder and borderline personality disorders, as these terms have currency in the discipline of modern psychology.’ The present study suggests that ‘there exists a displaced link between writing, reading, interpretation, and criminality as the shadowy “place” where the “other” begins and collusion enters the scene. Taking as a premise Jacques Derrida’s contention that “it is the ear of the other that signs,” this paper is concerned with “composition,” signatures and encryption as a way of exploring how these texts pose insoluble psychic double binds regarding the determination of criminality.’

De Stasio, Clotilde (2006). ‘Robert Louis Stevenson and the “optic nerve”: portraiture in *Weir of Hermiston*’. *Cahiers victoriens et edouardiens* 64 (oct. 2006) : 127-136.

In addition to a focus on ‘voices’, the opening chapters of *Weir* are characterized by a ‘marked visuality’. The description of Weir has much emphasis on colour and lighting effects and Raeburn’s portrait of Lord Braxfield seems a clear influence.

Fano, Vincenzo (2005). 'Stevenson, Aristotele e la poetica delle circostanze' [Stevenson, Aristotle and the poetics of circumstance]. *Isonomia* 2005: <http://www.uniurb.it/Filosofia/isonomia/fano/fano2005.pdf>

Five different possible interpretations of Stevenson's *Dr Jekyll and Mr Hyde* are presented: the Faustian, the Freudian, the Darwinian, the Biblical and the chemical one. A more accurate analysis shows that none of them exhausts the meaning of the novel. Then, some theoretical considerations based on Stevenson's poetical essays are discussed. The latter provide useful concepts related to Aristotle's *Poetics*.

Kucich, John (2007). *Imperial Masochism: British Fiction, Fantasy and Social Class*. Princeton: Princeton University Press. 258 + xiii pp. \$35.00 ISBN-13: 978-0-691-12712-5; ISBN-10: 0-691-12712-3

John Kucich (Rutgers University) analyzes late 19<sup>th</sup> century British colonial fiction (works of Stevenson, Olive Schreiner, Kipling and Conrad) with particular focus on the relationship between imperial politics and social class, and how this was shaped by variants of masochistic fantasy. His approach is psychoanalytic but he adopts a more contemporary, relational approach to masochism, defining it largely in pre-oedipal terms of wounded infantile narcissism and compensatory omnipotent fantasy, rather than narrowly as a form of sexual perversion.

In his lengthy, excellent chapter on RLS he divides Stevenson's life and work into two phases, the 'melancholic' and the 'magical', the former revolving round instances of self-sacrifice or self-punishment, the latter exaggerating autonomy and self-esteem, both being frequently expressed through the device of doubling and, in the South Seas period, being 'mobilized in the service of a complex and progressive political engagement'. Along these lines he offers insightful readings of *Jekyll & Hyde*, the Scottish novels *Kidnapped* and *Catriona*, *The Master of Ballantrae*, and *Weir of Hermiston*, as well as the South Seas fictions (heavily influenced by evangelicalism) 'The Beach of Falesà', *The Ebb-Tide* and *The Wrecker*, ending with a discussion of *A Footnote to History* and other non-fiction writing. This book is a noteworthy contribution to the re-evaluation of Stevenson as a major writer. (Hilary Beattie)

MacLachlan, Christopher (2006). 'Further Thoughts on Robert Louis Stevenson's *Kidnapped*'. Paper read at ASLS Schools Conference, 6 October 2006. <http://www.arts.gla.ac.uk/ScotLit/ASLS/Kidnapped.html>

Like many nineteenth-century novels, *Kidnapped* uses fairy-tale structures: it is about 'the young hero, helped by a faithful friend, triumphing over his wicked uncle to achieve wealth and success at the end'. The story of the two brothers that we learn at the end of the novel recalls myths and folk-tales. *Kidnapped* is involved many crossing of watery boundaries and thresholds: 'emblems of the moments of transition or progress in the life of a youth heading towards manhood. The repetition and accumulation of these emblematic movements bind the novel together'. A chapter of central significance is that set on Earraid. David learns that first assumptions can prevent one from seeing the truth and that 'what we think is the case from our point of view may not be true at all'; the episode stands in contrast to *Robinson Crusoe*; and David learns 'that for the most part the world around him is indifferent and rather inhospitable to him and he must work to improve his lot'. Many Scottish readers see *Kidnapped* as principally 'about Scotland', which impedes them from seeing its 'emblematic narrative elements'. 'Calvino and Borges are both writers who moved beyond the realism of nineteenth-century fiction and yet they were willing to see in Stevenson's fiction things consistent with their own, modernistic writing, implying that he is not a conventional nineteenth-century realistic novelist after all.'

Noe, Denise (2007). 'The Strange Case of The Strange Case of Dr. Jekyll and Mr. Hyde'. *Men's News Daily* (mensnewsdaily.com), 12 feb. 2007, <http://mensnewsdaily.com/2007/02/12/the-strange-case-of-the-strange-case-of-dr-jekyll-and-mr-hyde/>

A long newspaper article about JH, over half of it devoted to film versions. A version of this previously published in *The Hatchet: The Journal of Lizzie Borden Studies* (June 2005).

Tayman, John (2006). *The Colony: The Harrowing True Story of the Exiles of Molokai*. New York: Scribner Book Company

Stevenson spent a week at the Molokai leper colony in 1889 shortly after the death of Father Damien

Towheed, Shafquat (2007). [Review of Claire Harman's *Myself and the Other Fellow: A Life of Robert Louis Stevenson* (New York: Harper Collins, 2005)]. *English Literature in Transition* 50.ii: 214-217.

*Notes for students:*

Axford, Martin (2007). 'Robert Louis Stevenson's *Kidnapped*: Teaching Notes for Higher and Advanced Higher'. Glasgow: Association for Scottish Literary Studies (Teaching Notes: web pages for free download). <http://www.arts.gla.ac.uk/ScotLit/ASLS/NoFrames/PDFs/teachingnotes206.pdf>

Burke, Tony (1998). *Dr Jekyll & Mr Hyde*. London: Longman (York Notes).

Carruthers, Gerard (2004). *Dr Jekyll & Mr Hyde, The Master of Ballantrae and The Ebb-Tide*. Glasgow: Association for Scottish Literary Studies (Scotnotes).

The 'Scotnotes' booklets are a series of study guides to major Scottish writers and texts frequently used within literature courses, aimed at senior secondary school pupils and students in further education.

Hodgart, John (2004). 'The Shorter Fiction of Robert Louis Stevenson: Teaching Notes for Higher and Advanced Higher'. Glasgow: Association for Scottish Literary Studies. 16 pp. (Teaching Notes: web pages for free download). <http://www.arts.gla.ac.uk/ScotLit/ASLS/NoFrames/PDFs/teachingnotes104.pdf>

Despite the title, this is devoted entirely to *Dr Jekyll and Mr Hyde*.

MacLachlan, Chistopher (2006). *Robert Louis Stevenson's Kidnapped, Catriona And Treasure Island*. Glasgow: Association for Scottish Literary Studies (Scotnotes).

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## Events - lecture

Alan Riach. 'Creative Schizophrenia in Scottish Literature: The other side of the portrait'. 7 Dec 2006, 6-6.45 pm, Scottish National Portrait Gallery, Edinburgh.

While the theme of identity and difference is universal, there are particular Scottish ways of exploring it on account of Scotland's multiple linguistic and literary traditions, the historical tensions between authority and egalitarianism, and the dislocating effects of rapid 19<sup>th</sup>-century urbanisation and industrialisation.

The talk moved from portrait to portrait, elaborating these themes and questions with reference to work by Hugh MacDiarmid, Robert Fergusson, Robert Burns and James Thomson, Henry Mackenzie, Walter Scott and James Hogg, starting with MacDiarmid and ending with Robert Louis Stevenson, the author most profoundly prophetic of the twentieth century that MacDiarmid was to inhabit.

Connections were then opening to the exhibition of the work of Douglas Gordon, 'Superhumanatural' then running at the National Gallery of Scotland. The two Scottish authors most integral to Gordon's work are Hogg and Stevenson..

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## On line editions

There are various sites of scanned books, the best at the moment is the Internet Archive ([www.archive.org](http://www.archive.org)). The following search <http://www.archive.org/search.php?query=%28stevenson%29%20AND%20mediatype%3A%28texts%29%20AND%20-contributor%3A%28Gutenberg%29> produces 304 scanned books by authors named Stevenson, most of them RLS, including

Margaret Armour. (1895). *The Home and Early Haunts of Robert Louis Stevenson*.  
Walter Raleigh (1895). 'Robert Louis Stevenson'.  
L. Cope Cornford (1899). *Robert Louis Stevenson*. [written with help from Henley]  
H. Bellyse Baidon (1901). *Robert Louis Stevenson: A Life Study in Criticism*.  
Arthur Wing Pinero, (1902). 'Robert Louis Stevenson: the Dramatist'.  
John Kelman, Jr (1903). *The Faith of Robert Louis Stevenson*.  
Eve Blantyre Simpson (1906). *Robert Louis Stevenson*.  
Strong, Isobel (1911). *Robert Louis Stevenson*. Amy Cruse (1915). *Robert Louis Stevenson*.  
Frank Swinnerton,. (1914). *Stevenson: A Critical Study*.  
Katherine Durham Osbourne (1911). *Robert Louis Stevenson in California*.  
Fanny Van der Grift Stevenson (1914). *The Cruise of the Janey Nichol*.  
Eve Blantyre Simpson (1912). *The Robert Louis Stevenson Originals*.  
Eve Blantyre Simpson (1914). *Robert Louis Stevenson's Edinburgh Days*.  
R. L. Stevenson (1919). *A History of Moses*.  
Rosaline Masson (1920, revised edition). *Robert Louis Stevenson*.  
Nellie Van de Grift Sanchez (1920). *The Life of Mrs Robert Louis Stevenson*.  
Hiram Gardner Morse (1902). *Robert Louis Stevenson as I found him in his island home*  
Rosaline Masson (1922). *I Can Remember Robert Louis Stevenson*.

And many others.



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## Recent editions and Translations

Alan Taylor (Introduction), Ian Nimmo (Postscript) (2007). *Kidnapped* and *Catriona*. Edinburgh: Polygon.

Alan Taylor is a literary journalist and Ian Nimmo recently published *Walking with Murder* on walking the *Kidnapped* trail and on the assassination of Colin Campbell.

Fabrizio Bagatti (trad e a cura di) (2006). *Il riflusso della marea* [The Ebb-Tide]. Cava de' Tirreni: Marlin.

Includes three letters translated into Italian for the first time and Lloyd Osbourne's preface. Probably contains an introduction. The sixth Italian translation of this text.

Michel Le Bris (préface) (1994). *R.L. Stevenson - L'Esprit d'aventure*. Paris : Phébus.

A collection of essays

Michel Le Bris (ed.) (2001). *L'intégrale des nouvelles*. 2 vv. Paris: Phébus.

The complete short stories; includes the translation of 'Olalla' by Alfred Jarry.

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## Biography

Roberto Mussapi (2007). *Tusitala, il narratore. Vita di Robert Louis Stevenson*. Milano: Ponte alle Grazie.

A reprint of *Tusitala. Verso l'sola del tesoro* (1990) with corrections. A biographical outline by episodes and flashbacks which combines lyrical evocations in poetic prose with interesting critical analyses.

Richard Woodhead (2005). 'RLS and Bluidy Jack'. *Textualities* <http://textualities.net/writers/features-n-z/stevensonr03.php>

Woodhead describes how his early reading of *Kidnapped* captivated him and eventually led him to write a fictionalized biography of Stevenson's medical history, *The Strange Case of R L Stevenson* (2001).



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## *Derivative works – Comic books*

Lance Took (script and art), 'The Bottle Imp'. In Poplum, Tom (ed.) (2004). *Graphic Classics: Robert Louis Stevenson*. Mount Horeb, WI: Eureka Productions (Graphic Classics 9), 113-139.

Tiziano Sclavi (script), Luigi Piccatto (art) (1993). *Il diavolo nella bottiglia* [The Bottle Imp]. Milano: Sergio Bonelli (Dylan Dog, almanacco della paura 3.1).

Took updates S's story to the present-day Pacific in an unconventional artistic style (free use of the page, absence of any sort of strip grid, captions out of frames and even direct speech not always enclosed in balloons). He uses only Stevenson's unaltered text for dialogue and captions but sets the story in the modern Pacific: Keawe appears in a Hawaiian shirt, shorts and sandals, a camera round his neck, pulling a trolley, happy to be in San Francisco. The juxtaposition of text and images creates interesting situations, as on p. 118 where the caption says 'Keawe was in the ship's forecandle...' and the picture shows him on a plane, or similarly (p.123) when he sees Kokua for the first time and stops his open convertible, accompanied by the caption from Stevenson "Now Keawe had no sooner seen her than he drew rein". The dialogue that follows with the visually-represented gestures and expressions make us understand Stevenson's words more clearly as an amusingly-observed chatting-up routine.

François Bordat has said that the least faithful adaptation can be the most interesting (in Menegaldo and Naugrette 2003: 351-2) and the version of 'The Bottle Imp' by Sclavi (a master in mythical contaminations, intertextualities, mirrorings and interweavings) could be seen as a good example of this. The myth of an imprisoned spirit that offers his supernatural faculties to his deliverer the bottle imp can be traced to the 8<sup>th</sup>-century *Arabian Nights* story and is then found in medieval and modern European stories (cf. Swearingen 1980: 144, 146). In Sclavi the early story of the bottle, set in the middle-east during the Crusades, occupies pp 1-11 and it is only on p. 12 that we discover it is being read by a rabbi to the paranormal investigator Dylan Dog as a prelude to revealing his premonition that the bottle and its imp has returned.

A young woman buys the bottle in an antique shop, the only sale in this version—the real element that moves the story are mysterious deaths associated with the bottle (which the victims bring on themselves by their own unguarded wishes) and Dylan Dog's investigation of them after the woman goes to him for help. (However, Sclavi does cleverly work in two other elements of Stevenson's story: the value of difference currencies and the return of the bottle to its former owner). Sclavi maintains the happy end: Dylan Dog's client, who has fallen in love with him, saves him by using her last wish, as Keawe saves Kokua. (Sara Rizzo)

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## *Derivative works - film*

Steven Moffat (2007). *Jekyll*. Six-part TV mini-series from Hartwood Films for BBC One, with James Nesbitt (J/H). To be transmitted in June 2007.

The series 'follows the new Dr Jekyll in 2006 who has struck a deal to share the body of Tom with Hyde. The twist? Hyde doesn't know Jekyll is married. There's a wife, played by Coupling's Gina Bellman, and two children Jekyll'll do anything to protect from his dark side. But what neither Jekyll or Hyde knows is there is an ancient organisation, with limitless wealth and power, which is monitoring their every move, and a plan over a century in the making is coming to its goal.' <http://www.myvillage.com/pages/celebs-jamesnesbitt.htm>

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## *Derivative works - Stage*

Dan Danson and Richard da Costa (2006). *Treasure Island*. Tobacco Factory theatre company (Bristol). Dir. Dan Danson, with Dan Danson (Silver), Kate Blair (Jim), Richard da Costa (Pew), Dan Winter (Gunn). Tobacco Factory, Bristol, Dec. 20 2006 - 20 Jan. 2007.

Jeffrey Hatcher (2008). *Jekyll & Hyde*. To be presented by Arizona Theatre Company (Tucson, Arizona), Jan. 12 – Feb. 22; San José Rep, May 10-June 8, 2008

Barry and Vernon Morris (1996). *Treasure Island*. Ohio Theater, New York, performed by the Blue Light Theater Company

Later performed on Sanibel Island, Florida. Big-budget production planned for a Broadway theatre in summer 2007, to be directed by B.H. Barry.

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## *Derivative works - Music*

Howard Blake (1993). 'The Land of Counterpane', op. 451. First Performance: Usher Hall Edinburgh with David Rintoul and the choir and orchestra of Mary Erskine School conducted by Helen Mitchell 25th March 1995. For boy speaker (RLS as a boy), Male speaker (RLS as a man), children's chorus, 6 woodwind players, 2 percussionists, 1 keyboard player and strings. Duration: 21 mins

The work is considered by Blake among his best compositions. It was commissioned by the Mary Erskine School, Edinburgh for their tri-centenary. An animated film was later planned to accompany the music, a script was written and Pat Gavin produced drawings but then The Scottish Film Board pulled out and BBC2 and BBC Enterprises followed them.

Prologue: 'The Land of Counterpane' (RLS as a boy speaks over the orchestral prologue),

- 1: 'Windy Nights' (The choir whisper and shout 'gallop and gallop and gallop' while the orchestra hints at the 18th century with a prominent harpsichord part suggesting the highwayman),
- 2: 'Singing' (We hear the 'organ man' play, we hear a 'birdie' sing and Japanese and Spanish children playing),
- 3: 'Where go the boats?' (Two-part harmony from the choir and from solo violin and cello at the end),
- 4: 'Marching Song' (Unison voices with a strong Scottish accent!),
- 5: 'From a Railway Carriage' (The song rattles along at high speed till its final, distant whistle, which leads directly to...),
- 6: 'Night and Day' (a slow ballad and gentle evocation of a child's view of the change from light to darkness, from darkness to light),
- 7: 'The Swing' (Woodwind conjure up the motion of a garden swing),
- 8: 'Young Night Thought' (Off-stage solo trumpet and trombone summon up ancestral memories. The young Stevenson seems to see the whole of past life marching with him as he hovers between wakefulness and sleep),

- 9: 'Looking-glass River' (Clarinets shimmer with rippling water and reflections, but at the end lie still as a looking-glass until...),  
10: 'The Land of Counterpane' (A full choir setting of the title song which segues into...),  
Epilogue: 'To any reader' (Themes and echoes are recapitulated as an orchestral coda over which is spoken (as if by Stevenson himself in his mid-thirties) 'To Any Reader', a poetic epilogue that expresses both his ability to recapture his childhood memories and his regret at the passing of the years).

<http://www.howardblake.com/music/Choral/Childrens-Chorus-Orchestra/684/THE-LAND-OF-COUNTERPANE.htm>

To be performed 24th March 2007 by the Mary Erskine Choir & Scottish Chamber Orchestra, conducted by the composer at the Usher Hall, Edinburgh, during which a recording will be made. 'A CD will initially be made available through the Edinburgh school [Erskine Stewart's Melville Schools], but all parties hope it will eventually find its way into full commercial distribution. It is to be launched in September [2007], when the same forces give another live performance to mark the opening of the school's new £3.5 million Performing Arts Centre.'

<http://living.scotsman.com/music.cfm?id=448002007>

Paul Leonard-Morgan (2007?). 'Prayer from Vailima' for single soprano voice. Performed by Edinburgh University Chamber Choir in Canongate Kirk, Edinburgh, March 2007.

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## *Links – In the footsteps*

Gareth Edwards, 'Retracing the City Footsteps of Stevenson', [Edinburgh] *Evening News* 13 February 2007.  
<http://living.scotsman.com/index.cfm?id=234362007>

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## *Museums and Libraries*

Elaine Greig (2005). 'Unfinished Business'. *Textualities*. <http://textualities.net/collecting/collections/greige01.php>

A presentation of the Stevenson collection at the Edinburgh Writers' Museum along with appropriate quotations.

The National Library of Scotland's Stevenson section of their 'Digital Library' has been refurbished and enriched. It contains a guide to manuscript holdings, many photographs, images of manuscripts and pdf images of the whole of the first London edition of *Kidnapped* <http://www.nls.uk/rlstevenson/index.html>

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## Reference to Stevenson's works in poetry

Tom Hubbard 'Leith Walk Variation on R.L.S.' (1992). *Cyphers* [Dublin] 36 (Summer 1992). Repr. *Scottish Faust* (Newtyle, Co Angus, Scotland: Kettillonia, 2004): 22 and at <http://www.kettillonia.co.uk/scottishfaust.html>

'The poem grows out of David Balfour's encounter with the spae-wife sitting by the gibbet in *Catriona*, and sessions in the pub nearest the site, one of my watering holes in the early 90s' (Tom Hubbard). The last line alludes to a line from chapter 3 of *Catriona*: 'and there's the shadow of the wuddy [gallows], joe, that lies braid across your path'.

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## Links

Enciclopedia Multimediale Attiva on the Zoom site (edited by Nanni Balestrini Maria Teresa Carbone) has a page in Italian on RLS with links and a selection of translations. <http://railibro.lacab.it/emma/zoom.phtml?ns=1405>

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## Critical reception

*The Norton Anthology of English Literature*, after famously excluding Stevenson from 1968 to 2000 (1<sup>st</sup> - 7<sup>th</sup> editions), now includes him in their 8<sup>th</sup> edition (2006), in 'The Victorian Age' section (ed. Carol Christ and Catherine Robson), with the whole of *Strange Case of Dr Jekyll and Mr Hyde* and a two-page introduction.

The introduction gives a bio-bibliographical summary with only a few evaluative comments: a reference to his two 'children's classics' (*Treasure Island* and *A Child's Garden of Verses*) and the observation that 'Stevenson worked in numerous genres, including short fiction, swashbuckling romances, historical adventures,... and more gothic undertakings' (p. 1644), where the relative emphasis on 'children's classics... swashbuckling romances, historical adventures' suggests the continuation of critical distancing, despite this welcome – and overdue – inclusion.

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## News – Auctions

Lionheart Autographs of New York have a single folio a working manuscript beginning with a dialogue sketch from *Catriona*, and unpublished poetry. Offered for \$7,500.

Part of the 1914 Anderson sale. Purchased by Howard Goodhart, given as a gift to Samuel M. Brickner (author of a poem entitled 'Stevenson at Saranac Lake') and in the Brickner family since then. <http://www.lionheartautographs.com/body/catalog.asp?category=theatre&letters=%5BNOPQRS%5D&title=theater,%20dance%20and%20opera>

The online catalogue just gives the following transcript (which does not seem to correspond to anything in the published text):

“Aweel,” said Alan, “I have a piece of news to ye too, if ye had the drive to listen to it. The French nobleman keeps the post house, it appears; you was him, Davie, that we had a dram with yestreen at our allighting, and thought him naething but the hostler.

[the following, not divided into lines in the transcript, is clearly a draft of verse] I trembled forth in the spirit opening a pain Through the misty mournful land of wind and rain My ... gold... the pious and tame, I am come from a land of heath and driving rain A rusty mournful land, and the folk therein Brown and sharp in the face, and the wind forever blowing Ancient stories of red venating days. [line crossed out] I am come from a land of [rain] heath and driving mist, Headless horses and standing stones on the heath [line crossed out] [line crossed out] Against the eminent sky. Twilight Distant men with the swing of silent ones Linked [?], clearing the bush; [words crossed out]

[verso] The trees are tumbled on the distant ridge. As if a wind was blowing But as a sound to tell The ...are going

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## *&c.*

The original manuscript of Stevenson’s *Kidnapped* in the Huntingdon Library (Los Angeles) shows that ‘Stevenson first wrote, “I will begin the story of my adventures with a certain morning...” Then he crossed out “certain” and inserted “April”. Then he crossed out “April” and put back “certain”. He went on, “in the month of May in the year 1749”, then crossed out “May” and made it “June”, and crossed out “1749” and made it “1751”. Next he wrote “When I arose for the last time in my old bed...” then crossed that out and wrote, “When I took the key for the last time out of the door of my father’s house...”

That’s the way it starts in the copy I got for Christmas when I was eight. I never dreamed it took so much effort.

If Stevenson had used a computer, we would never have known how many times he hit that ‘delete’ button on the keyboard.’

(Jim Smart (2007). ‘The End of Real Manuscripts’. *The Advance of Bucks County*, 7 Feb. 2007. [http://www.zwire.com/site/news.cfm?BRD=1686&dept\\_id=41281&newsid=17821052&PAG=461&rft=9](http://www.zwire.com/site/news.cfm?BRD=1686&dept_id=41281&newsid=17821052&PAG=461&rft=9)

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## *Call for help*

In a letter of December 1879 (*Letters* 3: 32), Stevenson writes:

I have that peculiar and delicious sense of being born again in an expurgated edition which belongs to convalescence. It will not be for long; I hear the breakers roar; I shall be steering head first for another rapid before many days; *nitor aquis*, said a certain Eton boy, translating for his sins a part of the *Inland Voyage* into Latin elegiacs; and from the hour I saw it, or rather a friend of mine, the admirable Jenkin, saw and recognised its absurd appropriateness, I took it for my device in life.

He later puts *Nitor Aquis* in a mock epitaph in a letter of February 1880 (*Letters* 3: 66).

But what does ‘nitor aquis’ mean? And of which phrase in *An Inland Voyage* was it an absurd but appropriate translation? Mehew the Great devotes no footnote to either occurrence, which probably means that he tried but failed to find an explanation, and yet Stevenson expected his correspondent to understand. A Google search for “nitor aquis” just gives sites with these two letters. Any suggestions?

### *Answer to call for help*

Karen Steele wrote (*Newsletter* July 2006): I recently visited the exhibition at the National Gallery in London on ‘Americans in Paris 1860 - 1900’. there is one painting called ‘The Ten Cent Breakfast’, painted by Willard Leroy Metcalf in 1887, which the catalogue describes as follows: ‘This is the interior of the Hotel Baudy, where many of the Americans who gathered in Giverny met. On the right is the novelist Robert Louis Stevenson, to his right is Theodore Robinson etc.’ The painting is also reproduced on the exhibition website at [http://www.nationalgallery.org.uk/exhibitions/americans\\_paris/feature/feature4\\_2\\_lrg.htm](http://www.nationalgallery.org.uk/exhibitions/americans_paris/feature/feature4_2_lrg.htm)

Richard Dury answers: An article by H. Barbara Weinberg in *Magazine Antiques* (Nov. 2006), ‘American painters in Paris, 1860-1900: urban encounters and rural retreats’ discusses this painting says the person on the right resembles Stevenson but is unable to confirm the identification:

‘The Hotel Baudy’s interior was the setting for Metcalf’s Ten Cent Breakfast (Fig. 10), which is inscribed “Giverny, 1887.” The four men who appear in this somewhat mystifying conversation piece may never be firmly identified. The man seated farthest from the viewer is probably Robinson. The man seated at the right, casually reading *Le Petit Journal*, is usually said to be the Scottish novelist Robert Louis Stevenson (1850-1894), whom he resembles, although there is no record of his visiting Giverny in 1887. The third man at the table may be John Henry Twachtman (1853-1902) (whom he resembles, but who left Europe early in 1886), or Metcalf himself (whom he also resembles). And the thin, mustached young man standing at the left has been said to be--among others--Charles Birch, the Canadian painter William Blair Bruce, Childe Hassam, Birge Harrison, or Sargent (who visited Monet at Giverny in May 1887). (15) Equally ambiguous is the painting’s title; inscribed on the back of the canvas in a hand other than Metcalf’s, it seems to contradict the objects on the table, which imply a late night.’

[http://www.findarticles.com/p/articles/mi\\_m1026/is\\_5\\_170/ai\\_n16910768/pg\\_4](http://www.findarticles.com/p/articles/mi_m1026/is_5_170/ai_n16910768/pg_4)

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### *Help with emails*

Emails bounce back from the following. Does anyone have a more recent email address?

Amalia Rodrigues Monroy, [amalia.rodriguez@trad.upf.es](mailto:amalia.rodriguez@trad.upf.es)

Laura Macaluso, [LAMacaluso@aol.com](mailto:LAMacaluso@aol.com)

Lee Hamilton, [lhilton@panam.edu](mailto:lhilton@panam.edu)

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### *New members*

Dennis Denisoff ([denisoff@ryerson.ca](mailto:denisoff@ryerson.ca)) teaches in the Department of English of Ryerson University (Toronto). He is currently a Visiting Professor at the Centre for Victorian Studies and the Centre for the Interdisciplinary Study of Sexuality and Gender in Europe at the University of Exeter. He has given talks and published on Stevenson's *New Arabian Nights* and *Child's Garden of Verses*. He is currently working on Stevenson's relation to paganism and decadence.

Gillian Reynolds ([gillianreynolds@supanet.com](mailto:gillianreynolds@supanet.com)) lives in Edinburgh and is a graduate of Edinburgh University, when she started reading RLS, particularly admiring the darker stories, like 'Thrawn Janet' and 'The Bottle Imp'. The recent Edinburgh events around *Kidnapped* have inspired her to start reading Stevenson again.

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*Thanks to*

Stephen Balbach, Hilary Beattie, Marina Dossena, Lesley Graham, Sara Rizzo

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7

15 April 2007

No. iii

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The young ladies, the graces of Origny, were not present at our start, but when we got round to the second bridge, behold, it was black with sight-seers! We were loudly cheered, and for a good way below, young lads and lasses ran along the bank still cheering. What with current and paddling, we were flashing along like swallows. It was no joke to keep up with us upon the woody shore. But the girls picked up their skirts, as if they were sure they had good ankles, and followed until their breath was out. The last to weary were the three graces and a couple of companions; and just as they too had had enough, the foremost of the three leaped upon a tree-stump and kissed her hand to the canoeists.

Not Diana herself, although this was more of a Venus after all, could have done a graceful thing more gracefully.

‘Come back again!’ she cried; and all the others echoed her; and the hills about Origny repeated the words, ‘Come back.’

But the river had us round an angle in a twinkling, and we were alone with the green trees and running water.

Come back? There is no coming back, young ladies, on the impetuous stream of life.

*(An Inland Voyage)*

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## *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

The fifth biennial Stevenson conference will be held at the University in the upper town of Bergamo, convenor Richard Dury. Registration from 1 January 2008.

Website: <http://dinamico.unibg.it/rls/RLS2008.htm>

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## *Call for papers*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008. Proposals are invited for papers presenting new scholarship concerning Robert Louis Stevenson, with papers on Stevenson and European culture especially welcome, though the conference hopes to cover the whole range of Stevenson studies. Those interested should send an abstract (from half to one page) by 1 October 2007. Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. A selection of papers will be published in 2009.

| Please send your abstract by 1<sup>st</sup> October 2007 to <[richard.dury@unibg.it](mailto:richard.dury@unibg.it)> as a Word or rtf attachment.



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## Recent studies

Katz, Wendy R. (2006). 'Stevenson, Conrad and the idea of the gentleman: Long John Silver and Gentleman Brown'. *Journal of Stevenson Studies* 3: 51-68. (A version of the paper given at RLS2004 in Edinburgh)

Stevenson in his essay 'Gentlemen' (1888) emphasizes the relative and evolving nature of the elusive term (which three Victorians tried repeatedly to define) and how present social change is causing confusion about correct gentlemanly behaviour. In the past social behaviour was governed by rules, he says, while now we improvise.

Conrad, too, was interested in the term: the sailors actually discuss it in a dialogue in *The Nigger of the Narcissus* and it is a central theme in *Victory* and *Lord Jim*.

The concept of 'gentleman' interestingly links *Treasure Island* (1881) and *Lord Jim* (1900), in particular the two Jims and their corrupt alter egos, Silver and Gentleman Brown (a 'latter-day buccaneer' with 'a bag of silver'). Both of these false doubles aspire to the title of gentleman, which they hope to attain by their talents of improvisation. The protagonists too are referred to as gentlemen: but Stevenson's Jim follows the rules and does not jump when encouraged to escape, while Conrad's Jim does so (yet at the same time is derided by his fellow-deserters as 'too much of a bloomin' gentleman').

Linehan, Katherine (2006). 'The devil can cite scripture: intertextual hauntings in *Strange Case of Dr. Jekyll and Mr. Hyde*'. *Journal of Stevenson Studies* 3: 5-32. (A version of the paper given at RLS2004 in Edinburgh)

Stevenson's style is notable for elusive allusions, which in JH create 'a haunting sense of disturbance' and also a tension of generic interpretation: between 'Jekyll-compassionating tragedy' (allusions to Shakespeare's tragedies and to *Oedipus*) and 'Jekyll-damning moral allegory' (flagged by Biblical allusions). There is a twist in the latter interpretation since it derives mainly from Jekyll's first-person narrative, and his Biblical allusions, on closer inspection, are 'self-serving distortions' or (in a more supernatural horror-story interpretation) suggestions of diabolic Hyde speaking through him. (Though, in another twist, smooth-tongued Jekyll could be equally well the Devil himself.) We are also encouraged to see Jekyll's Bible-quoting hypocrisy as a reflection of conventional Victorian society as a whole.

Yue, Isaac (2006). 'Metaphors and discourse of the late-Victorian divided self: the cultural implications of *Strange Case of Dr. Jekyll and Mr. Hyde* and its Chinese translations'. *Journal of Stevenson Studies* 3: 33-50.

Chinese translators of JH do not only have problems with the impossibility of translating its culturally-specific allusions, but also with the pervasive 'metaphorical tone' (which encourages interpretation in terms of a crisis of cultural identity). For example, the juxtaposed adjectives of 'a wild, cold night' echo the theme of opposed instinct and repression, yet most Chinese translations omit the word 'wild'. The contrasting doors at the beginning of the text at first seem to represent a conventionally clear distinction between Good and Evil—yet (besides belonging to the same house) each is associated with a subtle mixture of positive and negative traits, and again these sometimes elude the translator. The front door, for example is presented as 'plunged in darkness', a suspiciously negative connotation not picked up by most Chinese translations.

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## Events - lecture

Jean-Pierre Naugrette. “‘And was even this the end of so many adventures?... or was more behind?’” From *The Ebb-Tide to Riddle of the Sands*. 9 March 2007 at the conference ‘Aventure(s)’ held at the Université de Bordeaux III.

The much-read works of Stevenson served as ‘textual matrices’ for the adventure story and the later sub-genre of the spy story.

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## References to RLS’s work in fiction

James Robertson (2006). *The Testament of Gideon Mack*. London: Hamish Hamilton. Also Harmondsworth: Penguin, 2007; New York: Viking Books, 2007.

Stevenson’s *Jekyll and Hyde* is a clear influence (while Hogg’s *Justified Sinner* provides a model for the basic structure) and in the story the young Gideon is fascinated by Stevenson’s tale.

‘A strange but compelling manuscript, supposedly the memoir of a Church of Scotland minister who has gone missing, arrives on the desk of an Edinburgh publisher. It tells the story of Gideon Mack, a son of the manse raised in chilly austerity and dominated by a joyless father, who claims to have met the Devil.’  
<http://www.penguin.co.uk/nf/Book/BookDisplay/0,,9780141023359,00.html>

Guardian review: <http://books.guardian.co.uk/reviews/generalfiction/0,,1804296,00.html>

Washington Times review: <http://washingtontimes.com/books/20070331-104009-7567r.htm>

Interview with the author: <http://www.booksfromscotland.com/Authors/James-Robertson/Gideon-Mack-Interview>

Another interview: <http://www.scotgeog.com/interview.php>

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## Iconography

The Beinecke Library, Yale, has a photograph of Stevenson and Belle Strong (inaccurately catalogued as ‘Isobel with a young man’), that Edward Rice suggests may have been taken in San Francisco in 1879, but which seems almost certainly to be from a group of Sydney studio portraits dating from March 1893. See [http://beinecke.library.yale.edu/dl\\_crosscollex/photoneg/oneITEM.asp?pid=39002037375756&iid=3737575&srctype=](http://beinecke.library.yale.edu/dl_crosscollex/photoneg/oneITEM.asp?pid=39002037375756&iid=3737575&srctype=)

Edward Rice (*Journey to Upolo. Robert Louis Stevenson, Victorian Rebel*, New York: Dodd, Mead & Co, 1974, p. 67) says it ‘may have been taken in San Francisco in 1879’. But Vianney Boissonnade writes to point out that, first of all, the Beinecke photograph is reversed (the buttons are on the left side of the jacket) and then Rice’s dating is probably wrong: if we compare it with the 1893 Sydney photographs by Falk (e.g. the one on the right of the following page [http://dinamico.unibg.it/rls/images.htm#images\\_line3](http://dinamico.unibg.it/rls/images.htm#images_line3)) we can see the same two small divergent curls over the left temple (allowing for the reversal) and even the tie with thin stripes (reversed in the Beinecke photo) visible in the Sydney photographs by Barnett (the ones with S in velvet jacket). There is another photograph taken at the same session, which Vianney has sent me (<http://dinamico.unibg.it/rls/RLSandBelle.bmp>) that is almost identical except that Belle is not smiling. It too is reversed so was obviously developed at the same session.

David Mach's match-head sculpture of Robert Louis Stevenson which he ignited after a lecture at the Gallery of Modern art. Taken June 9th 2001 by photographer Ian Rutherford.

<http://photogallery.scotsman.com/gallery.cfm?id=PD613852I&cat=art>

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## *Links – Places associated with Stevenson*

Just under halfway down the 'Book of Days' page of Pip Wilson's amazingly eclectic scrapbook 'almanac' site at <http://www.wilsonsalmanac.com/book/nov13.html> there is a summary of Stevenson's visits to Sydney with identification of the places he stayed at and the people he met there.

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## *Derivative works - Stage*

Brett Smock (book) & Corinne Aquilina (music) (2007). *Treasure Island*. Produced by Rochester Children's Theatre at Nazareth College Arts Center (Pittsford), with Michael Centanni (Jim) and Andrew Hammond (Silver), 24-5 and 30-31 March 2007.

<http://www.democratandchronicle.com/apps/pbcs.dll/article?AID=/20070323/LIVING/703230340/1032>

Lauren Wilson (2007). *Dr Jekyll and Mr. Hyde: A Strange Comedy*. Performed by the Bloomsburg Theatre Ensemble at the Alvina Krause Theatre (Bloomsburg, PA), April 19 - May 13 2007.

'In his quest to discover the secret behind man's dual nature, Dr. Jekyll creates a potion to bring out the worst in himself: Mr. Hyde. But you've never seen the story quite like this before. Broad physical comedy, mistaken identity, and stage combat bring you on a careening roller coaster ride of humor.'

[http://www.svneighbors.com/events.wsi?group\\_id=76&event\\_id=23](http://www.svneighbors.com/events.wsi?group_id=76&event_id=23)

In 2005 Wilson wrote another version of JH in collaboration with Amy Lewis: *Sawbones – The Cabinet of Dr. Jekyll*, produced by the Workhorse Theatre Company (Providence, RI) – but that was a very different 'physical theatre' piece focusing on the actor's body, mixing text, movement and soundscapes.

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## *Critical reception – opinions of other writers*

1. In 1889 Oscar Wilde calls Stevenson 'that delightful master of delicate and fanciful prose' ('The Decay of Lying').

2. In 1926, E.M. Forster confided to his commonplace book that he could not tolerate Stevenson because he belonged to an oppressive and disliked preceding generation of writers.

Immediate Past is like a stuffy room, and the succeeding generation waste their time in trying to tolerate it. All they can do is to go out leaving the door open behind them. The room may be spacious, witty, harmonious, friendly, but it smells, and there is no getting round this. Hence letters to *The Times* on the one hand and broken windows on the other. 'What a pity the young are not more tolerant!' Quite so. But what a pity there is such a thing as death, for that is the real difficulty. The apartments occupied by the succeeding generation will smell equally in their turn. (Writers whom I find smell: H. James, Meredith, Stevenson: and if Hardy doesn't it's not because his novels are better than the other three - they are not so good - but because of the injection into them of great poetry.) (*E.M. Forster's Commonplace Book*, ed. by Philip Gardner, London: Scholar Press, 1985:7-8. The date given for the passage is 1926).

In September 1919 Virginia Woolf had noted in her diary that '[Forster] hates Stevenson' (Diary I, p. 295) and in 1925, E. M. Forster ('Anonymity: An Inquiry' in *Two Cheers for Democracy*) says Stevenson is 'not first class', he is guilty of 'mannerisms . . . self-consciousness . . . sentimentality . . . [and] quaintness'.

3. Jack London (1876-1916) admired Stevenson and often refers to him in his writings (many thanks to Vianney Boissonnade for the following quotations).

But I do join with you, and heartily, in admiration of Robert Louis Stevenson. What an example he was of application and self-development ! As a storyteller there isn't his equal; the same thing might almost be said of his essays. While the fascination of his other works is simply irresistible, to me, the most powerful of all is his *Ebb-tide*. (Letter to Cloudesley Johns, 7 March 1899; from *The Letters of Jack London*)

I agree with you that R.L.S. never turned out a foot of polished trash, & that Kipling has; but – well, Stevenson never had to worry about ways or means, while Kipling, a mere journalist, hurt himself by having to seek present sales rather than posthumous fame. (To Cloudesley Johns 15 March 1899)

Do you remember Robert Louis Stevenson moralizing on death in his *Inland Voyage*? It is a beautiful expression of 'Eat drink, and be merry, for to-morrow we die'. (To Cloudesley Johns 30 April 1899)

One may be a leader without posing as one, and in this category – the best of all – may be placed R.L.S. (To Cloudesley Johns May 28, 1899)

I remember Stevenson's reference in his letters to 'The White Nigger,' but I think it is an unpublished fragment. I have never seen anybody who has read it, or who knew of anybody else reading it. Am reading Stevenson's *Virginibus Puerisque* just now. Find in this mail his *Inland Voyage*. Return it when you have finished, as I wish to pass it along. It has just arrived. Have read it myself. [...] Have send for his *Silverado Squatters* – don't think much of it from previous reading, but it was a long time ago, and I did it too hurriedly, I'm afraid. (To Cloudesley Johns 24 October 1899)

So it seems my immature judgement of *Silverado Squatters*, has been substantiated by another Stevenson lover. Guess I won't re-read it with so much else clamouring for my attention. (To Cloudesley Johns 31 October 1899)

Put all yourself into your work until your work become you, but nowhere let yourself be apparent. When, in the *Ebb Tide*, the schooner is at the pearl island, and the missionary pearler meets those three desperate men & puts his will against theirs for life or death, does the reader think of Stevenson? Does the reader have one thought of the writer? Nay, nay. Afterwards, when all is over, he recollects, and wonders, and loves Stevenson – but at the time? Not he. (To Cloudesley Johns 16 June 1900)

I am sending you his [Henley's] article on Stevenson. I honor him for having written it. A brave soul ! I hope you make a stand for his stand.\* (To Anna Strunsky 18 January 1902)

[\*Editors' note (from *The Letters of Jack London*): Strunsky was to deliver a speech on W. E. Henley to the Woman's Press Association; it was later published as 'On the Principle of Loyalty in Biography', *Impression Quarterly*, March 1902. In it, she defended Henley's biographical sketch of Stevenson, 'R.L.S.', *Pall Mall Magazine*, December 1901, against charges of disloyalty. Henley was responding to Sir Graham Balfour's *The Life of Robert Louis Stevenson* (1901), which he considered false but which was loved by Stevenson's admirers.]

Stevenson's Father Damien Letter has had more effect in a minute, and will go on having more effect in a minute, than all the stories I have written or shall ever write. (To Lorrin A. Thurston 1 Feb 1910)

Of all the stories that I have ever read I place Stevenson's *Treasure Island* first. (To Charles D. McGuffey, December 24, 1914)

When Kipling is forgotten, will Robert Louis Stevenson be remembered for his *Dr. Jekyll and Mr. Hyde*, his *Kidnapped*, and his *David Balfour*? Not so. His *Treasure Island* will be a classic, to go down with *Robinson Crusoe*, *Through the Looking Glass*, and *The Jungle Books*. He will be remembered for his essays, for his letters, for his philosophy of life, for himself. He will be the well beloved, as he has been the well beloved. (written 1901, on the false news of the death of Kipling, later published in *Revolution and Other Essays*, 1910)

\*

'Too much is written by the men who can't write about the men who do write,' Martin concurred. 'Why, I was appalled at the quantities of rubbish written about Stevenson and his work.'

'Ghouls and harpies!' Brissenden snapped out with clicking teeth. 'Yes, I know the spawn - complacently pecking at him for his Father Damien letter, analyzing him, weighing him -'

'Measuring him by the yardstick of their own miserable egos,' Martin broke in.

'Yes, that's it, a good phrase, - mouthing and besliming the True, and Beautiful, and Good, and finally patting him on the back and saying, 'Good dog, Fido.' Faugh! 'The little chattering daws of men,' Richard Realf called them the night he died.'

'Pecking at star-dust,' Martin took up the strain warmly; 'at the meteoric flight of the master-men [...]' (*Martin Eden* (1907), ch. 32)

'A plague on all their houses!' was Brissenden's answer to Martin's volunteering to market his work for him. [...] Beauty is the only master to serve. Serve her and damn the multitude! Success! What in hell's success if it isn't right there in your Stevenson sonnet, which outranks Henley's 'Apparition,' in that 'Love-cycle,' in those sea-poems?' (ibid., ch. 32)

\*

The *Snark* anchored in the Port of Apia, the main city of the West Samoan Islands. Riding the chestnut horses, which were given by a local reporter, Jack and Charmian traveled round the entire city and its surroundings. [...] The culmination of the trip was their visit to the house and the grave of the unforgettable author of *Treasure Island*, Robert Louis Stevenson. The house, where the best of sea stories were created, belonged to the German governor, and was not open for any visitors, not even famous ones. Jack and Charmian decided to visit the burial place of the author.

The grave was located on the top of a mountain, several miles away from the house. It was difficult to climb the slope through the forest thicket. Charmian wondered how it had been possible to get Stevenson's body up this high mountain, covered with trees. Jack told her the story of how the writer's last will to be buried on that mountaintop was executed. He told her how several hundred natives had been working all night to cut a trail through the forest and prepare the place for the burial. Then, in the morning, the leaders of the tribes lifted the coffin up on their shoulders and, in the company of thousands of Stevenson's admirers, solemnly brought it there.

On May 9, 1908, silently holding hands, Jack and Charmian stood at the place of Stevenson's last retreat, reading the inscription on the gravestone. Tears clouded their eyes. Finally, Jack said: 'I would not have gone out of my way to see anybody's grave. But this one is yours, Tusitala.'

(Vil Bykov (1962, 2004). *In the Steps of Jack London*. Originally published in Russian in 1962, transl. Julia Istomina and Charles Hoffmeister, 2004), ch. 8.  
<http://www.jacklondon.net/writings/Bykov/titlePageCredit.html>)

4. Michel Le Bris (born 1944), writer and essayist (his most recent book is *Romantics and Romanticism*, 2007), co-director with Jean-Paul Sartre of *La Cause du Peuple* in 1970, and founder of the festival dedicated to travel and adventure narratives 'Étonnants voyageurs', has written a biography of Stevenson's early life and an edition in French of his letters and has published many translations with introductions of his works.

He says of Stevenson: 'c'est un auteur vivant, qui me parle, qui m'est proche. On a le sentiment, à travers certains auteurs, de se lire, de se découvrir. J'ai eu envie d'en dire l'actualité. Sa réflexion sur la littérature d'aventures est extrêmement moderne.'

[He's a living author, a writer who speaks to me, who I feel as close to me. There are some authors who make you feel that you are reading yourself, you're discovering yourself. I wanted to mention his relevance for the present. His ideas on the adventure novel are extremely modern.]

His fascination with pirates comes from *Treasure Island*: 'Avant même de lire le texte, qui était en anglais, j'ai rêvé sur les illustrations. J'ai commencé à traduire le livre quand j'étais en 6<sup>ème</sup>, avec mon petit dico (rires). J'ai appris l'anglais comme ça.'

[Even before reading the text, I daydreamed over the illustrations. I started to translate it when I was in the 6<sup>th</sup> class [11 years old] with my little dictionary (laughs). That's how I learnt English']

[http://www.routard.com/mag\\_invite/id\\_inv/65/michel\\_le\\_bris.htm](http://www.routard.com/mag_invite/id_inv/65/michel_le_bris.htm)

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## Call for help

In a letter of December 1879 (*Letters* 3: 32), Stevenson writes:

I have that peculiar and delicious sense of being born again in an expurgated edition which belongs to convalescence. It will not be for long; I hear the breakers roar; I shall be steering head first for another rapid before many days; *nitor aquis*, said a certain Eton boy, translating for his sins a part of the *Inland Voyage* into Latin elegiacs; and from the hour I saw it, or rather a friend of mine, the admirable Jenkin, saw and recognised its absurd appropriateness, I took it for my device in life.

He later puts *Nitor Aquis* in a mock epitaph in a letter of February 1880 (*Letters* 3: 66).

But what does 'nitor aquis' mean? And of which phrase in *An Inland Voyage* was it an absurd but appropriate translation? Mehew the Great devotes no footnote to either occurrence, which probably means that he tried but failed to find an explanation, and yet Stevenson expected his correspondent to understand. A Google search for 'nitor aquis' just gives sites with these two letters. Any suggestions?

*Answer* from Richard Dury with help from the VICTORIA list (in particular from Andrew Stauffer, Maeve Adams and Margaret Goscilo).

In the mock epitaph, *nitor aquis* must mean 'I strive against the waters' (rather than the almost opposite meaning 'I support myself on/rely on/put my trust in the waters'), especially in the context of the first letter 'I hear the breakers roar; I shall be steering head first for another rapid before many days'.

The only passage I can find that might be translated ‘*nitor aquis*’ is

Sun and shower alternated like day and night, making the hours longer by their variety. When the showers were heavy, I could feel each drop striking through my jersey to my warm skin; and the accumulation of small shocks put me nearly beside myself. I decided I should buy a mackintosh at Noyon. It is nothing to get wet; but the misery of these individual pricks of cold all over my body at the same instant of time made me **flail the water** with my paddle like a madman. The *Cigarette* was greatly amused by these ebullitions. It gave him something else to look at besides clay banks and willows. (‘Down the Oise’ – Through the Golden Valley)

But would even the most sadistic Latin master ask pupils to find translation equivalents to ‘jersey’, ‘mackintosh’, ‘Noyon’ and ‘Cigarette’? Well, maybe... Yet the passage does not seem like the outline of a potentially interesting poem (e.g. ‘I decided to buy a mackintosh at Noyon’?).

Another reason that makes this passage an unlikely candidate is that *nitor aquis* might be seen as quite a *good* translation of ‘I flail(ed) the water’ (though would the translation of ‘(it) *made me flail* the water’ even with a ‘historic present’ preserve the form *nitor*?). In the letter, however, it seems that the expression chosen by the translator was not right and yet had an ‘absurd appropriateness’.

One possibility is that the translator used the homonymous noun *nitor* (‘splendour’, ‘brightness’) for something like ‘the splendour of the water’ and made a mistake in the ending: instead of *nitor aquae*, using the genitive of the wrong declension of nouns to form *nitor aquis*. Here, perhaps the only candidate in the text is:

Canoeing was easy work. To dip the paddle at the proper inclination, now right, now left; to keep the head down stream; to empty the little pool that gathered in the lap of the apron; to screw up the eyes against **the glittering sparkles of sun upon the water**; or now and again to pass below the whistling tow-rope of the *Deo Gratias* of Conde, or the *Four Sons Of Aymon* - there was not much art in that; certain silly muscles managed it between sleep and waking; and meanwhile the brain had a whole holiday, and went to sleep. (‘Changed Times’)

but only if paraphrased as something like ‘the splendour of the water made me screw up my eyes’—and anyway, thinking about it, would a pupil translating English prose into Latin Elegiacs make such a basic year-one mistake as writing ‘*aquis*’ for the genitive singular of ‘*aqua*’? In addition, ‘I struggle against the waters made me screw up my eyes’ doesn’t make ‘I struggle against the waters’ leap out as an absurdly appropriate phrase.

The quotation at the head of the present *Newsletter* seems an imitation of Latin poetic style and so an appropriate choice for the exercise. But though it contains ‘running water’, which could become ‘the splendour of the water’ in some paraphrase, it’s difficult to see how it could be the subject of a verb (and the subject and vocative would be the only forms that preserve the form *nitor* and its ambiguous second meaning of ‘I strive’).

Another passage with a Classical flavour is the following:

**The canoe was like a leaf in the current.** It took it up and shook it, and carried it masterfully away, like a Centaur carrying off a nymph. To keep some command on our direction required hard and diligent plying of the paddle. The river was in such a hurry for the sea! Every drop of water ran in a panic, like as many people in a frightened crowd. But what crowd was ever so numerous, or so single-minded? All the objects of sight went by at a dance measure; the eyesight raced with the racing river; the exigencies of every moment kept the pegs screwed so tight, that our being quivered like a well-tuned instrument; and the blood shook off its lethargy, and trotted through all the highways and byways of the veins and arteries, and in and out of the heart, as if circulation were but a holiday journey, and not the daily moil of three-score years and ten. The reeds might nod their heads in warning, and with tremulous gestures tell how the river was as cruel as it was strong and cold, and how death lurked in the eddy

underneath the willows. But the reeds had to stand where they were; and those who stand still are always timid advisers. As for us, we could have shouted aloud. ("The Oise in Flood")

Here, "The canoe was like a leaf in the current" (a sentence by itself) could have been put in the historic present and paraphrased as *nitor aquis* with the intent of meaning 'I rest(ed) on the waters', 'I support(ed) myself by means of the waters', which isn't easy to imagine for a person (rather than a canoe), so the most natural interpretation of the phrase would be 'I struggle(d) with the waters'. The absurd translation of 'The canoe was like a leaf on the currant' with *nitor aquis* ('I strive against the waters') could then be seen as absurdly appropriate in the context of the whole text in which Stevenson draws attention to the hitches and obstacles in an apparently simple journey down a river.

What do you think?

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## *New members*

Vianney Boissonnade ([vb@sylob.com](mailto:vb@sylob.com)) is a computer scientist, whose interest in Stevenson dates from 1994. He writes, 'I have been translating him into French since 1996, because I have never been pleased with the translations we have. But to date I haven't found a editor to publish them. In my opinion by far the best of RLS's work are his last books: *Catriona*, *The Ebb-tide*, *St. Ives* and *Herminston*.'

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## *Thanks to*

Vianney Boissonnade, Burkhard Niederhoff

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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## *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7	30 May 2007	No. iv
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In truth it was not whisky that had ruined him; he was ruined long before for all good human purposes but conversation. His eyes were sealed by a cheap, school-book materialism. He could see nothing in the world but money and steam-engines. He did not know what you meant by the word happiness. He had forgotten the simple emotions of childhood, and perhaps never encountered the delights of youth. He believed in production, that useful figment of economy, as if it had been real like laughter; and production, without prejudice to liquor, was his god and guide.

*(The Amateur Emigrant)*

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### *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

The fifth biennial Stevenson conference will be held at the University in Bergamo, convenor Richard Dury. Registration from 1 January 2008. Abstracts (half to one page), with papers on Stevenson and European culture especially welcome, by 1 October 2007 to <[richard.dury@unibg.it](mailto:richard.dury@unibg.it)> as a Word or rtf attachment.. Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. Website: <http://dinamico.unibg.it/rls/RLS2008.htm>

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### *RLS Edition – call for editors and volunteers*

Edinburgh University Press is currently considering re-launching its Centenary Edition of Robert Louis Stevenson and have asked your Site Editor with others to help out.

As we are now preparing a proposal to discuss with the Press, we would be very interested in hearing from anyone with relevant skills who would (over the next five years) like to help in some way: whether editing a volume (specifying your interest) or auxiliary work: reading proofs, or voice-checking transcriptions against the original, helping with explanatory notes or keying in all or part of an early edition etc.

For the editor, this has to be a major project over 2-3 years (though if you were in the fortunate position to work full-time every day it would surely take considerably less than a year). Proof-readers, transcription-checkers etc. would be volunteers working for the good cause, like those gallant people who contributed (and contribute) to the Oxford English Dictionary.

This is just an exploratory enquiry—any proposals will have to be made later at greater length and approved by the Editorial Board. The aim is to identify a team of reliable people who can ensure publication at a regular rhythm.

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## *Recent studies*

Albano, Giuseppe (2007). ‘“Stand sicker in oor ancient ways”: Stevenson’s Scots drinking verse and the fulfilment of a pastoral fantasy’. *Journal of Stevenson Studies* 3: 141-135.

The immature rant of ‘Hail! Childish Slaves of Social Rules’ (spring 1873) contrasts with a more mature voice that Stevenson was soon able to find thanks to the use of Scots, which enabled him to distance himself from the poem’s speaker and also (in an interesting play of personae) to give a better idea of the moral complexity of human behaviour.

The Scots verses celebrating social drinking contain an interesting melting of singular and plural 1<sup>st</sup> and 2<sup>nd</sup> person pronouns as they contrast the relentless Edinburgh winter with friendship and comfort indoors (clothes are wet, but also throats). Scots was particularly associated with the ‘mental retreat’ of Swanston, evoked in the essay ‘Pastoral’ (1887) and in the poem ‘Ille terrarum’ (1875). In the Johnstone-Thomson Scots correspondence and poems (beginning with ‘The Scotsman’s Return from Abroad’, 1880) Stevenson plays with boundaries between the real and imaginary life of himself and his addressee (Charles Baxter), and also with the boundaries between nostalgia and satire. Whereas previously Edinburgh had been a place to escape from (‘I... Sigh for the South’, 1872), it later became a mental retreat evoked in letters, essays and poems [and also in the late fiction, as Linda Dryden pointed out at the Saranac conference]. Writing was a cathartic process for Stevenson and these Scots drinking poems enable him to work through and resolve his attitude to Edinburgh and to his own social condition.

Buckton, Oliver (2007). *Cruising with Robert Louis Stevenson: Travel, Narrative, and the Colonial Body*. Ohio University Press. ISBN: 978-0-8214-1756-0 Publication planned for June 2007.

‘The first book-length study about the influence of travel on Robert Louis Stevenson’s writings, both fiction and nonfiction. Within the contexts of late-Victorian imperialism and ethnographic discourse, the book offers original close readings of individual works by Stevenson while bringing new theoretical insights to bear on the relationship between travel, authorship, and gender identity.

‘Oliver S. Buckton develops “cruising” as a critical term, linking Stevenson’s leisurely mode of travel with the striking narrative motifs of disruption and fragmentation that characterize his writings. Buckton follows Stevenson’s career from his early travel books to show how Stevenson’s major works of fiction, such as *Treasure Island*, *Kidnapped*, and *The Ebb-Tide*, derive from the innovative techniques and materials Stevenson acquired on his global travels.

‘Exploring Stevenson’s pivotal role in the revival of “romance” in the late nineteenth century, *Cruising with Robert Louis Stevenson* highlights Stevenson’s treatment of the human body as part of his resistance to realism, arguing that the energies and desires released by travel are often routed through resistant or comic corporeal figures. Buckton also focuses on Stevenson’s writing about the South Seas, arguing that his groundbreaking critiques of European colonialism are formed in awareness of the fragility and desirability of Polynesian bodies and landscapes.’

<http://search.barnesandnoble.com/booksearch/isbnInquiry.asp?z=y&endeca=1&isbn=0821417568&itm=6>

Doyle, Brian (2001). 'A Head Full of Swirling Dreams'. *The Atlantic Monthly* 288iv (Nov. 2001). Repr. Brian Doyle (2004). *Spirited Men. Story, Soul & Substance*. Cambridge, MA: Cowley Publications, pp. 47-58.

'The man who was perhaps the finest writer in the English language [...] wrote a timeless classic of young adult fiction (*Treasure Island*), two and a half other novels of the first rank (*Kidnapped*, *The Strange Case of Dr Jekyll and Mr Hyde* and the unfinished *Weir of Hermiston*), a classic children's book of poems (*A Child's Garden of Verses*), and a first-rate travel book (*Travels with a Donkey in the Cévennes*).

'He was additionally a fine essayist, a prescient political reporter [...], a skilled social anthropologist, a maker of historical fiction [...], an early practitioner of modernist fiction (*The Beach of Falesá*), a sharp-eyed chronicler of nature and landscape, a biographer (of a beloved college professor), a historian (of Edinburgh), a prolific and hilarious letter writer, a composer of deft and poignant prayers, and even the author of popular horror stories [...]

'And all this in two decades [...]

'Considering that the man threw fastballs in most every literary genre there is, and considering that none of the many writers of genius we know threw such high heat in so many ballparks, it seems to me we might account the grinning Scotsman with the tubercular cough and cigarette and stories always on his lips to be maybe the best writer our language has known; or at least the most comprehensively accomplished.' (47-8)

*Spirited Men* collects eleven essays on literary and musical storytellers, including William Blake, Robert Louis Stevenson and Van Morrison. (<http://www.harbour.sfu.ca/~hayward/van/reviews/briandoyleconvan.html>)

Review: [http://www.armchairinterviews.com/reviews/categories/nonfiction/spirited\\_men\\_story\\_soul\\_substance.php](http://www.armchairinterviews.com/reviews/categories/nonfiction/spirited_men_story_soul_substance.php)

Simmons, Diane (2006). *The narcissism of empire: loss, rage, and revenge in Thomas De Quincey, Robert Louis Stevenson, Arthur Conan Doyle, Rudyard Kipling and Isak Dinesen*. Brighton: Sussex Academic Press.

The book is about the emotional inner world of the western imperialist, 'the connection between childhood loss and the desire for imperial escape, power and dominance'. Ch. 3: 'Robert Louis Stevenson and Imperial Escape' discusses Stevenson's romances and the way they are credited with 'selling' the idea of empire as manly adventure.

'Writing out of a childhood that joined an obsession with spiritual and physical weakness to a profound desire for magical escape, Robert Louis Stevenson concocted the literary adventure romance, a genre that would become a chief tool in creating what John MacKenzie calls "an energizing myth of Empire". Writers with a more pronounced imperial agenda than Stevenson's, in particular H. Ryder Haggard and Arthur Conan Doyle, took him as a model. With his first romance, *Treasure Island*, Stevenson signaled the shift to what Conan Doyle would call the "modern masculine novel," challenging the dominance of the "woman's" novel associated with George Eliot, replacing "inheritance, marriage and death" with danger, adventure and male camaraderie in exotic settings.

'Stevenson's work had such an impact in part because he drew upon his literary background and upper middle-class connections to press into higher service the vigor and gore of the popular new genre of "penny dreadfuls." Not only could Stevenson lend class to the adventure novel, but he was also psychologically suited for the task of bringing the excitement of the penny dreadfuls into the main stream; his background of morbid religiosity and physical constraint which he countered with dreams of escape seems to have rendered him especially nimble in managing the moral contradictions inherent in both the "manly" adventure story and in many imperial activities. While other authors stumbled over how to link "good" English boys to the acts of violence and treachery sometimes required of one in exotic locales, good and evil co-exist peaceably in Stevenson's early work.' (Diane Simmons)

Ratnapalan, Laavagnan (2007). 'Stevenson and cultural survivals in the South Seas'. *Journal of Stevenson Studies* 3: 69-84.

We can suppose that Stevenson came into contact with ideas the ideas of E.B. Tylor, since we know he read anthropological literature and maintained a long correspondence with Andrew Lang, a keen follower of Tylor's works. In addition, he shows an awareness of Tylor's concept of the 'cultural survival' (an uncivilized element in an evolved society), with the important distinctions that he does not see Western influence as progress and is aware that changes in 'primitive' customs can cause adverse results. In two cases, a discussion of a savage 'survival' is undermined so that the story no longer corresponds to Tylorian progress: (i) Hawaiian untrustworthiness is presented as 'a... survival' making adaptation to modern Western ways difficult—yet he adds that most of their problems actually derive from changes forced on their customs by Western culture; (ii) King Tembimok is presented as 'the last tyrant, the last erect vestige of a dead society', yet then Stevenson then reveals that his status is actually a recent development and a product of modern conditions.

Stevenson in general emphasizes the complicated nature of representing and judging culture and problematizes the idea of Western progress: he points out, for example, that the suppression of general small-scale warfare leads to a loss of moral identity, and elsewhere ironically observes how the modern island government relies on primitive criminality to provide its convict labour. In his chapter on the Marquesans he uses the word 'survivals' to refer to the abandoned hearthstones of houses, and the death-wish of the population is seen not as a surviving trait but as a direct result of the arrival of the Europeans and the consequent depopulation and loss of identity.

Swearingen, Roger G. (2004). 'Notes on the Port of St Francis (1951)'. *Quarterly Newsletter, Book Club of California* 69 (Spring 2004): 35-41.

An introduction to the 1951 20-minute documentary film on San Francisco by Frank Stauffacher. The commentary (spoken by Vincent Price) is almost all from Stevenson's 'A Modern Cosmopolis' (1883).

Swearingen, Roger G. (2007). 'Stevenson's final text of *Kidnapped*'. *Journal of Stevenson Studies* 3:111-115.

In 1893, in preparation for the 2-volume *Adventures of David Balfour* (published by Cassells in 1895), Stevenson went through a copy of *Kidnapped* marking more than 150 changes, from punctuation to substantives: David's age is changed from 16 to 17, a paragraph is deleted from ch. 25 telling th later fate of Robin Oig and another paragraph is deleted at the end to leave the narrative more open to the sequel. (The Edinburgh Edition is based on this edition, adopting more than 80% of the changes, but also adding many others especially to punctuation and the Scots spellings.)

Barry Menikoff in his editions of *Falesá* (1983) and *Kidnapped* (1999) has argued for the superiority of MS editions (they capture the emphases and nuances of speech and they don't contain the changes made by printers and editors). But printed versions also contain S's intentions, since he was able to make new changes and correct some of the printers' changes in proofs and in this marked book. In conclusion, Swearingen judges the 1895 edition (reprinted by Barnes and Nobel in 2006 with an introduction by Caroline MacCracken-Fletcher) as 'the best choice of text for any new edition'.

Tomaio, Saverio (2007). 'Under Mackellar's eyes: metanarrative strategies in *The Master of Ballantrae*'. *Journal of Stevenson Studies* 3: 85-110.

For S, 'romance' was a deliberate narrative process, explored in his essays and translated into his fictions. MoB in particular sums up many stylistic and thematic features he previously experimented with and combines them with a mature metanarrative awareness, in 'an elegy on the impossibility of the romance in the age of materialism', with James, like Quixote, unable to deal with prosaic present-day reality.

The metanarrative interest is present right from the start in the Editor's Introduction, with its playful assurance of the text's reliability. Mackellar too pretends to be objective, but the reader can see how he manipulates, interprets and intrudes into other texts in his attempt to reduce heteroglossia to monological discourse.

A basic antithesis of the text is between content (romance) and form (the unromantic language). Mackellar wants to demonstrate the anachronism of the Durisdeer legend: he underplays the romance of the duel, presents the departure of the Jacobite recruits as a miserable affair and even calls James 'the discredited hero of a romance'.

(The proliferating duels—by tossed coin, verbal duels, confrontations—underline the antithetical structure of the novel, which can be seen as reflecting the division of Scottish culture.)

Metatextuality is also seen in the novel's parodistic revisiting of many themes from S's fictions: (i) the multiple documents and Double theme remind one of JH, with the difference that here there is one character who controls all the documents—framed by the ur-Editor 'R.L.S.'—who is yet unable to present a single view of the devilish James; (ii) the family feud and the encounter of private lives with historical events reminds one of *Kidnapped*, also evoked in the episode of James and Burke on the *Sarah* and James and Mackellar on the *Nonesuch* (reminiscent of David and Alan aboard the *Covenant*), in the brief reference to Alan Breck himself (imperfectly remembered by Burke as 'Alan Black'), and in the scenes of James and Burke 'on the road'; (iii) the uncanny Scottish Doubles story aspect of MoB reminds us of the story of Tod Lapraik in *Catriona*; (iv) *Treasure Island* is evoked and parodied in the pirates, conquered ship, fascinating villain, and the quest for buried treasure.

The closing epitaphs on the tombs in the wilderness (ironically anticipated by the twin shop-signs in New York) remind us of the tomb in the wilderness in *Weir*, though in the later book it is placed at the beginning of the narrative and actually generates the action of S's attempt at a new kind of romance.

Van Strien, Kees (2007). 'Holland in Robert Louis Stevenson's *Catriona*'. *English Studies* 88ii: 177-182.

The Low Countries scenes in Part II of *Catriona* may derive in part from personal recollections of the 1862 trip with his parents to Bad-Homburg, which would have started at Rotterdam, where Stevenson could have had a first sight of 'a line of windmills birling in the breeze'. However, much local colour in chapters 21-3 comes from the narrative by Margarte Steuart (Mrs. Caldrewood) of her 1756 tour in the Low Countries (first published 1842, reprinted 1884), a source not mentioned in S's existing correspondence. Here we find the Dutch boat 'like a partancrab', the foul language of the disputous boatman, the same list of the various means of transport between Helvoet to Rotterdam, the same Scots word to describe the maids 'slestering' and scrubbing the streets, the wide quays at Rotterdam, the steep stairs and the Dutch fireplaces projecting into the room. Since this source does not cover Leiden, in the scenes set there the descriptions become more generic.

## *Events - publications*

The MLA is proceeding with its *Approaches to Teaching Stevenson* volume. In September they will be asking for help (via various MLS discussion groups) in a survey of teaching approaches (questions on texts taught, approaches used, where guidance might be useful etc.) and at the same time there will be a call for papers for the volume itself. Further information will also be given in this *Newsletter*.

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## *e-texts*

The World Wide School (<http://www.worldwideschool.org/>) has a collection of classic texts, mainly, it seems derived from Project Gutenberg, formatted but divided chapter by chapter (i.e. downloading and searching is not so easy as with a single page or file per work). Warning: the scanned texts available on Internet are good for searching (finding words and quotations) but usually contain errors.

Contents: A Child's Garden of Verses; Across the Plains; An Inland Voyage; Ballads; Catriona; Dr. Jekyll and Mr. Hyde; Edinburgh Picturesque Notes; Eight Years of Trouble in Samoa; Essays of Travel; Fables; Familiar Studies of Men and Books; Father Damien; In the South Seas; Island Nights' Entertainments; Kidnapped; Lay Morals; Letters of Robert Louis Stevenson Volume 2; Memoir of Fleeming Jenkin; Memories and Portraits; Moral Emblems; New Arabian Nights; New Poems; Prince Otto; Records of a Family of Engineers; Songs of Travel and Other Verses; St Ives; Tales and Fantasies; The Art of Writing; The Black Arrow - A Tale of the Two Roses; The Dynamiter; The Ebb - Tide; The Letters of Robert Louis Volume 1; The Master of Ballantrae; The Merry Men; The Silverado Squatters; The Wrecker; The Wrong Box; Travels with a Donkey in the Cevennes; Treasure Island; Underwoods; Vailima Letters; Vailima Prayers & Sabbath Morn; Virginibus Puerisque and Other Papers; Weir of Hermiston

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## *Derivative works – comic books*

Roy Thomas (script), Mario Gully (art) (2007). *Treasure Island*. New York: Marvel Entertainment, Inc (Marvel Illustrated). Six weekly issues from 13 June 2007.

The striking cover is by Greg Hildebrandt. For a large image of this together with a sequence of Gully's pages (without balloons), see <http://www.playbackstl.com/content/view/6176/167/>



Le Faou [1969 - ] (script & art), inspiré de Robert-Louis Stevenson. (2005). *Voyage avec un âne dans les Cévennes*. Ajaccio: Editions Alain Piazzola. 2-915410-24-0.

Comic-book version in *ligne-claire* style with interesting use of the local Occitan dialect (translated into French in footnotes).

Chiqui De la Fuente [1933-1992] (1964). *La Isla del tesoro*. In *Chío*.

A previous printing of 1960 is also reported; De la Fuente also drew another *Treasure island* with script by Soria (1984).

Soria, Carlos R. (script), Chiqui De la Fuente (art) (1984). *L'île au trésor*. Paris: Larousse. 48 pp

News: Following the success of *Kidnapped*, the same scriptwriter and illustrator have been asked (again by Waverley Books of New Lanark) to prepare a graphic novel version of *Dr Jekyll & Mr Hyde*. Alan Grant has now completed the script and Cam Kennedy has started work on the artwork.

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### *Derivative works - music*

Foerster, Adolph Martin [1854-1927]. op. 67: 1. Where go the boats?, 2. Fairy Bread, 3. Song of Bed-time, 4. The Friendly Cow, 5. The Swing

Masseus, Jan [1913-1999] (1974). *My Kingdom*, op. 47a: 1. My kingdom, 2. Rain, 3. Singing, 4. Where go the boats?, 5. Windy nights

Morawetz, Oskar [b.1917] (1984, 1987). *Souvenirs from Childhood*: 1. From a railway carriage, 2. The Swing, 3: Escape at bedtime, 4. Foreign Children, [5. Looking-Glass River - removed after 1987 revision]

First performed 1985, with Catherine Robbin (mezzo) and Michael McMahon (piano). Recorded: Centrediscs, CMC-CD 3589. Mark Pedrotti (baritone), Stephen Ralls (piano), 1989.

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### *Derivative works - Stage*

Andrew McKinnon (2007). *The Cabinet of Doctor Jekyll*. By the Wayward Scot company, with Vincent Friell and Martin Docherty, and occasional contributions from McKinnon; electronic score (continuous soundscape) by David Bernard. Britannia Panopticon, Glasgow 11th-12th May.

‘Andrew McKinnon’s cut-up of Stevenson’s collected works for his Wayward Scot company mixes fiction, poetry and biography to create a portrait of the artist holding up a huge mirror to his own life through the written word.’ *The Herald* 14 May 2007. Later performances at Broughton House, Kirkcudbright 15th-16th May, Holmwood House, Cathcart, Glasgow 18th-19th May.  
<http://www.theherald.co.uk/features/featuresartsreview/display.var.1395208.0.0.php>

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## *Biography*

Lumsden, Roddy (2007). ‘Quest for Robert Louis Stevenson’ [review of John Cairney (2004). *The Quest for Robert Louis Stevenson*. Edinburgh: Luath Press]. *BooksfromScotland.com*.  
<http://www.booksfromscotland.com/News/Roddy-Lumsdens-Blog/Quest-for-Louis-Stevenson>

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## *Biographical links – In the footsteps*

James Fretwell has published a brochure including a map and 13-day suggested route of the *Kidnapped* trail and will shortly be putting this material on the site [www.kidnappedtrail.co.uk](http://www.kidnappedtrail.co.uk) (not yet operative) (source: *The RLS Club News* 28: 2)

The ‘Undiscovered Scotland’ site also has information and a map on a proposed ‘Stevenson Way’ at <http://www.undiscoveredscotland.co.uk/uswalks/stevensonway/index.html>.

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## *Critical reception*

R.A. Scott-James reviewing the first volumes of The Pentland Edition in *The Daily News* (Oct. 26 1906) says ‘Stevenson’s work is beginning to find its level among the classics of English literature’.

One of his special qualities is that ‘he has made us all conscious of a new kind of romance which has never before been experienced [...] [He] taught us to see the romance of daily life, the sudden gleams from a brighter world illuming the dull and banishing the conventional. He has set up, as it were, a new romantic school, the greatest living member of which is Mr. Joseph Conrad. Its central feature is the contact of the personal, conscious self, with the strange, uncanny mystery of environment.’

Implicitly answering criticism, he adds ‘[W]hen he writes he is not so much posing as triumphing in the deft use of tools by means of which the fertile world he sees becomes the subject of his art’.

Of the essays he says: ‘how many memorable phrases there are in these essays, how much just exploding of prejudices, recalling of simpler and elemental ideals, of probing down to important and fundamental truths’



Gregory Boyd (director of the *Treasure Island* adaptation by Ken Ludwig at the Alley Theatre, Houston, from May 20) in an interview shows an interesting awareness of changing views of Stevenson:

‘Though *Treasure Island* was for much of 20th century dismissed by literary critics as a children’s adventure story, not “serious” literature, the novel and Stevenson’s overall output have gained respect during the past few decades.

‘That (viewing his work as “children’s books”) is sort of a passing view of Stevenson,’ Boyd says. ‘For many years he was relegated to a lower form of authorship — hugely successful, of course, but not quite the real stuff. But I think it’s clear that idea is being overtaken, not just in popular culture but academic reactions as well. Stevenson nowadays is lauded for his achievement as well as his popularity.

‘Boyd sees *Treasure Island*’s chief strength as a coming-of-age story about a fatherless boy who must sort through the various “false and dangerous father figures” as well as the “good uncles” the story provides.’ <http://www.chron.com/disp/story.mpl/ent/arts/theater/4816518.html>

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## *Opinions of other writers*

Australian novelist Helen Garner says in an interview in 2004: ‘Right now I’m re-reading *Kidnapped*. Robert Louis Stevenson can depict a simple series of actions in the freshest and most engaging way. I so admire the way he gets his rhythm by the meticulous placement of commas and semi-colons’.

<http://www.theage.com.au/news/Books/Tickling-our-fancy/2004/12/09/1102182406687.html>

In the USA ‘the maddest Stevenson fan of all is perhaps this country’s finest writer, Cynthia Ozick’ (Brian Doyle (2004), *Spirited Men*, p. 144).

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## *Correction*

The following is the correct title of an article listed in the last *Newsletter* with the mistyping ‘...interesting hauntings...’:

Linehan, Katherine (2006). ‘The devil can cite scripture: intertextual hauntings in *Strange Case of Dr. Jekyll and Mr. Hyde*’. *Journal of Stevenson Studies* 3: 5-32.

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## *New members*

Xanthe Jay ([xanthejay2@orange.fr](mailto:xanthejay2@orange.fr)): has just moved with her family from Scotland to the Cévennes. She writes: ‘The town I now call home, Langogne, is on the GR70 - the route RLS took through the Cévennes with his donkey. The links to walking, donkeys and of course, RLS are very strong here. In fact I work in a bar in a small village called Pradelle - also on the GR70 - and the Patron (‘Gilles’ in *Downhill all the Way*, a

humorous account of walking the GR70 by two disorganised English women) hires donkeys and provides food and accommodation for the many people who walk in the footsteps of RLS.’

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*Thanks to*

Maria Dossena, Ron Grosset, Joachim Hemmerle, Xanthe Jay, Caroline McCracken-Flesher, Rafael Moran, Diane Simmons

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

Recent additions to the RLS site

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Year 7

20 June 2007

No. v

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the blackbirds sung exceeding sweet and loud about the House of Durisdeer,  
and there was a noise of the sea in all the chambers

(*The Master of Ballantrae*)

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## Conferences

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

The fifth biennial Stevenson conference will be held at the University in Bergamo, convenor Richard Dury. Registration from 1 January 2008. Abstracts (half to one page), with papers on Stevenson and European culture especially welcome, by 1 October 2007 to <[richard.dury@unibg.it](mailto:richard.dury@unibg.it)> as a Word or rtf attachment.. Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. Website: <http://dinamico.unibg.it/rls/RLS2008.htm>

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## RLS web-site with music

It was a long struggle, but a combined effort from Sara Rizzo, her friend Paolo Romeo and your intrepid site-editor finally produced for RLS2008 a conference page with music—but only for Explorer: well, you can open it in other browsers <http://dinamico.unibg.it/rls/RLS2008a.htm> as well, but there's a black square (at least in Mozilla) that the combined inexperience (mine, anyway) of your gallant site-workers couldn't eliminate. The music is 'I Will Make You Brooches' in an arrangement with Scottish harp accompaniment by Katie Targett-Adams (from her latest CD *Hush Hush*).

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## Recent studies

Ambrosini, Richard (2007). 'R.L. Stevenson, the Pleasure of reading, and the Search for a Modern Epic'. Hervé Fourtine, Nathalie Jaeëck, Joël Richard (eds.). *Le plaisir*. Presses universitaires de Bordeaux. 47-55.

Modern literary critics have been uninterested in the pleasure of the text, because (i) Freud associates the mature mind with the reality (not the pleasure) principle, (ii) serious literature had to be clearly distinguished (in a reaction to the threat of mass literacy) from pleasure-giving popular literature.

Stevenson, however, saw popular fiction as one interesting form among others (essays, travel writing, short stories) for his own experiments in creating pleasure through narrative and in undermining genre expectations.

His exploration of pleasure and 'the enjoyment of the world' in his essays is carried over to his subsequent fiction writing. In 'A Gossip on Romance', undertaken at the same time as the rewriting of *TrIs*, S outlines his idea of a new kind of fiction, characterized by a sensuous reading experience and a pre-eminence of the visual [at a time when the new verbal focus of serious literature is signalled by the exclusion of accompanying illustrations], associated with the genres of romance and epic: the 'kaleidoscopic dance of images' and the creation of 'epoch-making scenes'. In his literary essays he explores a poetics of fiction based on the pleasure of reading, but he downplays his critical contribution by unpretentious titles and an ironic tone, partly to pre-empt criticism of his choice of adventure romances, partly from his feeling of alienation from the literary debate.

Arata, Stephen (2004). 'On Not Paying Attention'. *Victorian Studies* 46.ii: 193-205.

A version of the RLS2008 paper, also published (2006), with some small differences, as 'Stevenson, Morris, and the Value of Idleness'. In Ambrosini, Richard & Richard Dury (ed.). *Robert Louis Stevenson. Writer of Boundaries*. Madison, WI: The University of Wisconsin Press. 3-12.

Calder, Jenni (2006). [review: *Narrating Scotland: The Imagination of Robert Louis Stevenson* by Barry Menikoff]. *Scottish Studies Review* 7.i: 124-125.

D'Amato, Barbara (2005). 'Jekyll and Hyde: A Literary Forerunner to Freud's Discovery of the Unconscious'. *Modern Psychoanalysis* 30.i: 92-106.

Stevenson's works provide 'an uncanny resonance' with Freud's theories. D'Amato gives various psychoanalytic interpretations of Stevenson's repeated dream narrated in 'A Chapter on Dreams'. In JH, Stevenson suggests that sexual and aggressive urges are unconsciously present in all of us (even the respectable doctor) and come from inside (not from an external devil). Written in fluent American (Utterson 'cannot stop obsessing about the hideous man').

Daniel, Thomas M. (1999). 'Stevenson's Fingers'. *Science*. Vol. 286 Issue 5438 (10/08/99): 239.

Comments on an article on the correlation between fourth-digit length and psychiatric depression (Manning & Dowrick) which had used the 1887 Sargent portrait of RLS, which shows slender fingers, the fourth digit the longest. However, the choice of Stevenson as an example of a depressed individual is not really tenable. Stevenson's fingers are, however, of potential interest to medical historians for another reason. Some have suggested that the recurrent symptom of spitting up blood from his lungs was due to bronchiectasis. However, bronchiectasis is commonly associated with clubbed fingers, which Sargent's portrait demonstrates Stevenson definitely did not have.

Derry, Stephen (1996). 'The Island of Doctor Moreau and Stevenson's *The Ebb-Tide*'. *Notes & Queries* 43.iv: 437.

Wells probably borrowed from Stevenson's story.

Eagleton, Mary (2006). 'Rewriting the Master: Emma Tennant and Robert Louis Stevenson'. *Literature Interpretation Theory* 17 .iii/iv: 223-241.

Fernandez, Jean (2004). ' "Master's made away with...": Servant Voices and Narrational Politics in The Strange Case of Dr. Jekyll and Mr. Hyde'. *Literature Interpretation Theory*, 15.iv (Oct-Dec 2004): 363-387.

A Derridean interpretation of Poole's 'servant's narrative' and the two written letters that follow it as revelatory of socio-political tensions.

'In selectively focusing upon servant narration and its effects upon the reader's experience of the wholeness of the text, I hope to demonstrate how class remains an abiding preoccupation of *Dr. Jekyll and Mr. Hyde*, and an inescapable condition of its reading... The sign of servant narration in Stevenson's novella [...] may be read as a symptom of class neurosis, which the text displays, yet simultaneously seeks to repress... Exploring the question of the servant's potential for narrative agency, I shall examine how Stevenson's text, by a rhetorical sleight of hand, ensures that Poole as ideal servant is "seen but not heard" in order to accomplish the task of narrating the story of Jekyll/Hyde as a "strange case." The reading I propose necessarily addresses what Frederic Jameson terms the political unconscious of the text, with repression as an informing principle and shaping force of the text's social dynamic.'

'If the two letters of Lanyon and Jekyll re-establish bourgeois hegemony and repress servant narration, they also acknowledge the uncertainty of such an enterprise.'

Gannon, Susan R.(1985). 'Repetition and Meaning In Stevenson's David Balfour Novels'. *Studies in the Literary Imagination* 18.ii: 21-34.

Patterns of action which unifies the novels.

Jolly, Roslyn (2006). '*The Ebb-Tide* and *The Coral Island*'. *Scottish Studies Review* 7.ii: 79-91

S reworked *The Coral Island* in *The Ebb-Tide*, a 'narrative of failed adventure and existential unease' and a rejection of Ballantyne's 'colonialist fantasies'. Both books have a trio of Anglo-Saxon adventurers: an active leader, a more reflective second-in-command, and a disrespectful joker. The second of these provides our main narrative perspective and at one point is put to the test of taking charge of a ship; the third is physically smaller than the others, uses slang and is the most overtly racist. In both books, too, a European missionary is crucial to the resolution of the plot. The differences, however, are more interesting: Davis has 'sterling qualities' but is undone by his appetites; Herrick is thoughtful but also weak; Huish is 'wholly vile' a derider of all human values. Ballantyne sees the islanders as horribly savage, while S makes everyone savage except the natives; Ballantyne opposes protagonists and pirates, while S identifies them and has no characters embodying positive ideals of law and civilization.

Strangely, though ET is full of quotations, no reference is made to Ballantyne—this rewriting of CI is 'an act of iconoclasm... and slaying of a literary father-figure'. In TrIs S had outdone Ballantyne

[Naugrette 2007, below, however, notes how in TrIs S already undermines adventure-book conventions], but in ET he slays his literary ancestor.

Attwater and his dreamlike island are part of the expressionist second part of ET, full of symbolic resonances, centred on existentialist struggles: a clear model for Conrad and a transformation of S into a new kind of proto-modernist author.

Jolly, Roslyn (2005). [review: *Robert Louis Stevenson and the Colonial Imagination*.] *Journal of British Studies* 44.iv: 870-871.

Kemp, Martin (1998). 'Hyde's horrors'. *Nature* Vol. 393 Issue 6682 (5/21/98): 219.

Defining types through facial and cranial formations in 19th century science: JH, Paul Broca, Darwin, films.

Linehan, Katherine (2003). 'Two Unpublished Letters from Robert Louis Stevenson to Thomas Russell Sullivan'. *Notes & Queries* 50.iii: 320-323.

Linehan uncovered three previously-unpublished letters by RLS to Thomas Russell Sullivan in the American Antiquarian Society Library (Worcester, Mass.). One was published in her Norton Critical Edition of JH (2003), the other two are published here for the first time. They show Stevenson's cordial relationship with Sullivan: the first (7 June 1887) complements Sullivan and Mansfield on the stage version of JH; the second (undated, but between 15 April and 2 May 1888) criticizes the 'innocent impudence' of Mansfield in his self-promotion and quoting of S's letters and conversations without permission.

McDonald, Neil (2005). 'Four Faces of Dr Jekyll and Mr Hyde'. *Quadrant* 49.xi: 72-76.

Hollywood film adaptations of JH.

Mills, Kevin (2004). 'The Stain on the Mirror: Pauline Reflections in "The Strange Case of Dr. Jekyll and Mr. Hyde."' *Christianity & Literature* 53.iii: 337-348.

'Given their barrage of damaging blows aimed at the mirror of self-consciousness, some post-Kantian thinkers have shown people an image of themselves that is unlike both the visual awareness of their appearance and the imagination's projection of their identity. However, the chastening of Rene Descartes and Immanuel Kant's self-images, and the breaking of their vainglorious mirrors, did not require much besides a careful reading of Saint Paul. Philosopher Robert Louis Stevenson was, perhaps, among the first to recognize this, or at least the first to encode that recognition in fictional form. In that most Pauline of tales, *The Strange Case of Dr. Jekyll and Mr. Hyde*, he explores subjectivity in a way that both echoes Paul's text and brings to light the puzzling fecundity of the self. This article attempts to set up a

series of reflections between the texts of Stevenson and Saint Paul in order to create an image of the Christian subject' (summary: Academic Source Premier)

Naugrette, Jean-Pierre (2007). 'Stevenson avec Barthes : *Treasure Island*, entre plaisir et jouissance'. Hervé Fourtine, Nathalie Jaëck, Joël Richard (eds.). *Le plaisir*. Presses universitaires de Bordeaux. 33-45.

Though presented as a boy's book, in many ways *TrIs* does not correspond to the conventions of the genre: (i) with two narrators, there is no simple identity between reader and hero/narrator, (ii) no coincidence between dreamed and the real adventures, (iii) no colonizing conquest of the island, no 'king', (iv) the island is no paradise, is frightening and repulsive, (v) the story ends with moral emptiness and a haunting nightmare, (vi) there is no clear hero: it could be Silver; and in ch. 33 Livesey tells the story of the treasure in which the hero is Ben Gunn. As so often, S undermines genre conventions.

Why is the adult reader content, despite the youthful public explicitly addressed? Roland Barthes distinguishes *plaisir* (comfortable pleasure) and *jouissance* (thrilling, climactic pleasure), the latter associated with the feeling of entering into a new and unpredictable space. In *TrIs* there is a modernist 'duplicité' in the 'play' between comforting pleasure and the feeling of loss at the moment of climactic pleasure. The adult reader is led towards the loss and disruption associated with 'jouissance'.

Why is pleasure produced, despite the nature of the events narrated? For Barthes, *remembered* pleasure is comforting—hence, *TrIs* in memory continues to be strangely associated with paradise islands. The actual reading experience, however, is closer to 'jouissance', captured in the work of illustrators (who also capture an essential part of S's 'picture-making romance').

S seems to be describing 'jouissance' when he says reading should be 'absorbing and voluptuous', with 'our mind filled with the busiest, kaleidoscopic dance of images' ('Gossip on Romance'). Mr Utterson in *JH* seems to be in a reader's position, finding 'his imagination engaged, or rather enslaved' dreaming of obsessive repetitions and variations. The dedication to *Kidnapped* similarly promises the reader 'engaging images to mingle with his dreams'. Barthes notes the 'proximity (identity?) of jouissance and fear' and Jim too observes that the locals were frightened by Billy Bones's yarns 'but on looking back they rather liked it'. And we, too, reading *TrIs*, remember and have pleasure, yet the actual act of reading is associated with the more dangerous and indescribable pleasure of 'jouissance'.

Nemerov, Alexander (2006). 'Interventions: The Boy in Bed: The Scene of reading in N.C. Wyeth's *Wreck of the "Covenant."*'. *Art Bulletin* 88.i: 7-27. Followed by responses by Eric Rosenberg (27-33), Rachael Ziady DeLue (33-42), Allan Wallach (42-3), Kathleen Pyne (44-60), and 'The Author Replies' (61-8).

Wyeth's painting 'Wreck of the 'Covenant'', one of fifteen illustrations of *Kidnapped*, 'depicts more than Stevenson's adolescent hero David Balfour watching the ship on which he has been traveling, the *Covenant*, sink in the distance. It is an eloquent defense of imagination and reading'. Nemerov sees it as a metaphor of a reader in a bedroom contemplating the imaginative world created by the book. The responses in the same journal number deal with Nemerov's use of art-criticism analysis for popular illustrations and with whether his interpretation goes too far. Stevenson's essays on the pictorial nature of romance are cited. Image: [http://eu.art.com/asp/sp-asp/\\_pd-12136326/Wreck\\_of\\_the\\_Covenant.htm](http://eu.art.com/asp/sp-asp/_pd-12136326/Wreck_of_the_Covenant.htm)

Normand, Tom (2005). 'Alvin Langdon Coburn, Robert Louis Stevenson and Edinburgh'. *History of Photography* 29.i: 45-59.

Coburn's nostalgic and romantic photographs of Edinburgh were taken in 1905 and used to illustrate a 1954 edition of *Edinburgh. Picturesque Notes* (see Illustrated editions below).

Norquay, Glenda (2007). *Robert Louis Stevenson and Theories of Reading*. Manchester: Manchester University Press. £50. 9780719073861

From the publisher's presentation: 'This book offers an unusual combination of literary history and reception theory. Drawing upon Robert Louis Stevenson's fiction and literary essays it argues that Stevenson both exemplified tensions within the literary market of his time and anticipated later developments in reading theory.'

'Situating Stevenson's ideas on reading firmly within the context of his Scottish upbringing, it suggests that his ambivalence about the pleasures of reading led to a sophisticated analysis of literary consumption. Stevenson's self-representation as 'literary vagabond' is revealed as a complicated product of his relationship to contemporary debates about the function of literature but also as emerging from his own engagements with Scottish Calvinism. By combining the study of nineteenth-century cultural politics with detailed analysis of Scottish religious paradigms, Stevenson is reassessed as both a Victorian and Scottish writer.'

'The book presents fresh interpretations of Stevenson's literary essays, of major works, including *The Master of Ballantrae*, and some of his more neglected fiction, such as *St Ives* and *The Wrecker* but it also illuminates understanding of his role within debates over popular fiction, romance and reading pleasure. In its emphasis on the interplay between personal history, national cultural traditions and the literary marketplace it makes a significant contribution to the microanalysis of reading positions and to reader theory.'

Phillips, Lawrence (2007). 'Colonial culture in the Pacific, in Robert Louis Stevenson and Jack London'. *Race & Class* 48.iii: 63-82.

The nineteenth century political, economic and aesthetic transition of western colonial practice in the South Pacific is reflected in 'The Beach of Falesa' and London's 'Captain David Grief: 'while Stevenson's story powerfully criticizes the violence and venality of frontier competition and violence, barely a decade later, London perceptively signals the shift from direct colonisation to the economic imperialism that still regulates the world today' (82).

Stefan, Edwin S. (1993). 'A Psychological Walk with Robert Louis Stevenson'. *Journal of Religion & Psychical Research* 16.iv: 212-7.

*Dr Jekyll and Mr Hyde*: psychological dimensions, multiple personality; how S's life influenced his writing.

Stiles, Anne (2006). [review of *Robert Louis Stevenson, Writer of Boundaries*, ed. Richard Ambrosini and Richard Dury]. *Nineteenth-Century Literature* 6.iii (Dec2006): 403-406.

Subotsky, Fiona (2007). 'Medical Classics: The Strange Case of Dr Jekyll and Mr Hyde'. *British medical Journal* 334: 371.



Webb, Jean (2002). 'Conceptualising Childhood: Robert Louis Stevenson's *A Child's Garden of Verses*'. *Cambridge Journal of Education* 32.iii: 359-365.

Employs notions of child development drawn from Piaget and Vygotsky. From a literary perspective Stevenson's collection is located on the boundaries of Romanticism and Modernism.

Wollen, Peter (2000). 'The Archipelago of Metaphors'. *Emergences: Journal for the Study of Media & Composite Cultures* 10.ii: 261-275.

Islands as metaphors in various literary works (*Utopia*, *Robinson Crusoe*, Melville's 'Enchanted Islands', *Treasure Island*).

Welsh, Louise (2007). 'Sympathy for the Devil'. *The Guardian* 9 June 2007  
<http://books.guardian.co.uk/review/story/0,2098477,00.html>

An interesting overview of background to JH and of interpretative approaches by this Scottish novelist, who has recently written an introduction to *Kidnapped*.

'The Strange Case of Dr Jekyll and Mr Hyde was one of the first gothic novels located in a contemporary setting and it is intimately concerned with the failings of its own age.... It is probable that Stevenson was aware that some of his readers would incline towards a gay subplot; indeed, he might have intentionally led them in this direction. But he refused to give a name to Jekyll's sin... Like the best monsters, the doctor's sin is all the better for not being seen... Dr Jekyll attempts to fling his sin into another body, but the cynicism of this act engenders evil. If badness lingers in Jekyll, is it possible that there is a little goodness in Hyde?... Stevenson also has sympathy for the devil, and this is part of what makes The Strange Case of Dr Jekyll and Mr Hyde such an exciting and unexpected read, even for those who think they know the story already.'

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## *Recent editions*

Jena-Pierre Naugrette (Foreword) (2007). *Treasure Island and Fables*. Paris: Zulma.

'*Treasure Island* can also be read as a tale of lost innocence, thereby anticipating William Golding's *Lord of the Flies*'

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## *In the footsteps*

Allan Foster (2007). *The Literary Traveller In Scotland. A Book Lover's Guide*. Edinburgh: Mainstream. 9781845961893

‘All prominent Scottish writers from the fourteenth to the twenty-first century are included and discussed in their literary, historical and cultural contexts, set in the landscapes where they were born and which inspired them. [...] maps will enhance many of the entries, including the Kidnapped trail, [...] the Pentland walks of Robert Louis Stevenson...’

Allan Foster (2005). *The Literary Traveller in Edinburgh*. Edinburgh: Mainstream.

Allan Foster also leads a ‘Book Lover’s Tour’ of Edinburgh <http://www.edinburghbookloverstour.com/>

The tour leaves from the Writers Museum and lasts approximately two hours with refreshment stops. Price £10. For tour dates, times, and bookings (group bookings for special Stevenson tours are possible), phone 01573 223888 / 07866276952 or mail [allanfoster@movietraveller.co.uk](mailto:allanfoster@movietraveller.co.uk).

Kenneth White (1999). *Le Chemin des crêtes. Avec Robert Louis Stevenson à travers les Cévennes*. Bez-et-Esparon :Etudes & Communication Editions. Watercolours by Paul Moscovino, photographs by Christian Lhuiset. 112 pp. Reprinted 2005.

More of a free retracing and reinterpretation of Stevenson’s text, in eleven unnumbered chapters: a recreation of Stevenson’s arrival in le Monastier; his life till then; Stevenson in Le Monastier; Stevenson: travelling and writing; influence of Hazlitt and Thoreau; the interesting relationship between S and Modestine; a long chapter accompanied by watercolours summarizing and commenting on S’s journey; the Camisards and the Covenanters; S’s journey as a pilgrimage; S’s ‘geopoetics’; *Travels* in the context of S’s works.

‘Tallship *Soren Larson* – Voyaging the South Pacific’ <http://www.sorenlarsen.co.nz/Pacific.htm> offers cruises and voyages in the South Pacific from 10-50 days, this year concentrating on places visited by RLS.

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## *Illustrated editions*

Janet Adam Smith (pref); Alvin Langdon Coburn (photos). *Edinburgh: Picturesque Notes*. London: Rupert Hart-Davis, 1954.

23 full page B/W gravure reproductions of Coburn's evocative 1905 photographs.

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## *Derivative works – Retellings*

Susan Sontag (1974). 'Doctor Jekyll'. *Partisan Review* 41iv: 539-552, 586-603. Also in: Sontag, Susan (1978). *I, Etcetera*. New York: Farrar, Straus and Giroux, pp. 187-203.

‘ “Doctor Jekyll,” a brilliant retelling of the Robert Louis Stevenson novella, is set mostly in contemporary New York and the Hamptons. Sontag loved Stevenson and does radical justice to his story by casting Jekyll and Hyde as separate individuals, the better to identify them, later on, as aspects of the same person. We first encounter them together in Manhattan. Hyde has arranged a meeting at the North Tower of the World Trade Center on a windswept Sunday in July. He chooses the WTC because it is “out of everyone’s way.” In this weekend wilderness, the two cross only for a few seconds: Hyde is unaccountably anxious and doesn’t want to talk. Jekyll wanders into a deserted cafe across the street and watches with interest as his breathless double keeps rounding the corner every few minutes like a hamster in a cage.

Strictly speaking, this vivid, sinister series of images has nothing to do with Sontag’s writings on 9/11. Even so, as you go back over her work you’re startled by the curious afterlife it has acquired. Thirty years on, it’s as if her Jekyll and Hyde had colonized a small patch of debris at the edge of Ground Zero and looked on impartially as the dust thickened and drifted across the world. Sontag liked the Jekyll and Hyde story because she understood the dangerous liaison between vice and virtue.’

Jeremy Harding ‘The Restless Mind’ [review of *At The Same Time: Essays and Speeches* by Susan Sontag]. *Nation*, 284.xiii (3/26/2007): 31-36.

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## *Derivative works - Music*

Stanford, Charles Villiers (1852-1924) (1892). ‘*A Child’s Garland of Songs Gathered from ‘A Child’s Garden of Verses’ by Robert Louis Stevenson*, set to Music by C Villiers Stanford. Op. 30. Longmans, Green & Co 1892.

No. 4. is Windy Nights [recorded on *Stanford Songs 2*, Stephen Varcoe baritone, Clifford Benson piano, Compact Disc Hyperion (2000) CDA67124], and references to ‘Marching Song’ and ‘Pirate Story’ have also been found (the second also in a 2-part song setting of 1914). Can anyone supply the titles of all the pieces?

Martha Sherrill Kelsey (2005). ‘My Shadow’. *Poetry at the Piano: Original Compositions Inspired by Favorite Poems*, 3 vols. Book 1. Dayton, Ohio: Heritage Music Press (The Lorenz Corporation). 24 pp., \$6.95 each.

‘Whatever the right hand plays, the left hand “shadows” an octave lower. The phrase, “I have a little shadow that goes in and out with me” has a smooth quality, which is presented in a lyrical legato. When the words change to, “And I see him jump before me, when I jump into my bed.” Kelsey recreates the image in staccato.’ [http://findarticles.com/p/articles/mi\\_m2493/is\\_2\\_55/ai\\_n15696791](http://findarticles.com/p/articles/mi_m2493/is_2_55/ai_n15696791)

## *Derivative works - Stage*

Ken Ludwig (2005). *Treasure Island*. First presented at the 4th Annual *Page-to-Stage* New Play Festival, Washington DC, in September 2005. Recently produced at the Alley Theatre, Houston, May 20-27, 2007; director Gregory Boyd with Elizabeth Bunch (Jim) and James Black (Silver).

Positive review in *Variety* <http://www.variety.com/review/VE1117933799.html?categoryid=33&cs=1>  
'Black spot' from *HoustonPress* <http://www.houstonpress.com/2007-05-31/culture/treasure-island>  
Ludwig is author of numerous Broadway shows.

Vernon Morris and B.H. Barry (1996). *Treasure Island*. Ohio Theater, New York, performed by the Blue Light Theater Company

Later performed on Sanibel Island, Florida. Big-budget production planned for Broadway, the Belasco Theatre, for the 2007-8 season, to be directed by B.H. Barry. Morris is a former actor with the Royal Shakespeare Company, now also a director and writer of children's theatre. Barry is a well-known fight-director.

Adele Thane (2005). 'The Bottle Imp'. *Plays* 64.vii: 26-35. One act.

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## *References to Stevenson's works in fiction*

Michele Mari (1997). 'La freccia nera'. *Tu, sanguinosa infanzia*. Milano: Mondadori. 85-99.

The narrator remembers a summer in his grandparents' house when he read *La freccia nera* [*The Black Arrow*]. Shortly finishing it, his father comes on a visit and, unusually, brings a present, a book – *La freccia nera*! The narrator pretends to be pleased, pretends to read it, even calculating the time to turn the page, says he likes it—getting uncomfortably further into deceit, until he realizes that the two books are different. Then follows a masterly phrase-by-phrase comparison (pp. 94-8) of the first sentence, presented as the gradual discovery by the young reader of marvellous difference. Afterwards he feels like phoning his father on some pretext to say how much he liked the book and its fascinating language—but then doesn't.

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## *Critical reception*

*Ian Rankin Investigates: Dr Jekyll and Mr Hyde*, BBC Four, 16<sup>th</sup> June 2007 9.55pm, following the first of a six-part new drama series *Jekyll* (set in present-day London) on BBC One at 9pm.

'A new documentary presented by Edinburgh crime writer Ian Rankin traces the roots of the extraordinary story back to Stevenson's childhood in the Capital. Although the novella is set in London, Rankin tells how the grave-robbers, prostitutes and characters of his home city all helped inspire the disturbing account of Dr Henry Jekyll's double life.

Rankin also classes Stevenson as a huge influence on his own career. He says: “When my first Rebus was published I found to my surprise that everyone thought I’d written a crime novel. Nobody guessed that I was trying to follow in the footsteps of a novelist like Stevenson.”

[...] Says Rankin: “I owe a great debt to Robert Louis Stevenson and to the city of his birth. In a way they both changed my life. Without Edinburgh’s split nature Stevenson might never have dreamt up Dr Jekyll and Mr Hyde and without Dr Jekyll and Mr Hyde I might never have come up with my own alter ego Detective Inspector John Rebus.”

*Evening News* 13 June 2007, <http://living.scotsman.com/index.cfm?id=925572007>

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## *Opinions of other writers*

The Scottish Novelist Louise Welsh, in a 2007 interview, says she admires Stevenson’s style, his mixture of reality and fantasy, and his ability to make the reader feel what the characters are feeling.

<http://living.scotsman.com/books.cfm?id=196352007>

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## *Call for Help*

In June 2006, Bob Stevenson asked for additions to Stevenson’s self-epitaphs. The collection includes

(i) ‘On my tomb, if ever I have one, I mean to get these words inscribed: “He clung to his paddle.”’  
(*An Inland Voyage*, 1878)

(ii) ‘This be the verse you grave for me:  
*Here he lies where he longed to be;  
Home is the sailor, home from sea,  
And the hunter home from the hill.*’  
(‘Requiem’, written 1879-80; published in *Underwoods*, 1887)

(iii) ‘I have been all my days a dead hand at a harridan. I never saw one yet that could resist me. When I die of consumption you can put that on my tomb [...] Sketch of my tomb follows:

Robert Louis Stevenson  
Born 1850, of a family of Engineers  
Died -----

*Nitor Aquis*

---

Home is the sailor, home from sea,  
And the hunter home from the hill.

You who pass this grave, put aside hatred, love kindness; be all services remembered in your heart and all offences pardoned; and as you go down again among the living, let this be your question: Can I make some one happier today before I go down to sleep? Thus the dead man speaks to you from the dust: you will hear no more from him.’

(1880, *Letters* 3: 66-7)

To these we can now add:

(iv) 'I shall have it on my tomb—"He ran a butler" '  
(1887, *Letters* 5: 418)

Could not an Edinburgh monument to RLS include all four?

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### *New member*

Ian Hutchinson ([ianhutch@sorenlarsen.co.nz](mailto:ianhutch@sorenlarsen.co.nz)) works for the Soren Larson, a sailing ship that undertakes voyages across Polynesia and this year is visiting many of the island destinations that Robert and Fanny visited on their travels. he writes, 'In August we shall be sailing from the Cook Islands to Samoa visiting some remoter islands untouched by modern tourism and we hope to gain some insight into the experience of the Stevenson's South Sea journeys. Our programme is <http://www.sorenlarsen.co.nz/Pacific.htm>. This is the first year we have undertaken voyages via Samoa (and some berths are still available for these voyages).'

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### *Thanks to*

Marina Dossena, Sara Rizzo and Paolo Romeo

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7	23 July 2007	No. vi
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Surely they dwell in a mythological epoch, and are not the contemporaries of their parents.

What can they think of them?

what can they make of these bearded or petticoated giants  
who look down upon their games? who move upon a cloudy Olympus,  
following unknown designs apart from rational enjoyment?

(‘Child’s Play’)

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## *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dinamico.unibg.it/rls/RLS2008.htm>

### **Call for papers (new details)**

Proposals are invited for papers presenting new scholarship concerning Robert Louis Stevenson, with papers on Stevenson and European culture especially welcome, though the conference hopes to cover the whole range of Stevenson studies.

Those interested should send an abstract (name and contact details on page one, followed by a second page with the title but no author’s name and an abstract of about 500 words) by 1 October 2007.

Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. A selection of papers will be published in 2009.

Please send your abstract to [richard.dury@unibg.it](mailto:richard.dury@unibg.it) as a Word or rtf attachment.

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## *Recent studies*

‘Stevenson et les Sien’ [dossier]. *Magazine littéraire* 321 (mai 1994) : 82-103.

Contributors: André Le Vot, Jean Echenoz, Alvaro Mutis, , Richard Holmes, Hugo Pratt, Patrick Raynal, Jacques Meunier; translated extracts from ‘Edifying Letters of the Rutherford Family’. Stevenson ‘dossiers’ were also published in the French magazines *Europe* and *A Suivre* in the anniversary year 1994. (For the latter, see below under ‘Derivative works – comic books’)

Giglioni, Cinzia (2007). 'Un racconto per conoscere meglio il mondo, "A Lodging for the Night" di R.L. Stevenson'. In Marialuisa Bignami (ed.). *Le trame della conoscenza. Percorsi epistemologici nella prosa inglese dalla prima modernità al postmoderno..* Milano: Unicopli. 79-87.

Giglioni focuses on literature (and in particular the short story) as an instrument for understanding the world, and about the type of understanding that literature gives (plurality of point-of-view, empathy, critical distance, understanding that is singular and subjective yet also able to create shared knowledge). Stevenson's essay on Villon (1877) shows unresolved conflict between artistic admiration and moral condemnation; but his short story 'A Lodging for the Night' (1878) accepts psychological complexity without any difficulty. Villon's message (that morality is a product of circumstances) is accompanied by a plurality of points of view, typical of literary understanding.

Hubbard, Tom (2007). 'Dva Brata: Robert Louis Stevenson in Translation before 1900'. *Scottish Studies Review* 8.1: 17-26.

Notes on early translations and reception in Europe: the 1885 French translation of *Treasure Island*; Jules-Paul Tardivel first translator of JH (given his reactionary social and dogmatic Catholic views, probably took the work as a 'tract on good versus evil'); Auguste Glardon's 1895 essay on RLS (in which he commends 'Markheim', gives a long exposition of 'The Lantern Bearers' and describes Falesà as a work of realism 'féroce et pourtant décent'); essays on RLS by Symbolist-critic Téodor de Wyzewa.

Rosen, Michael (1995). 'Robert Louis Stevenson and Children's Play: The Contexts of *A Child's Garden of Verses*'. *Children's Literature in Education* 26.i: 53-72.

S had written about childhood, play and imagination before CGV, and at a time when serious studies of these phenomena had just begun in Britain.

It was the first collection of poems for children 'expressed in the first person as if the writer were a child, addressed directly to a children's audience' in which the author draws on memories of his own life. CG was quoted soon after publication (and Sully uses 'Counterpane' in discussing childhood imagination in 1895). Archer complained that S avoided the pain of childhood, but the poems do include the child's view of the uncomprehending and incomprehensible adult. CG is an experiment, expressing contradictory positions on childhood found in S's own theorizing, with the group of poems on imaginative play particularly innovative and insightful. The poems can be divided into groups:

- (i) those dealing with imaginative play with a first-person child's voice: acutely observed, non-didactic and making no appeal to childish 'innocence';
- (ii) those dealing with a child's non-imaginative activities: more like conventional poems for children, betraying an adult presence and sensibility;
- (iii) poems about the world seen through a child's eyes: often with a small philosophical point, here the voice varies between child's and adult's;
- (iv) those with an adult speaker: apparently didactic (though sometimes the message is undermined).



## Translations

Vianney Boissonade has translated a number of Stevenson's texts into French. These can be obtained at: <http://stores.lulu.com/store.php?fAcctID=639979>

*Le Pavillon sur les Links et autres Nouvelles ; Les Nouvelles Mille et Une Nuits ; Une Navigation Intérieure ; Voyages avec un Ane dans les Cévennes ; Le Maître de Ballantrae ; Etrange Cas de Dr Jekyll et Mr Hyde ; L'Île au Trésor*

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## In the footsteps

(i) *Travels with a Donkey in the Cévennes*

(works in French, in chronological order; magazine articles listed separately afterwards)

R.L. Stevenson (ed. Gordon Golding, transl. Jacques Blondel, Commentaire Jacques Pujol, Avant-propos Philippe Joutard.) (1978). *Journal de Route en Cévennes*. Toulouse: Edouart Privat (for the Club Cevenol).

The French translation of Golding's edition has additional local and historical detail not in the English edition; Jacques Pujol, in the Topoguide to the Route Stevenson (2005) says that it was this edition that inspired several organizations to try and reconstruct a Stevenson way for walkers.

*Sur les traces de Stevenson*, Marvejols: Imprimerie des 4.

First guide to the itinerary; English and French text.

Nils Warolin (photographies) (1995). *Voyage avec un âne dans les Cévennes*. Rodez (F) : éditions du Rouergue. € 25. 9782841568390

Stevenson's text accompanied by more than 200 colour photos taken in September. Practical information about following the trail in an appendix. Reprinted 1998, 2000 and 2002 and 2007.

Roger Lagrave (1997). *Voyage avec un Anglais à travers les Cévennes ou Les mémoires de Modestine*. Florac: Édition Gévaudan Cévennes. 32 pp., dessins de Nicole Minck.

Kenneth White (1999). *Le Chemin des crêtes. Avec Robert Louis Stevenson à travers les Cévennes*. Bez-et-Esparon: Etudes & Communication Editions. Reprinted 2005. 112 pp; watercolours by Paul Moscovino, photographs by Christian Lhuisset.

A retracing more of Stevenson's text in eleven unnumbered chapters: a recreation of Stevenson's arrival in le Monastier; a summary of S's life till then; Stevenson in Le Monastier; Stevenson, travelling and writing; influence of Hazlitt and Thoreau; the importance of the donkey; a long chapter accompanied by watercolours summarizing and commenting on S's journey; the cannisards and the Covenanters; S's journey as a pilgrimage; S's 'geopoetics'; *Travels* in the context of S's works.

Eric Poindron (2001). *Belles étoiles. Avec Stevenson dans les Cévennes*. Paris: Flammarion.

Walking, thoughts, memories

Flora Berger (2003). *Dans les pas de Stevenson. La drôle équipée entre Velay et Cévennes*. L'Argentière-la-Bessée : Éditions du Fournel.

Sergio Cozzi (2004). *Murmures en pays camisard: A pied dans les Cévennes, sur la route de Stevenson* Brest : Géorama. 2915002088.

From the publisher's presentation: 'The walk, undertaken on the spur of the moment, evolves into an initiatory journey and a revelation concerning these uplands full of history, the echoes of which can still be heard in its deep distant valleys'.

Anne Le Maître (2004). *Sur les pas de Robert Louis Stevenson. Un voyage de Velay en Cévennes*. Rodez : Éditions du Rouergue. With the author's drawings and watercolours. 2841565645.

(2005, 3me. éd. 2007). *Le Chemin de Stevenson/GR 70*. Paris : F.F. Randonnée / Chamina (TopoGuides, Ref. 700). 978-2-7514-0190-9.

An excellent practical guide to the route with many photos and maps, accompanied by quotations from Stevenson (mainly from the *Cévennes Journal*) and preceded by an essay 'Stevenson ou la mystique de la randonnée' by Jaques Poujol (pp. 18-25).

Yves Stranger (2005). *Ces pas qui trop vite s'effacent. Sur les traces de R. L. Stevenson*. Apt : Éditions l'Archange Minotaure, « Les Portes clandestines » 5, 2005

Having followed the Stevenson trail in 1994 and remembering little, he retraced his steps in 2001, now in his own footsteps. The diary of his journey examines the motivations of others and himself, and meditates on the present-day familiarity of everywhere and the contrast with Stevenson 'who comes without images to the places he will discover'.

Jean-François Dars (2006). *Voyage avec Stevenson Dans les Cévennes*. Paris : Descartes & Cie. 256 pp. €15. 2-84446-099-2.

Following Stevenson's route on the same days of the year (in 2005). An ethnographic picture of a corner of France and its changes in 150 years.

Hervé Bellec (texte) & Bruno Colliot (photographies) (2007). *Sur le chemin de Stevenson*. Rennes : Ouest-France. 978-2-7373-3951-6.

Bellec follows in Stevenson's footsteps (in summer 2006) and comments in an amusing conversational way on what he finds today, his personal experiences and Stevenson's narrative, the text accompanied by many fine photographs.

Philippe Lemonnier (2007). 'Sur les traces de Stevenson...'. In *Le Voyage à pied. Chroniques de la pèlerinage*. Paris : Arthaud. 9782700396393. Pp. 111-127.

A brief account of walking the Stevenson route (while reading his *Travels*) in autumn 1989, when only the first 25 km had been marked out. The author repeated the walk in 2003, when he found many things changed and Stevenson tourism well-established. It is the first walk that he thinks of when remembering his crossing of the Cévennes: in particular, his feeling of escape from conventional life and renewing himself, and his observation of the solitude of the places he passed through.

#### *Magazine articles:*

(main source of information: <http://users.skynet.be/sky42224/alire.html>)

Dominique Lebrun (1992). 'Les Cévennes dans les pas de Stevenson'. *Grands Reportages* (août 1992). Photos de Pratt-Pries/Diaf

Patrick Bard (1993). 'Mon voyage dans les Cévennes avec un âne'. *Geo Action* (mars 1993).

Frédéric Chaleil (1994). 'En route avec Stevenson à travers le pays bleu'. *Ailleurs* (septembre 1994).

Thierry Perrin (1994). 'Stevenson dans les Cévennes'. *Voyager* (juillet/août 1994).

Mark Smith (19\*\*). 'Dans les Cévennes sur les pas de Stevenson'. *Sélection* (\*\*).

Michel Bonduelle (1996). 'Le Mont Lozère, sur les traces de Stevenson'. *Détour En France* (janvier/février 1996).

Jean-Louis Lobier (1996). 'Récit d'une rando sur les traces de Stevenson'. *Balade en France* 11 (septembre-octobre 1996).

Jacques Poujol (199\*). 'Deux regards sur les Cévennes: Stevenson, ou le paysage intérieur'  *Ici et Là* 25

Jean-Marc Dugas (1998). 'Sur les traces de Robert Louis Stevenson'. *Massif Central* 29 (septembre/octobre 1998).

Stéphane Miquel (1998). 'Sur le chemin de Stevenson [GR70]'. *La Marche Magazine* 44 (septembre 1998).

Herman Van Hilst (2000). 'À Travers les Cévennes, avec Stevenson'. *GR Infos Sentiers* 148 (automne 2000).

#### *(ii) Other in-the-footsteps texts*

Erik de Boer's Notes on The Stevenson Way <http://www.undiscoveredscotland.co.uk/uswalks/stevensonway/erikdeboer.html>

This is hosted on the Undiscovered Scotland site, which is promoting a signposted 'practicable walk' of the Kidnapped route <http://www.undiscoveredscotland.co.uk/uswalks/stevensonway/index.html>

Cecil Mac Lean (1936). *La France dans l'œuvre de Robert Louis Stevenson*. Paris : Jouve et Cie.

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## *Derivative works - Retellings*

Barend Vlaardingerbroek has sent me a 9000-word 'Sequel to the Strange Case of Dr. Jekyll and Mr. Hyde' as narrated by the police-officer who comes to Jekyll's house after the end of S's story.

The chapters are: I 'Aspersions are Cast on the Veracity of Jekyll's and Lanyon's Statements', II 'The Dark Side of Henry Jekyll', III 'A Grand Deception is Exposed'.

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## *Derivative works - Music*

Stanford, Charles Villiers (1852-1924) (1892). *A Child's Garland of Songs; gathered from 'A Child's Garden of Verses' by Robert Louis Stevenson*. Op. 30. Longmans, Green & Co 1892. Voice and piano.

1. Bed in summer; 2. Pirate story; 3. Foreign lands; 4. Windy nights; 5. Where go the boats; 6. My shadow; 7. Marching song; 8. Foreign children; 9. My ship and me.

Windy Nights has been recorded on *Stanford Songs 2*, Stephen Varcoe baritone, Clifford Benson piano, Compact Disc Hyperion CDA67124. Pirate Story also exists in a 2-part song setting of 1914.

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## *Derivative works – Comic books*

Manuela Rivolta (translation), Davide Rigamonti (script), Massimo Frattino (art) (2007). *Lo Strano caso del Dottor Jekyll e Mister Hyde*. Milano: Scuola del Fumetto. 88-7855-099-X.

A translation of JH, half of which is occupied by comicbook inserts—perhaps a way of allowing pupils of the Milan school of comicbook art a chance to show their abilities without constructing a whole graphic novel. The script is particularly interesting and finds new ways of representing and interpreting the narrative: mixing times of narrating and time of narrative (p. 8), combining Utterson's wandering thoughts while Lanyon offers him some wine (23), interesting subjective 'shots' of Utterson waking to find his butler and the police after the Carew murder (47), and an interpretative picture of Utterson looking at himself in perturbation in the mirror (47). The drawing is weaker but one memorable image is of Utterson standing before the the looming black façade of Lanyon's house. The influence of the film tradition can be seen in the drawings including rats but is otherwise absent, and the important role given to Utterson shows an intelligent attempt to interpret the original text.

Jean-Luc Fromental (coordonné par ) (1994). 'R.L. Stevenson Étonnant Voyageur'. *A Suivre* 196 (mai 1994) : 31-42.

Comic-book magazine, with articles by Michel Le Bris, Pierre Pelot, Jacques Meunier and graphic contributions from Jean-Luc Fromental, Miles Hyman, Hervé Prudon, François Boucq, Lorenzo Mattotti, Nicolas Wintz, Pierre Pelot, Moebius.

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## *Derivative works - Stage*

Curt Dale Clark (book and lyrics) & Marc Robin (music) (2008). *Treasure Island: A Musical Adventure*. Fulton Opera House (Lancaster, PA), 6-22 March 2008.

2008 is the year of the announced première, though Fulton Opera House admits that the musical has had 'years of extensive development at several theatres in Chicago and elsewhere'.

Eberle Thomas and Barbara Redmond (2004, 2007). *The Strange Case of Dr. Jekyll and Mr. Hyde*. UpStage Theatre at Lambert Hall, Houston, directed by Arnold Richie with Randy Wayne Creager (Jekyll), June 15-30 2007.

Performed as a one hour piece by UpStage Theatre for Texas Nonprofit Theatres' bi-annual competition in 2004, now in a full-length version 'Wayne Creager plays Dr. Jekyll as a sort of bumbling idiot savant. He loves the lab but can barely speak when sitting in the room with Rachel Lanyon (Melissa Mumper), the sweet-faced woman who adores him.' <http://www.houstonpress.com/2007-06-21/culture/the-strange-case-of-dr-jekyll-and-mr-hyde>

Peter Royal (2007). 'A Lodging for the Night', in *U.K. Quartet*, four dramatized short stories by British Isles writers. Dir. Peter Royal, performed by pupils of Bronxville High School, NY, at Bronxville Women's Club, 21-2 June 2007

This 'chamber theater' production (staged, memorized reader's theatre without props) will be taken to the American High School Theatre Festival, part of the Edinburgh International Fringe Festival, August 2007.

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## *Events - Concert*

'Poems and Songs for the Young at Heart', The Metropolitan Museum of Art, New York, January 18 2008. Readings and musical arrangements of poems for and about children.

Singer and poet Patti Smith and friends will perform works by Hans Christian Andersen, William Blake, Lewis Carroll, A.A. Milne, Rudyard Kipling and Robert Louis Stevenson.

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## *Events – Conference papers*

Giuseppe Albano, 'Kipling, Stevenson, and "The Music of Poetry"', at 'Words and Notes in the Nineteenth Century', Institute of Musical Research, Senate House, University of London, July 3 2007. Paper advertised but not actually given.

Maria Teresa Bindella, 'Biography vs. Autobiography: The Biographical Case of Robert Louis Stevenson' at 'Life Writing: Biography in English', Università di Verona, 27 October 2006. To be published soon in the proceedings.

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## *Publishing news*

Penny Fielding (University of Edinburgh) will be editing the *Edinburgh Companion to Robert Louis Stevenson* (Edinburgh University Press, in a series dedicated to Scottish authors; probable publication date 2009).

Contributors (with provisional chapter titles): Ian Duncan ('Stevenson and Fiction'), Julia Reid ('Childhood and Psychology'), Robert Irvine ('Adventure Fiction'), Alison Lumsden ('Scotland and History'), Stephen Arata ('Gothic'), Caroline McCracken-Flesher ('Travel'), Vanessa Smith ('The Pacific'), Penny Fielding ('Poetry and Modernism'), John Lyon ('Stevenson and Henry James'), Alex Thomson ('*Treasure Island* and its Afterlife').

Tom Hubbard (2008). 'Robert Louis Stevenson'. In Tom Hubbard, Rikky Rooksby and Edward Wakeling (eds.) *Lives of Victorian Literary Figures, Part VI: Carroll, Stevenson and Swinburne by their Contemporaries*. 3 vols. Pickering. 978 1 85196 905 0. \$495.

Facsimiles, mainly of magazine articles:

Anon., 'Review of *Edinburgh: Picturesque Notes*', *The Scotsman* (1879);  
William Archer, 'Robert Louis Stevenson at "Skerryvore"', *Critic* (1887);  
Margaret Oliphant, 'Review of *Underwoods*', *Blackwood's Edinburgh Magazine* (1887);  
Sophia Kirk, 'Robert Louis Stevenson', *The Atlantic Monthly* (1887);  
Henry James, 'Robert Louis Stevenson', *The Century* (1888);  
J M Barrie, 'Robert Louis Stevenson', *British Weekly* (1888);

Interview with Robert Louis Stevenson, *Sydney Morning Herald* (1890);  
 Robert Louis Stevenson on Realism and Idealism, *Littell's Living Age* (1891);  
 Lionel Johnson, 'Review of Island Nights Entertainments', *The Academy* (1893);  
 William Archer, 'In Memoriam Robert Louis Stevenson', *The New Review* (1895);  
 Marcel Schwob, 'Robert Louis Stevenson', *The New Review* (1895);  
 C T Copeland, 'Robert Louis Stevenson', *The Atlantic Monthly* (1895);  
 Edmund Gosse, 'Personal Memories of Robert Louis Stevenson', *The Century* (1895);  
 M G Van Rensselaer, 'Robert Louis Stevenson, and his Writing', *The Century* (1895);  
 Gelett Burgess, 'An Interview with Mrs Robert Louis Stevenson', *Bookman* (1898);  
 M C Balfour and J C Balfour, 'Robert Louis Stevenson, by two of his cousins', *English Illustrated Magazine* (1899);  
 Isobel Osbourne Strong, 'Stevenson in Samoa', *The Century* (1899);  
 Montgomery Schuyler, 'The Canonization of Stevenson', *The Century* (1899);  
 Henry James, 'The Letters of Robert Louis Stevenson', *The North American Review* (1900);  
 William Wallace, 'The Life and Limitations of Stevenson', *The Scottish Review* (1900);  
 J Cuthbert Hadden, 'Robert Louis Stevenson and Music', *Glasgow Herald* (1900);  
 Anon., 'The Book of the Month: Robert Louis Stevenson's Life', *The Review of Reviews* (1901);  
 Howard Wilford Bell, 'An Unpublished Chapter in the Life of Robert Louis Stevenson', *Pall Mall Magazine* (1901);  
 W E Henley, 'Robert Louis Stevenson', *Pall Mall Gazette* (1901);  
 Ferruccio Busoni, letter to his wife on Robert Louis Stevenson and *Jeekyll and Hyde* (1904);  
 William Sharp, 'The Country of Stevenson', *Literary Geography* (1904);  
 Lord Rosebery, 'Robert Louis Stevenson', transcript of speech given at Edinburgh in 1896, in *Wallace, Burns, Stevenson: Appreciations* (1905);  
 Arthur Johnstone, *Robert Louis Stevenson in the Pacific* (1905) (excerpts);  
 Neil Munro, 'Stevenson: the Man and his Work', *The Bookman* (1913);  
 Edgar C Knowlton, 'A Russian Influence on Stevenson', *Modern Philology* (1916);  
 Anon., 'Stevenson Unwhitewashed: Was his Story of *Jeekyll and Hyde* Enacted in Real Life?', *Current Opinion* (1924);  
 G A Hayes-McCoy, 'Robert Louis Stevenson and the Irish Question', *Studies: An Irish Quarterly Review* (1950)

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## News

There are plans to convert Rutherford's, the presently run-down pub near Edinburgh University where RLS spent much time as a student, to... a gay nightspot, with a dancefloor in the basement.

<http://news.scotsman.com/edinburgh.cfm?id=1031422007>  
<http://www.queerty.com/news/storied-pub-goes-gay-20070702/>

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## References to Stevenson in poetry

Andrew Lang (1894). 'To Robert Louis Stevenson, with Kirk's 'Secret Commonwealth', and 'Ballant o' Ballantrae--To Robert Louis Stevenson', both published in *Ban and Arriere Ban--A Rally of Fugitive Rhymes*. London: Longmans.

Apparently S did not receive either of these poems before his death (no reference to them in the *Letters*).

Robert Kirk's *The Secret Commonwealth: Of Elves, Fauns, and Fairies*, left in Ms at his death in 1692, was first published by Walter Scott in 1815 and re-edited by Andrew Lang in a limited edition in 1893, with this dedicatory poem. The first verse is 'O Louis! you that like them maist, / Ye're far frae kelpie, wraith, and ghaist, / And fairy dames, no unco chaste, / And haunted cell. / Among a heathen clan ye're placed, / That kensna hell!'

The second poem, was written ‘in wet weather’ in Ballantrae, and addressed to S. It begins ‘Ken ye the coast o’ wastland Ayr? / Oh mon, it’s unco bleak and bare!’ and ends ‘O Louis, you that writes in Scots, / Ye’re far awa’ frae stirks and stots [heiffers and bullocks], / Wi’ drookit hurdies [drenched behinds], tails in knots, / An unco way! / My mirth’s like thorns aneth the pots / In Ballantrae!’

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## *Critical reception – Opinions of other writers*

*Literature*, a magazine published in New York, dedicates a section to Stevenson in their August 1888 number, an indication of growing public interest.

It includes reprints from *Underwoods* (‘To My Father’, ‘Requiem’), ‘Mr. Stevenson’s “Best Book”’, by Henry James (the last pages of his 1888 survey essay in *Partial Portraits*, dedicated to *Kidnapped*), and ‘Mr. Stevenson As A Story Teller’ by Sophia Kirk from the *Atlantic Monthly* (probably an extract from her survey essay ‘Robert Louis Stevenson’ of December 1887).

George Moore condemned Stevenson’s style as superficial in *Confessions of a Young Man* (1888), but his aversion to Stevenson had a slightly longer date: he belittles him as ‘charming’ and liked by conventional people, grouping him with Academic Victorian against modern French painting, as early as 1887 in chapter 2 of *A Mere Accident*. Perhaps Moore’s admiration for Zola and Stevenson’s criticism of him (in ‘A Note on Realism’, 1883) has something to do with this attitude.

[The misogynistic, apparently homosexual aesthete John Norton shows the visitor the library of Catholic Stanton College:]

‘We take travels, history, fairy-tales--romances of all kinds, so long as sensual passion is not touched upon at any length. [...] Here are Robert Louis Stevenson’s works, ‘Treasure Island,’ ‘Kidnapped,’ &c., charming writer--a neat pretty style, with a pleasant souvenir of Edgar Poe running through it all. You have no idea how the boys enjoy his books’.

[Later in the chapter he confesses that he cannot join conventional society because he doesn’t share the same tastes:]

‘I like neither fox-hunting, marriage, Robert Louis Stevenson’s stories, nor Sir Frederick Leighton’s pictures; I prefer monkish Latin to Virgil, and I adore Degas, Monet, Manet, and Renoir’.

Oscar Wilde lists Stevenson among the few masters of English prose in 1888 and chooses him for the ‘little library’ he would like to have when released from prison in 1897.

We have Carlyle, who should not be imitated; and Mr. Pater, who, through the subtle perfection of his form, is inimitable absolutely; and Mr. Froude, who is useful; and Matthew Arnold, who is a model; and Mr. George Meredith, who is a warning; and Mr. Lang, who is the divine amateur; and Mr. Stevenson, who is the humane artist; and Mr. Ruskin, whose rhythm and colour and fine rhetoric and marvellous music of words are entirely unattainable. (‘English Poetesses’. *Queen*, December 8, 1888).

‘I shall want a little library when I come out, a library of a score of books. I wonder if you will help me to get it. I want Flaubert, Stevenson, Baudelaire, Maeterlinck, Dumas *père*, Keats, Marlowe, Chatterton, Anatole France, Théophile Gautier, Dante, Goethe, Meredith’s poems, and his ‘Egoist,’ the Song of Solomon, too, Job, and, of course, the Gospels.’ (Frank Harris (1938). *Oscar Wilde, His Life and Confessions*.)



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### *Help with emails*

The following email addresses do not work any more. If anyone can supply a more recent address could they please communicate to the site editor.

Laura Macaluso, [LAMacaluso@aol.com](mailto:LAMacaluso@aol.com)

Glenda Norquay, [Norquay@livjm.ac.uk](mailto:Norquay@livjm.ac.uk)

Kim Parker, [parkerk@pbcc.edu](mailto:parkerk@pbcc.edu)

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### *Thanks to*

Joan Berriman, Vianney Boissonnade, Catherine Burais, Sara Rizzo, Bob Stevenson

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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## *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7

28 August 2007

No. vii

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A strong smell of tobacco and tar rose from the interior, but nothing was to be seen on the top except a suit of very good clothes, carefully brushed and folded. They had never been worn, my mother said.

Under that, the miscellany began—

a quadrant,

a tin canikin,

several sticks of tobacco,

two brace of very handsome pistols,

a piece of bar silver,

an old Spanish watch and some other trinkets of little value and mostly of foreign make,

a pair of compasses mounted with brass,

and five or six curious West Indian shells.

I have often wondered since why he should have carried about these shells with him in his wandering, guilty, and hunted life

*(Treasure Island)*

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### *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dinamico.unibg.it/rls/RLS2008.htm>

#### **Call for papers (new details)**

Proposals are invited for papers presenting new scholarship concerning Robert Louis Stevenson, with papers on Stevenson and European culture especially welcome, though the conference hopes to cover the whole range of Stevenson studies.

Those interested should send an abstract (name and contact details on page one, followed by a second page with the title but no author's name and an abstract of about 500 words) by 1 October 2007.

Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. A selection of papers will be published in 2009.

Please send your abstract to [richard.dury@unibg.it](mailto:richard.dury@unibg.it) as a Word or rtf attachment.

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## Reading group

Robert-Louis Abrahamson and myself have decided to try out a 'Robert Louis Stevenson Reading Group' at <http://groups.yahoo.com/group/ReadingRLS/>.

In order to post messages you have to join ('subscribe') by sending a message to [ReadingRLS-subscribe@yahoo.com](mailto:ReadingRLS-subscribe@yahoo.com). Members can post messages on the reading of the week or of previous weeks and get new messages forwarded to their normal email postbox (to change this, go to 'Edit Membership' at the top of the home page to choose 'Daily Digest' of messages or to exclude this forwarding service altogether).

As a trial-run we're looking at early essays, just three essays a week (if you haven't got them, the texts are in the 'Files' section of the ReadingRLS site). You can also use the reading group site to suggest any improvements (better discussion platforms, other ways of transmitting files, other formats for collaboration such as Wikisource community annotation of the texts...).

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## Recent studies

Marroni, Francesco & Marilena Saracino (a cura di) (2007). *New Critical Perspectives on Robert Louis Stevenson*. Pescara: *Rivista di Studi Vittoriani* 20 [special number]. 8874333951. €16

Can be bought from unilibro.com at

[http://www.unilibro.it/find\\_buy/Scheda/libreria/autore-marroni\\_francesco\\_calder\\_jenni\\_sandison\\_alan/sku-12408558/rsv\\_rivista\\_di\\_studi\\_vittoriani\\_20\\_.htm](http://www.unilibro.it/find_buy/Scheda/libreria/autore-marroni_francesco_calder_jenni_sandison_alan/sku-12408558/rsv_rivista_di_studi_vittoriani_20_.htm)

or ibs.it at

<http://www.internetbookshop.it/code/9788874333950/MARRONI-FRANCESCO-CALDER-JENNI-SANDISON-ALAN/RSV-RIVISTA-STUDI-VITTORIANI-VOL-20.html>

Contents (asterisked items are summarized below in this Newsletter, others will be supplied in later numbers):

- Jenni Calder, 'Secrets and Lies: Stevenson's Telling of the Past'\*
- Alan Sandison, 'The Shadow of Jocasta: Margaret Stevenson & Son'
- Marilena Saracino 'Writing Letters: Robert Louis Stevenson and the Victorian Literary Scene'
- Robert Kiely, '“A Mine of Suggestion”: Remapping *Kidnapped*'
- Richard Ambrosini, '*The Master of Ballantrae* as Colonial Epic'
- Michela Vanon Alliata, '*Markheim* and the Shadow of the Other'\*
- Fausto Ciompi, '*Dividuum est effabile*: Dialogue and Subjectivity in Stevenson's *Markheim*'
- Francesco Marroni, 'Memory and Mortality in Robert Louis Stevenson's *Weir of Hermiston*'
- Ann C. Colley, 'Journeying out of the Comfort Zone: R. L. Stevenson and Cannibalism'
- Ilaria Sborgi, 'Structures of Address in R.L. Stevenson's "The Bottle Imp"'
- Tania Zulli 'Words on the ebb-tide: Language, Literature and the Politics of Multiplicity'\*

Calder, Jenni (2007). 'Secrets and Lies: Stevenson's Telling of the Past'. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 11-30.

Oral narratives (in the Scottish tradition) based on fragmented and constantly retold and re-interpreted evidence are reflected in the narration of *Weir* and *Ballantrae*. The former contains many references to familiar stories and their retelling—mixtures of memory and fiction—and represents interpersonal

relations as a 'tapestry of secrets and deceptions'. The result is a narrative of layered interpretations in which narratives are mutable and ambiguous.

*Ballantrae*, too, is a narrative of many voices. Mackellar believes he is presenting a single authoritative version, but evidence and testimony are unreliable, assessments of character and motive are ambiguous or clearly biased. Like *JH* it is not a story of simple duality but of multiple identity, indistinct morality and incomplete knowledge of events and motivations..

Jolly, Roslyn (2006). 'Robert Louis Stevenson, Henry Maine, and the Anthropology of Comparative Law'. *Journal of British Studies* 45.i: 556-580.

S's Pacific nonfiction was influenced by not only by E.B. Tylor but also by H.S. Maine (*Ancient Law*, 1861) and his idea of Roman law as important in defining Western civilization and impeding Westerners' understanding of other legal cultures.

S, who had studied him at University, like Maine saw primitive societies as not lawless but possessed of an alternative legal culture. Like Maine he had an evolutionary approach to cultural history (cf. the opening of *A Footnote to History*), but, being more sceptical about progress, was more open to indigenous self-rule. While Maine kept comparisons within Indo-European parameters, S (seeing a kinship of all human beings) often made comparisons between European and Polynesian cultures.

Like Maine, S had a subtle appreciation of alien legal cultures: so for him, *tapu* was not 'wanton prohibition' but a useful tool of social regulation (where European systems introduced 'barbarous injustice'). It is true that he judged the traditional obligations of reciprocity negatively, but perhaps they had suffered from Western contact—his two examples involve intrusive foreign elements. S also thought Polynesians incapable of administering trusts, but his fiction shows a more subtle understanding: 'Something in It' ends with the missionary's idea of obligation and the islanders' viewpoints alien to each other yet equally valid.

Reed, Thomas L., Jr (2007). [review: Julia Reid. *Robert Louis Stevenson, Science, and the Fin de Siècle*.] *The Review of English Studies* 58 (235): 422-424

Chapter 2 offers 'compelling readings of *Treasure Island* and *Ebb Tide* that challenge the erstwhile notion that Stevenson "matured" over his career from an escapist romantic into something more like a disillusioned realist. Reid exposes the ways the earlier work already questions the Imperial project and the 'invigorating' cult of adventure on which both it and its celebratory fiction depend.'

'In Chapter 5, Reid explores various ways in which "The House of Eld", "Thrawn Janet", *Kidnapped* and *The Master of Ballantrae* skewer the progressivist assumptions of evolutionary anthropology, portraying instead "the primitive forces lurking beneath a veneer of civilization" (p. 116)—and, in the process, mounting potent counterblasts to the fictions of Sir Walter Scott.'

'Reid's book is a welcome addition to the growing collection of studies re-establishing Stevenson's reputation after the depredations of the Modernist taste-makers. She makes a strong case for his engagement with some of the most serious intellectual questions of the day—and indeed for his substantial influence on British intelligentsia. Stevenson the man emerges from her study as far less susceptible to charges of dilettantism than in the past, and his works seem not only weightier but also more unified in their methods and concerns.'

Reid, Julia (2007). [review: Thomas L. Reed Jr. *The Transforming Draught: Jekyll and Hyde, Robert Louis Stevenson and the Victorian Alcohol Debate*.] *The Review of English Studies* 58 (235): 420-422.

‘Reed’s most valuable contribution lies in his sensitive close readings which explore how *Jekyll and Hyde*’s language resonates with contemporary temperance rhetoric’, but the historical contextualisation is narrow, ‘focusing on debates about alcohol and temperance’ and Reed’s argument ‘gives too precise and limited a meaning to Hyde’.

Stiles, Anne (2006). ‘Robert Louis Stevenson’s *Jekyll and Hyde* and the Double Brain’. *Studies in English Literature 1500-1900* 46iv (Autumn 2006): 879-900.

JH may have been influenced by French case-studies of 1874 and 1876, discussed by Richard Proctor in two articles (in 1875 and 1877) in the *Cornhill Magazine* (to which S contributed regularly 1874-82), where double personality is linked to the bilateral brain asymmetry.

Ideas that over-use of one side of the brain brought greater blood flow and hence greater development seem to be reflected in the way that Jekyll’s ‘evil side’ had been ‘much less exercised’ and therefore produced a smaller and weaker Hyde. The painful transformation and the less-controlled second state of the subjects in the two French cases also has similarities with S’s tale. Stiles sees these cases as close models for JH and sees right/left brain distinctions as mapping onto the relationship of Jekyll and Hyde (and onto the structure of the narrative itself); certainly S’s correspondent Myers wanted S to change to change details so that the tale would conform more to theories of bilateral brain functions and to behaviour of subjects in case-studies.

S had already questioned the presumed truth of objective narrative and had underlined the similarity of fictional and non-fictional narrative in his essays; in JH, by imitating the case study within a Gothic romance, he implicitly criticizes the limitations of scientific prose and abolishes objective distance from the discourse of the doctor-narrator. By making the male doctor also the psychiatric patient (at a time when hysteria and madness were seen as typical feminine) he calls into question the sexual hierarchy and power structures of the medical profession. Stiles also sees Jekyll’s subjective investigation of his psychological condition as an anticipation of Freud.

Vanon Alliata, Michela (2007). ‘*Markheim* and the Shadow of the Other’.

A slightly longer version of Vanon Alliata, Michela (2006). ‘*Markheim* and the Shadow of the Other’. In Ambrosini & Dury (eds.). *Robert Louis Stevenson. Writer of Boundaries*. Madison, WI: The University of Wisconsin Press. 299-311.

Zulli, Tania (2007). ‘Words on the ebb-tide: Language, Literature and the Politics of Multiplicity’. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 209-222.

A study how language and inter-textual reference are used to characterize racial and social multiplicity in *The Ebb-Tide*. Beach-la-Mar pidgin is used by the islanders and the different speech-styles of the main characters indicates social distinctions and gives an idea of their moral disposition.

Another aspect of speech-style is the frequency, type and range of cultural allusions made by the protagonists, in a wide range from high to low culture. Everyday language and literature prove to be stable points of reference for the characters’ lives among the polyphony of voices, and of cultural and social realities of the South Seas.

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## *Illustrated editions*

Gordon Browne (illustrator) (1913). *The Pavilion on the Links*. London: Chatto & Windus.

Decorated cover, coloured frontispiece, pictorial endpapers, pictorial title-page and 23 black and white illustrations.

Jean Hugo (illustrator) (1938). *An Inland Voyage*. The Overbrook Press, Stamford, CT. Limited edition of 150 copies.

Double-spread title-page & 23 opening vignettes by Jean Hugo. Considered by Frank Altschul (founder of Overbrook Press) to be one of the most ambitious projects of the press. The paint was applied individually with the help of a series of carefully-cut stencils (pochoir-process).

Alberto Sangorski [1862-1932] (calligraphy and illumination) (1910). *Prayers written at Vailima*. Toronto/London: Musson/ Chatto & Windus. Repr. by Chatto 1922 and 1928, and by Blackwell 1937.

Hand lettered, designed, and illuminated by Alberto Sangorski in the manner of a medieval manuscript, with decorative borders and gilt and coloured initials. The introductory text by Mrs. Stevenson in printed in red, as is the colophon. See [www.illuminated-books.com/books/prayers.htm](http://www.illuminated-books.com/books/prayers.htm)

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## *In the footsteps*

Noel Cooke (Introduction and Illustrations) (1912). *An Inland Voyage*. London: Chatto & Windus.

12 pencil sketches and 12 full-colour paintings. In the Introduction Cooke describes revisiting the places mentioned in S's text. Art and Introduction were reproduced in an edition published by D.N. Goodchild at The Press at Toad Hall (Bala Cynwyd, PA) (1990s?).

Robin Neillands (Introduction) (1986). *Travels with a Donkey in the Cévennes*. London: Chatto & Windus.

Colour and b/w photographic and sketch illustrations show life in Cevennes at the end of the last century and today Robin Neillands retraced this 120 mile journey to inaugurate the 'Robert Louis Stevenson' trail.

Laura Stubbs (1903). *Stevenson's Shrine. The Record of a Pilgrimage*. London: Alexander Moring (also Boston : L.C. Page). 58 pp.

Brief record of a visit to Samoa in '1892' (a mistake: probably for 1902, since there is a reference to Balfour's biography) in which the author visits 'THE GRAVE' and meets a few people that Stevenson knew: Captain Crashaw, John Davis and Count Wurmbrand (who has a photo of S and of Vailima over his bed: 'So... I keep him there, for he was my saviour, and I wish him "good night" and "good morning," every day, both to himself and to his old home', p. 44.)

'Robert Louis Stevenson walk' (Part of the 'One Book – One Edinburgh' events of 2007).

In his Editorial in the *Scottish Review of Books* 3.iii (2007), Manfred Malzahn criticizes the limited range of the walk (Makar's Court, Advocates Close, Parliament Square, Grassmarket, Greyfriar's Cemetery) and of the commentary, which included news of the comic-book adaptation of *Kidnapped*. Both the walk and the emphasis on the comic-book rather than the original suggest that the UNESCO committee are underestimating their audience.

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## *Audio book*

*Silverado Squatters Audiobook*. Blue Pylon Creative, 2005. ISBN 0976576503. \$16.50.

Narrated by Scottish actor Francis Balfour with musical interludes. Available from Amazon.com (type in Silverado Squatters Audiobook): [http://www.amazon.com/s/ref=nb\\_ss\\_gw/103-5551206-4754234?initialSearch=1&url=search-alias%3Daps&field-keywords=Silverado+Squatters+Audiobook&Go.x=0&Go.y=0&Go=Go](http://www.amazon.com/s/ref=nb_ss_gw/103-5551206-4754234?initialSearch=1&url=search-alias%3Daps&field-keywords=Silverado+Squatters+Audiobook&Go.x=0&Go.y=0&Go=Go)

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## *Derivative works – Comic-books*

Anon. (1984). *Treasure Island*. Geneva/New York: Edito-Service/Heron Books (Classics and Comics Series).

126pp. Told in a combination of comicbook and storybook form with 30 pages of color comics. Edito-Service also published an edition in French (translation by Yvette Métral, 120 pp.).

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## *Derivative works – Film*

Ravi Godse (2007). *Dr. Ravi & Mr. Hyde*. DVD available at [www.ravihyde.com](http://www.ravihyde.com)

A film about someone trying to make a film. The only link with JH is in the title, which alludes to a doctor (the director, an Indian doctor living in Pittsburgh) who has another and different side to his personality (in this case, a comically obsessed would-be film auteur).

*Jekyll* (Hartwood Films for BBC One, 2007) with James Nesbitt as Dr Tom Jackman (Jekyll) has received enthusiastic reviews in both the UK and US. Released on DVD 30 July 2007 (UK), 18 September (USA).

Dr Jackman tries to stop, or at least control, spontaneous transformations (no potion) into Hyde (a situation similar to 'The Hulk' comicbooks). No dramatic transformation scenes: Nesbitt uses mainly body language and speech-style to show the difference between the two characters (Jackman is aging and strained by his condition, Hyde is energetic and violent but also a joker with dark charm). The plot of the series follows Jackman as he struggles to protect the world and his own family from Hyde whilst being hunted by some mysterious government agency who want Hyde for themselves (so Hyde is also victim). Script and Nesbitt's performance praised in press reviews (e.g. 'Never before has a double performance been so scintillating to witness or so compellingly complex as this')

<http://www.film.com/tv/story/bbcamericasjekyllmakesmeshiverwithdelight/13982602/15869411>

*Dr. Jekyll and Mr. Hyde*, Paolo Barzman (Muse Productions, Canada, distributed by RHI Entertainment) with Dougray Scott (J/H) and script by Paul Margolis. Made for TV.

Being filmed, summer 2007. 'In our film, the boundary between good and evil is not so clear cut as in older versions of the story,' said Barzman. 'Our challenge is to demonstrate the dual nature of Jekyll and Hyde in more subtle ways.'

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## *Derivative works - Stage*

Brad Jackson & Alex Vorse (2007). *Treasure Island*. Casa Mañana Theatre, Fort Worth, Texas, Sept. 28-Oct. 14 2007. Musical adaptation.

*Catriona*. Meanwhile Theatre Company (Prestonpans, Scotland), The Gothenburg, Prestonpans, 9-10 Aug. 2007; 13-18th Aug., 20- 25 Aug. 2007, The Greenside, Edinburgh.

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## *Derivative works - Music*

Vladimir Cosma (1978). Main theme from *Die Abenteuer des David Balfour* (German/French TV mini-series of *Kidnapped* with Ekkehardt Belle and David McCallum).

Video at <http://www.youtube.com/watch?v=QG0ZfQ7tKBY>. The whole fondly-remembered 'legendary' TV mini-series' is now available on DVD (Concorde Video, August 2007).

Vladimir Cosma (music) & Dan Kelly (words) (1979). 'David's Song'. Recorded on *Die Abenteuer des David Balfour* (Decca, 1978), *Die schönsten Songs der Kelly Family* (Universal/Polygram, 1994).



The soulful, *sehnsüchtig* Celtic-style melody is given words appealing to steadfastness and friendship. Recorded by The Kelly Family (a Europe-based post-1968 travelling Irish-American family, originally street musicians, now prominent German entertainers).

Recently recorded by Scottish-Irish Declan Galbraith (2006) and as the melodic counterpoint (featuring Jemeni) to Lamar's gentle rap 'Shine (David's Song)' (1999).

Videos of these versions can be found at <http://video.google.com/videosearch?q=david%27s+song>. (The Kelly Family versions have the unusual effect of first causing acute embarrassment and then making one forget this, thanks to the tune and the powerful performance of 12-year-old John Kelly.)

'Brooches' by Katie Targett-Adams (a setting of 'I will make you brooches') which you can hear on the RLS2008 conference web-page (<http://dinamico.unibg.it/rls/RLS2008a.htm>) is available to download for £1 on Katie's website at [www.kt-a.com/ch.html](http://www.kt-a.com/ch.html)

Margaret W. Tarrant (illustrations) and Rev. Thomas Crawford (music) (c. 1936). *Songs with Music from a Child's Garden of Verses*. London: T.C. & E.C. Jack.

Colour and line illustrations by Margaret Tarrant to each of the 12 Songs.

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## *Films about Stevenson*

The Scottish Screen Archive at the national Library of Scotland contains the following two works:

'A View from the Bass' (1963), dir. Henry Cooper (Films of Scotland) – (15 min. 35 mm promotional film) The county of East Lothian, in particular the town of North Berwick and its links with Robert Louis Stevenson. Includes shot of Berwick Law and group of Boy Scouts in kilts climbing it.

<http://www.scottish-screen.com/film/detail.php?id=29130001>

'Glencoe and Appin' (1938), filmed by E. McGinley (8 min. 16 mm amateur educational documentary) Made for advanced children and those studying Massacre of Glencoe and novel *Kidnapped*.

<http://www.scottish-screen.com/film/detail.php?id=38500001>

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## *Events*

The Edinburgh International Book Festival (11-27 August 2007) has three Stevenson-related events.

*Alan Grant & Cam Kennedy*: Thu 16/08/2007 5:00 PM - 6:00 PM

A discussion of their comic-book adaptations of *Kidnapped* and JH (the latter due for publication in February 2008).

Grant: 'I deliberately eschewed the horror approach, and told the tale as Stevenson intended it. It effectively comes down to a huge editing job, but wherever possible, I have tried to use Stevenson's own words.' Kennedy: 'Jekyll and Hyde is a different kind of challenge from what I'm used to. Stevenson

didn't write a lot of action. A lot of things that are happening are all in the mind – you've got to show man's inner beast at work.' (report in *The Times*, 17 Aug. 2007  
[http://entertainment.timesonline.co.uk/tol/arts\\_and\\_entertainment/books/article2274689.ece](http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/books/article2274689.ece))

*Graphic Novels: Literature or Pulp Fiction?* Fri 17/08/2007 4:30 PM - 5:30 PM

Authors Ian Rankin and Denise Mina discuss graphic novels and why aren't they taken as seriously as novels without illustrations. (For comments on the comic-book, see also 'In the Footsteps' above).

*Kidnapped: When Kilts Were Banned*. Sat 25/08/2007 1:30 PM - 2:30 PM

A theatrical adaptation of *Kidnapped* (originally commissioned for the One Book- One Edinburgh campaign) for two actors and a trunk of props.

'Robert Louis Stevenson walk': see 'In the Footsteps' above.

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## *Calls for help*

1) Heriot Street Library – Vailima Library

Elaine Greig ([elaine.greig@edinburgh.gov.uk](mailto:elaine.greig@edinburgh.gov.uk)) of the Writers' Museum, Edinburgh, asks if an inventory exists of books held in the library at 17 Heriot Row or any description of the family's book collection.

For my part ([richard.dury@t-r.it](mailto:richard.dury@t-r.it)) I would be interesting in knowing if there is a convenient listing of the Vailima library, apart from the 1914 Anderson catalogue—maybe with an indication of where the books are now? (well, you can always hope).

(2) Collected Editions – Heron Books

Richard Dury ([richard.dury@t-r.it](mailto:richard.dury@t-r.it)) writes: In 1967-8 'Heron Books' distributed a series of 21 or 23 volumes published by Edito-Service of Geneva (but printed and bound in the U.K). These have gilt-decorated leatherette covers, silk bookmark an introduction and illustrations and seem to have been sold by direct sale on a subscription basis through newspaper advertising, probably marketed as "R. L. Stevenson's Works".

Does anyone have a list of all the volumes with illustrators and names of writers of the introductions?

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## *New members*

Adriana De Ciccio ([adriana.decicco@tin.it](mailto:adriana.decicco@tin.it)) will soon be graduating in Filology and History of Oriental Europe at Naples 'Oriental' University; she is preparing a thesis on "Treasure Island as an Adult romance".

Ken Sanderson ([sandersk@berkeley.edu](mailto:sandersk@berkeley.edu)) writes 'I am retired after serving for 30 years as an editor at the Mark Twain Papers in the Bancroft Library at the University of California, Berkeley. I now live in Oakland, California, and have become interested in RLS's and Fanny's connections to this place. In particular, I'm looking for information on the schooner *Casco*, built in Oakland and chartered by Louis and Fanny from its owner, Samuel Merritt, former mayor of the city, for the first six months of the Stevensons' Pacific peregrinations. In addition, it would comfort my very liver (as Mark Twain said) to be able to eavesdrop retroactively on the conversation between Clemens and Stevenson as they sat on that bench in Washington Square in New York City in 1888.'

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### *Help with emails*

The following email addresses do not work any more. If anyone can supply a more recent address could they please communicate to the site editor.

Harold Hastings, [lees005@hawaii.rr.com](mailto:lees005@hawaii.rr.com)

Donald Ewing, [ewingdonald@yonder.co.uk](mailto:ewingdonald@yonder.co.uk), [de011d3861@blueyonder.co.uk](mailto:de011d3861@blueyonder.co.uk)

Dairine O'Kelly, [okelly@univ-tln.fr](mailto:okelly@univ-tln.fr)

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### *Thanks to*

Jenni Calder, Margaret Ward Curran, Marina Dossena, Manfred Malzahn, Tania Zulli

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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If you wish to be removed from this mailing list, send the message 'Please remove from RLS list' to [richard.dury@t-r.it](mailto:richard.dury@t-r.it)

# RLS Site Newsletter

*Recent additions to the RLS site*

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Year 7

10 October 2007

No. viii

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I have been after an adventure all my life,  
a pure dispassionate adventure, such as befell early and heroic voyagers;  
and thus to be found by morning in a random woodside nook in Gevaudan  
- not knowing north from south,  
as strange to my surroundings as the first man upon the earth, an inland castaway –  
was to find a fraction of my day-dreams realised.  
I was on the skirts of a little wood of birch, sprinkled with a few beeches;  
behind, it adjoined another wood of fir; and in front, it broke up and went down in open order into a shallow and  
meadowy dale. All around there were bare hilltops, some near, some far away, as the perspective closed or opened,  
but none apparently much higher than the rest.  
The wind huddled the trees. The golden specks of autumn in the birches tossed shiveringly.  
Overhead the sky was full of strings and shreds of vapour, flying, vanishing, reappearing, and turning about an axis  
like tumblers, as the wind hounded them through heaven. It was wild weather and famishing cold.  
I ate some chocolate, swallowed a mouthful of brandy,  
and smoked a cigarette before the cold should have time to disable my fingers.  
And by the time I had got all this done, and had made my pack and bound it on the pack-saddle,  
the day was tiptoe on the threshold of the east.  
We had not gone many steps along the lane, before the sun, still invisible to me,  
sent a glow of gold over some cloud mountains that lay ranged along the eastern sky.

*(Travels with a Donkey in the Cévennes)*

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## Conferences

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dinamico.unibg.it/rls/RLS2008.htm>

### Call for papers (new details)

Proposals are invited for papers presenting new scholarship concerning Robert Louis Stevenson, with papers on Stevenson and European culture especially welcome, though the conference hopes to cover the whole range of Stevenson studies.

Those interested should send an abstract (name and contact details on page one, followed by a second page with the title but no author's name and an abstract of about 500 words)—absolutely last-minute proposals by 14<sup>th</sup> October 2007 please.

Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. A selection of papers will be published in 2009.

Please send your abstract to [richard.dury@unibg.it](mailto:richard.dury@unibg.it) as a Word or rtf attachment.

**Evidence of Reading, Reading the Evidence**, Institute of English Studies, University of London, 21-23 July 2008. A conference on the history and practice of reading.  
<http://ies.sas.ac.uk/events/conferences/2008/RED/index.htm>

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## *Reading group*

'Robert Louis Stevenson Reading Group' at <http://groups.yahoo.com/group/ReadingRLS/>.

We are reading through the essays in rough order of composition – the October programme is

1 Oct: An Autumn Effect

8 Oct: Forest Notes

15 Oct: Charles of Orleans

22 Oct: A Winter's Walk in Carrick and Galloway; Walking Tours

29 Oct: Salvini's Macbeth

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## *Recent studies*

*International Journal of Scottish Literature* (<http://www.ijsl.stir.ac.uk/index.htm>) 2 (Spring/Summer 2007, special Stevenson issue).

Most of the articles in this issue (those by Nancy Gish, Antony Hasler, Caroline McCracken-Flesher and Matthew F. Wickman – see details below) were delivered as conference papers at the 2006 MLA Convention in Philadelphia. In addition there is a paper by John Corbett discussing the recent *Kidnapped*-reading project organized by the Edinburgh City of Literature Project (ECOL) in February 2007.

Colley, Ann C. (2007). 'Journeying out of the Comfort Zone: R. L. Stevenson and Cannibalism'. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 167-89.

'When R. L. Stevenson was travelling in the South Seas, he was fully cognizant of the equation between cannibalism and the people of the Pacific. While cruising among the islands he was continuously curious about a place's ensanguined history. The lure of the act's supposed violence fed his compulsion to inquire repeatedly about past practices. Sometimes Stevenson treated what he heard with caution, scepticism, and fairness, but just as frequently he gave in to the drama of tales depicting cannibalism and, subsequently, immersed his prose in the pleasures of the tabooed. Stevenson, though, was often uncomfortable with the phenomenon, especially when there was a disparity between an island's past, its former practices, and the so-called civilized present in which a chief who formerly tasted flesh was now dressed and standing before him as a gentleman. These contrary states created an incongruity that was disorienting and non-negotiable – the kind of disparity that Stevenson had already explored in *Strange Case of Dr Jekyll and Mr Hyde*. The only way Stevenson was able to move in to a more comfortable zone was to place cannibalism in his fiction within the zone of metaphor, a zone that allows disparity and through its nature brings together the incongruous.' (Ann Colley)

Corbett, John (2007). 'Press-ganging Scottish Literature? *Kidnapped* and the City Of Literature's One Book, One Edinburgh project'. *International Journal of Scottish Literature* (<http://www.ijsl.stir.ac.uk/index.htm>) 2.

John Crowley (2007). *In Other Words, Collected essays and reviews, 1987 - 2004*. Burton. MI: Subterranean. Includes: 'Robert Louis Stevenson and the Dilemma of an Uncritical Readership' (a paper presented at the Beinecke Stevenson Centenary conference, Yale, 1994), pp. 55-64; '*Robert Louis Stevenson* by Frank McLynn and *The Letters of Robert Louis Stevenson*, Volumes III and IV, edited by Ernest Mehew' (orig. published in the *Washington Post Book World*, Jan 8 1995), pp. 65-69; '*Mary Reilly* by Valerie Martin' (orig. published in the *New York Times Book Review*, February 4 1990), pp. 70-3.

John Crowley is a much-praised writer of science-fiction (Harold Blom places his *Aegypt* in his Western canon) and also teaches the art of writing at Yale. In the 1994 essay he says 'I admired Stevenson; I did more than that. I did what we are not supposed to do with the characters we encounter in books -- I identified with him.'

DeLue, Rachael Ziady (2006). 'Response: Seeing and Reading N.C. Wyeth and Robert Louis Stevenson'. *Art Bulletin* 88.i: 33-42.

The Response is one of four such to an article by Alexander Nemerov in the same issue of the journal, previously listed here. The debate centres around whether N's use of analogies (seeing things that are 'not there'), is a valid means of analysis and explanation [it seems to me quite a normal approach in discussing literary texts]. DeLue sees S's text itself as to be partly about visual interpretation: '*Kidnapped*...is a coming-of-age story as well as a tale of friendship, loyalty, trust, and justice. It is also a story about seeing and not seeing, vision and its occlusion or failure'

Fielding, Penny (1996). *Writing and Orality: Nationality, Culture, and Nineteenth-Century Scottish Fiction*. Oxford: OUP.

Includes extensive discussion of 'A Gossip on Romance', 'A Humble Remonstrance', 'Talk and Talkers', 'The Merry Men', 'Thrawn Janet' and *Treasure Island* and has chapters devoted to *Ballantrae* (ch. 6) and *Weir* (ch. 7).

Gish, Nancy (2007). 'Jekyll and Hyde: The Psychology of Dissociation'. *International Journal of Scottish Literature* (<http://www.ijsl.stir.ac.uk/index.htm>) 2.

Hasler, Antony (2007). 'Frontier Creatures: The Imaginary Characters of Weir of Hermiston'. *International Journal of Scottish Literature* (<http://www.ijsl.stir.ac.uk/index.htm>) 2.

Jérusalem, Christine (2007). 'Stevenson, Schwob, Renard, Echenoz : des œuvres filiales?' In Christian Berg, Alexandre Gefen, Monique Jutrin & Agnès Lhermitte (eds.) (2007). *Retours à Marcel Schwob – D'un siècle à l'autre (1905-2005)*. Rennes : Les Presses Universitaires de Rennes.

Kramer, Jürgen (2007). [Review of Ambrosini, Richard & Richard Dury, eds. (2006), *Robert Louis Stevenson. Writer of Boundaries*.] *Journal for the Study of British Cultures* 14.1 (2007): 79-80.

'By looking at Stevenson from different critical perspectives and disciplines, by juxtaposing him with writers who influenced him and whom he influenced, by confronting the writer of Scotland *and* of the South Seas, the authors of this volume succeed in establishing the 'writer of boundaries' at the centre of critical debate. [...] this book should be acquired not only by Stevensonians but also by every academic library.'

Lumsden, Alison (1993). ' "Travelling Hopefully" : Postmodern Thought and Fiction of R. L. Stevenson'. R.D.S. Jack and Kevin McGinley (eds.). *Of Lion and Unicorn. Essays on Anglo-Scottish Literary Relations in Honour of Professor John MacQueen*. Edinburgh: Quadriga.

In his essays S explores human activity as 'multivalent, ambiguous and de-centred': 'we shall never reach the goal... there is no such place' ('El Dorado'), 'the whole world a labyrinth without end or issue' ('Crabbed Age'). The same ideas are later explored in his fiction: the *Treasure Island* map-led quest leads to an empty 'great excavation' and David Balfour's relationship with his uncle is not resolved by his long journey. More importantly, Jim and David abandon naïve moral categories of good and evil and come to understand the multifaceted and ambiguous nature of human experience.

S's attempt to accommodate to the lack of absolutes and essence (his 'travelling hopefully') has affinities with Wittgenstein, who saw language and human activity as not corresponding to final meaning but to the continuous evolution of 'game rules'. Some of S's characters (like Charles Darnaway in 'The Merry Men') adopt this strategy while others (Charles's uncle; Dr Jekyll) come to grief by their totalising system of strict binary categories of good and evil.

*Ballantrae* notably undermines any totalising fixed discourse, with the binary opposition of the two brothers continually called into question. Their apparent polarization is 'not *in essence* a battle between good and evil, but, rather, a perversion... brought about by their attempt to negate multivalence'.

The multifaceted nature of experience is embodied by S in the romance mode, which captures multiplicity and slippage better than analytic modes of writing. In his later fictions he adds notable narrative indeterminacy and labyrinthine textuality, as in *Ballantrae*, where the alternative discourses and suggestion of supernatural elements continually undermine Mackellar's authority and empiricism.

McCracken-Flesher, Caroline (2007). 'Cross-Channel Stevenson: David Balfour and the Problem of Scottish Return'. *International Journal of Scottish Literature* (<http://www.ijsl.stir.ac.uk/index.htm>) 2.

Schmid, Susanne (1997). 'Emma Tennant's Sister Hyde: Two Strange Cases of the Female Double'. *Zeitschrift für Anglistik und Amerikanistik* 45i: 20-32.

Wickman, Matthew (2007). 'Stevenson, Benjamin and the Decay of Experience'. *International Journal of Scottish Literature* (<http://www.ijsl.stir.ac.uk/index.htm>) 2.

Discusses Walter Benjamin's high esteem for Stevenson's work, linking this to a concern both writers shared over 'decay of experience' in modernity (the 'reduction of experience to a series of impressions and perceptions', the division of sensation from reflection, resulting in feelings of alienation). In his essay 'Der Erzähler' ['The Storyteller'] (1936) Benjamin says this evolution can be seen in the replacement of oral storytelling by the novel—though vestiges of storytelling can still be found in a few modern writers, including Stevenson, who he sees as providing an experience richer than that typically supplied by modernity, especially in 'dialectal images'. In such images 'thinking comes to a standstill in a constellation saturated with tensions'—a heightened experience of the loss involved in the 'decay of experience'.

Benjamin praises 'A Plea for Gas Lamps' in letter to Theodor and Greta Adorno in 1938 and compares it to Poe's 'The Man in the Crowd' in his essay 'The Paris of the Second Empire in Baudelaire'. Indeed Wickman sees B's *Arcades Project* as similar to S's essay on a larger scale.

Wickman, Matthew (2007). *The Ruins of Experience: Scotland's "Romantic" Highlands and the Birth of the Modern Witness*. Philadelphia: University of Pennsylvania Press.

Ch. 1 and 2 discuss the role of Stevenson's narrator as storyteller in *Kidnapped* and *Catriona*. 'These novels, I claim, negotiate the complex dynamics of experience which Stevenson inherits partly from Walter Scott, but more especially from the legacy of late eighteenth-century Scottish Highland romance. More specifically, I interpret this legacy by way of an extended analysis of the 1752 Appin Murder and subsequent Trial of James Stewart, arguing that this trial delineates the contours of modernity's paradox of experience—the paradox, that is, of the allure accruing to experience for Benjamin and others as a function of its perceived decay. Stevenson's novels *Kidnapped* and *Catriona* take up the Appin Murder, the Stewart Trial, and this history of experience in acute and compelling ways which Benjamin reiterates not only in 'The Storyteller', but also across the breadth of his work.'

Zecchi, Lina (2007). 'Le testament du docteur Cordelier. La fiaba nera di Jean Renoir'. Michela Vanon Alliata (ed.). *Nel segno dell'horror. Forme e figure di un genere*. Venezia: Cafoscarina. 97-114.

Traces the initial critical rejection then (from 1979) praise of Renoir's 1959 version of JH, 'the freest and most faithful adaptation of Stevenson's text', emphasizing Renoir's criticism of bourgeois respectability, and the unusual chance given to Opale (Hyde) to speak, as well as Barrault's outstanding 'balletic' performance.

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## Recent editions

*Dr Jekyll and Mr Hyde and Other Stories*. London: Vintage Books. £4.99.

The 'other stories' are supernatural tales

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## *Illustrated editions*

Imre Reiner (illustrator) (1935). *A Child's Garden of Verses*. Vienna: Herbert Reichner. 12pp.

Four poems from *A Child's Garden* with six woodcuts by Imre Reiner (also designer of the typography).

Hans Alexander Müller (illustrator) (1925). *Das Flaschenteufelchen* [The Bottle Imp]. Leipzig: Insel-Verlag

25 woodcuts. Müller (1888-1962) emigrated to the USA in 1937, where he did woodcut illustrations for limited editions of *Kidnapped* (1938), *Treasure Island* (1955?), and *Dr Jekyll and Mr Hyde* (1945?).

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## *Translations*

T[errot] R[eaveley] Glover (translator) (1922). *A Child's Garden of Verses / Carmina Non Prius Audita de Ludis et Hortis*. Cambridge: W Heffer & Sons. xxi + 83 pp. Latin translation.

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## *In the footsteps*

Alan Castle (2007). *The Robert Louis Stevenson Trail*. Milnthorpe (Cumbria): Cicerone. 9781852845117. £12.95.

From the publisher's presentation: 'The route, which is well served by accommodation of all types, is divided into twelve day-stages in the guide, so that the Trail easily fits into a fortnight's holiday. The book includes details of the facilities for the traveller and places of interest en route, together with a detailed route description and an account of Stevenson's adventures with Modestine. For those with more time available, trails that link the beginning and end of the route are also described, making it is possible to walk all the way from the historic town of Le Puy to Alés.

'Packed with snippets of fascinating information about this historic region, the guide is also of use to cyclists and motorists keen to trace a parallel road route, following in the footsteps of Stevenson and Modestine.' For sample maps and photos, see

<http://www.cicerone.co.uk/product/detail.cfm/book/511/title/the-robert-louis-stevenson-trail>

Guided tour: 'Robert Louis Stevenson walk' (Part of the 'One Book – One Edinburgh' events of 2007).

The walk (criticised in the editorial of the *Scottish Review of Books* 3.iii (2007), see the last *Newsletter*) was appreciated by other participants. A representative of the 'One Book – One Edinburgh' team writes saying they received the following message about the event: 'It was entertaining and well done, and made you want to find out more about RLS, as well as seeing the city in a different light.'

## *Derivative works – Audio books*

James Macpherson (read by) (2006). *Kidnapped*. BBC WW. Downloadable Audiobook (1 hr 9 mins.) for a fee.

Long sample:

[http://www.audible.co.uk/aduk/site/product.jsp?BV\\_SessionID=@@@0282113858.1191039875@@@&BV\\_EngineID=ccchaddmdkflimhcefecekjdfikdfig.0&uniqueKey=1191041393898&productID=BK\\_BBCW\\_001241UK](http://www.audible.co.uk/aduk/site/product.jsp?BV_SessionID=@@@0282113858.1191039875@@@&BV_EngineID=ccchaddmdkflimhcefecekjdfikdfig.0&uniqueKey=1191041393898&productID=BK_BBCW_001241UK)

BBC WW (2006). *Treasure Island*. Downloadable dramatisation (2 hrs 2 mins.) for a fee, with Jack Shepherd, Iain Cuthbertson, Buster Merryfield, and James McPherson (young Jim Hawkins).

Probably the same as the BBC version issued in 1996. Jim Hawkins is a Scot. Opening track sample:

[http://www.tunetribes.com/Album?album\\_id=524254](http://www.tunetribes.com/Album?album_id=524254). Another longer sample:  
[http://www.audible.co.uk/aduk/site/product.jsp?BV\\_SessionID=@@@0282113858.1191039875@@@&BV\\_EngineID=ccchaddmdkflimhcefecekjdfikdfig.0&uniqueKey=1191040170438&productID=PF\\_BBCW\\_001106UK](http://www.audible.co.uk/aduk/site/product.jsp?BV_SessionID=@@@0282113858.1191039875@@@&BV_EngineID=ccchaddmdkflimhcefecekjdfikdfig.0&uniqueKey=1191040170438&productID=PF_BBCW_001106UK)

Roberto Pedicini (read by). *Lo strano caso del Dottor Jekyll e del Signor Hyde*. RAI Radio 3, 10 episodes broadcast 1-15 December 2005 (as part of the programme ‘Il terzo anello – ad alta voce’). On-line at [http://www.radio.rai.it/radio3/terzo\\_anello/alta\\_voce/archivio\\_2005/eventi/2005\\_12\\_01\\_jekyll-hide/index.cfm](http://www.radio.rai.it/radio3/terzo_anello/alta_voce/archivio_2005/eventi/2005_12_01_jekyll-hide/index.cfm)

The interesting and well-informed introduction (at the beginning of the first episode) by psychoanalyst Simona Argentieri covers the connections with Freud, the many doubles found in the arts in the late nineteenth century, and the possible interpretations of Hyde. The translation used is that by Carlo Fruttero e Franco Lucentini.

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## *Derivative works – Comic books*

Hippolyte [Frank Meynet] (2007). *Le Maître de Ballantrae*, Tome 2. Paris: Denoël. From October 31 2007.

The second part of a full adaptation that brings out the quality of classic tragedy of the narrative. The images are watercolours, including some atmospheric sequences in grisaille and monochrome.

‘Ses face à face sont terribles, que ce soit l’homme face à la nature, ou les êtres humains entre eux... Après, il y a la beauté des dialogues qui est monumentale.’ [ (Stevenson’s) confrontations are superb, both man face to face with Nature or two individuals... Then, there’s the beauty of the dialogues, which are tremendous.]

Interview: <http://www.actuabd.com/spip.php?article5546>

‘Quand on lit Stevenson, le crayon vous démange ! Et puis... Sous couverts de piraterie, de voyage au long cours, Stevenson nous parle de l’être humain, ... et ça, ça m’intéressait, de dépasser ce côté « littérature d’aventure pour adolescents » et de le montrer sous son vrai jour, comme il m’était apparu. Et en cela « Le Maître de Ballantrae » est sans doute son plus grand chef-d’œuvre.’ [When you read Stevenson, you just itch to start drawing ! And then... while on the surface talking about piracy or ocean voyages, Stevenson is talking about human nature... and that was what interested me—to get beyond the

‘children’s literature’ aspect and show him in his true light, as I saw it anyway. And in this respect, *The Master of Ballantrae* is probably his greatest work.]

Interview : <http://www.lemague.net/dyn/spip.php?article3615>

Some sample pages : [http://hippo.canalblog.com/albums/a\\_paraitre/\\_/index.html](http://hippo.canalblog.com/albums/a_paraitre/_/index.html)

Zidarov, Lyuben [b. 1923] (2003). *Островът на съкровищата* [Treasure Island]. Sofia: VedArt Gallery

Zidarov’s illustrations for a Bulgarian translation of *Treasure Island* (Sofia: Narodna Mladezh, 1977) had previously won a national illustrators’ prize.

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## *Derivative works - Film*

Nihon TV (2007). *Dr. Jekyll and Mr. Hyde*. Voices by Cuning Takayama.

The Nihon TV series “Arasuji de Tanoshimu Sekai Meisaku Gekijo” (Theater of World Masterpieces That Can Be Enjoyed in Summary Form) runs through the basic plots of several of the world’s greatest novels using unexpected collaborators. Comedian Cuning Takayama does the voices in a computer-graphic animation version of JH.

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## *Derivative works - Stage*

Lidia Ravera (libretto), Alessandro Sbordonì [b. 1948] (music) (2005). *Jekyll*. Directed by Claudio Di Palma, with Alda Caiello (Jekyll) and Opera Incanto, 20 October 2005, Teatro comunale “Manini”, Narni (Italy). Broadcast on RAI Radio 3, 2 April 2006.

Chamber opera for actor, 4 voices and 9 instruments. A female Dr Jekyll, desiring greater freedom, tests a potion to transform herself into a man, but unfortunately becomes a monster. The female voice is electronically changed for the transformation.

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## *Derivative works - Music*

Liza Lehmann (1900). *The Daisy Chain*. With five songs from *A Child’s Garden of Verses*.

Three of the songs (‘Keepsake Mill’, ‘The Swing’, ‘Stars’, but not ‘A Child’s Whole Duty’ or ‘Foreign Children’) recorded on *Liza Lehmann: The Daisy Chain / Bird Songs / Four Cautionary Tales (English Song, Vol. 8)*. Naxos (2004) with Neal Davies, Catherine Wyn-Rogers, Stuart Bedford, Janice Watson, Toby Spence.

Samplers at <http://www.amazon.com/Liza-Lehmann-Daisy-Chain-Cautionary/dp/B0001FYR12>

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## *Derivative works – Game*

HMH of Hamburg are working on a video game based on *Treasure Island* to be ready for the end of 2007 or 2008.

‘Despite [...] new elements, the basic storyline follows the original closely. 17-year old Jim Hawkins stumbles on a mysterious treasure map. With his friends’ help he manages to put together an improvised crew and sets out on a treasure hunt’. New characters include 17-year-old Antoinette Trelawney, ‘whose resemblance to Elizabeth Swann from *Pirates of the Caribbean* is surely no accident’.  
<http://www.adventuregamers.com/article/id,774/>

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## *Links*

The Reading Experience Database (RED) <http://www.open.ac.uk/Arts/reading/> at the University of Reading aims to collect testimony of reading experiences in Britain 1450-1945.

It contains no records of the reading of RLS himself, but it does contain some interesting testimonies of people who read his works. Shafquat Towheed writes: ‘What always strikes me, even from the relatively small sample of evidence that we have so far collected on readers of Stevenson, is both their ubiquity and the big influence he has upon his readers. From Daphne du Maurier to John Masefield, and from ‘Rose Gamble, the daughter of a cleaning woman’ to ‘a private in an infantry regiment in Sheffield in 1918’, none of Stevenson’s readers are ever indifferent to him, and most describe their reading of his work as formative.’

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## *Call for help*

The lack of response to the calls (in the last *Newsletter*) for any listings of Heriot Row or Vailima libraries suggests that there is no such list (though it should be possible to assemble one for Vailima from the 1914 Anderson sale catalogue—volunteers?)

### (1) MLA Survey on teaching Stevenson

Caroline McCracken-Flesher is preparing *Approaches to Teaching the Works of Robert Louis Stevenson* and asks all those who have taught texts by Stevenson to help by completing (before 1 December 2007) the form at [http://www.mla.org/survey\\_att\\_stevenson](http://www.mla.org/survey_att_stevenson). The same form can be used to propose a paper for the volume.

### (2) Contents of collected editions

Editors of volumes on Stevenson sometimes receive references to texts in collected editions without the volume number, or references to unidentified essays or short stories by page and volume number: If you

have one of the collected editions handy, or even one or more odd volumes, could you add highlighted details to the attached document and return it to [richard.dury@unibg.it](mailto:richard.dury@unibg.it).

(3) Karen Steele writes: 'I have just come across, in a box of odds and ends, a cutting from a Daily Mail column Questions and Answers from quite long while ago, which says "In the Swiss Alps near Gstaad, I noticed a chalet with the words 'Home is the sailor, home from the sea: Capt John Smith 1850' carved in the wood. Who was Captain Smith and how did he come to settle so far from the sea?"' The answers merely identify the quotation. Could RLS have seen the inscription?'

RD writes: While waiting for people inspect chalets near Gstaad or identify Capt. John Smith and his dates, I'd suggest that the Captain was an admirer of Stevenson's 'Requiem' (earliest version 1879, published in *Underwoods* 1887) who retired to a chalet built in 1850 and found the line an appropriate inscription to put over the door. Gstaad is hundreds of kilometres from Davos, so RLS couldn't have seen the chalet on walks when he stayed there in 1881 and 1882.

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### *New members*

Silvia and Morrison Love ([Sylvia.Love@tesco.net](mailto:Sylvia.Love@tesco.net)) have long been interested in Stevenson's life and works; Morrison was present in Samoa for the the 1994 commemorations.

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### *Thanks to*

Ann Colley, Elaine Greig, Antonio Iriarte, Jürgen Kramer, Barry Menikoff, Sara Rizzo, Shafquat Towheed, Matthew Wickman, Philip Zidarov

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

Recent additions to the RLS site

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Year 7

13 November 2007

No. ix

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I was born in Edinburgh, in 1850, the 13<sup>th</sup> November... I have three powerful impressions of my childhood: my sufferings when I was sick, my delights in convalescence at my grandfather's manse of Collinton, near Edinburgh, and the unusual activity of my mind after I was in bed at night...

(‘Memoirs of Himself’)

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## Conferences

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dynamico.unibg.it/rls/RLS2008.htm>

*Excursion:* because of number restrictions on the originally-planned excursion we have had to choose another: a cruise on Lake Iseo followed by dinner at a waterside trattoria.

<http://dynamico.unibg.it/rls/RLS2008-programme.htm#Excursion>

*Book exhibition:* please contact the conference organizers if you wish to inform conference delegates about any recent or upcoming Stevenson publications via fliers and special discounts, or if you would like to bring a few volumes of relevant publications for display and person-to-person sales.

*Hill-walk:* for those who arrive on Saturday, I am willing to lead a gentle morning hill-walk on Sunday, ending at a traditional osteria (tavern).

**12th International Conference on the Literature of Region and Nation**, University of Aberdeen, 30 July - 2 August 2008. <http://www.abdn.ac.uk/rnla/>

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## Reading group

‘Robert Louis Stevenson Reading Group’ at <http://groups.yahoo.com/group/ReadingRLS/>. We are reading through the essays in rough order of composition – the November programme is

12 Nov: Forest Notes

19 Nov: Charles of Orleans

26 Nov: A Winter's Walk in Carrick and Galloway; Walking Tours

3 Dec: Salvini's Macbeth

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## Recent studies

**Note:** For those interested, copies of both the *Rivista di Studi Vittoriani* special Stevenson number and of the *Journal of Stevenson Studies* 1-4 will be available at RLS2008 in Bergamo. (The contributions to RSV 20 were listed in the last *Newsletter* and some summaries are included below; Contributions to JSS 4 are listed below – summaries will follow later.) If you are coming to the conference and want to be sure of your copy, send a message to Linda Dryden ([l.dryden@napier.ac.uk](mailto:l.dryden@napier.ac.uk)) for the JSS or Richard Dury ([richard.dury@unibg.it](mailto:richard.dury@unibg.it)) for the RVS.

### *Journal of Stevenson Studies* 4 (2007):

#### I. The Historical Context

Mary B. Hotaling. 'Trudeau, tuberculosis and Saranac Lake'. 4-19.

Jenni Calder. '“I should like to be an American”: Scots in the USA'. 20-42.

Robert Benjamin Stevenson III. 'Stevenson's dentist : an unsung hero'. 43-51.

#### II. Stevenson in America

Gordon Hirsch. 'The fiction of Lloyd Osbourne: was this 'American gentleman' Stevenson's literary heir?' 52-72.

Wendy R. Katz. 'Stevenson's *Silverado Squatters*: the figure of "the Jew" and the rhetoric of race'. 73-90.

Hilary J. Beattie. '“The interest of the attraction exercised by the great RLS of those days”: Robert Louis Stevenson, Henry James and the influence of friendship'. 91-113.

Roderick Watson. '“The unrest and movement of our century”: the universe of *The Wrecker*'. 114-28.

Marilyn Simon. 'Doubled brothers, divided self: duality and destruction in *The Master of Ballantrae*'. 129-50.

Richard Ambrosini. 'Stevenson's self-portrait as a popular author in the *Scribner's* essays and *The Wrong Box*'. 151-67.

#### III. Stevenson and the Sea

Jürgen Kramer. 'The Sea in Robert Louis Stevenson's writings'. 168-84.

Ilaria B. Sborgi. '“Home” in the South Seas'. 185-98.

Cinzia Giglioni. 'Stevenson gets lost in the South Seas'. 199-208.

#### IV. Fables, Poems and Comics

R.L. Abrahamson. '“I never read such an impious book”: re-examining Stevenson's *Fables*'. 209-26.

Dennis Denisoff. 'Pleasurable subjectivities and temporal conflation in Stevenson's aesthetics'. 227-46.

William B. Jones Jr. '“Hello Mackellar”: Classics Illustrated meets *The Master of Ballantrae*'. 247-69.

#### Review

Linda Dryden. [Julia Reid. *Robert Louis Stevenson, Science and the Fin de Siècle*. 2006.] 270-75.

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Ambrosini, Richard (2007). 'The Master of Ballantrae as Colonial Epic'. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 81-98.

*Ballantrae* is a pivotal work: written at a moment of crisis in S's self-identity as a British upper-class writer, it uses the Double theme to explore the problem not only of evil but also of Scottish cultural oppositions. Although it is typically criticized as a 'mixed' historical/psychological/adventure narrative, Ambrosini sees this quality as part of S's design. In particular the adventure-story ending can be seen as a way to transcend the nation-building myths of the historical novel and achieve the epic resonance that he had theoretically explored in his essays.

S's experience of the South Seas in particular led him to see 18C Scotland in a new light. The Master links the defeat of the Jacobites in 1745 with the fall of Pondicherry in 1761 and so marks the progression from English internal to external colonization. James belongs to a past age so is continually on the wrong side. His demonization by Mackellar reflects the rise of mercantile values in Scotland: Henry and Mackellar replace former loose patriarchal rule of the estates with a new capitalistic management. The only conceptual space left for the Master is as hero of the adventure story—but S denies him this: rescuing him from the Scott tradition and condemning him to 'the dustbin of history'.

Ciampi, Fausto (2007). '*Dividum est effabile*. Dialogue and Subjectivity in Stevenson's Markheim'. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 125-147.

'Markheim' is a moral fable that at the same time has a world-view of multiplicity and uncertainty. The Double itself is doubled—protagonist's alter ego, bad angel debating with good angel, devil unintentionally doing good or disguised angel. This instability is part of a general indeterminacy of real vs imaginary and good vs evil, also reflected in perceptual distortions (changing shadows, multiplying reflections, a crescendo of sounds from within and without).

In the second half of the story M 'goes upstairs to his mind' to meet the nameless creature, polite and casuistic (like the devil) and engages in a verbal duel (for which Ciampi gives a rhetorical analysis). The conclusion (M's affirmation of his ability to rationally reject evil), though reassuring and conventional, is partly undermined by the presentation of human consciousness as instable and uncertain.

Currie, Mark (1998). 'True Lies. Unreliable Identities in Dr Jekyll and Mr Hyde'. In *Postmodern Narrative Theory*. Basingstoke/New York: Macmillan/St. Martin's Press.

'The chapter on Stevenson [is] a witty, extended reflection of the unreliability of self-narration... Currie adds that his argument here is "borrowed heavily" from a lecture previously given on another text entirely, *Confessions of a Justified Sinner*' (Terry Caesar in *Style* (Fall, 2001)).



Kiely, Robert (2007). ‘“A Mine of Suggestion”: Remapping *Kidnapped*’. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 67-80.

In his 1964 monograph Kiely wanted to show that Ballantrae, Ebb and Weir should be taken seriously and was ready to grant that TrIs and Kid were just ‘yarns’. Now he sees that in Kid, at least, S produced ‘a text which can still be read as a “clean” adventure with a happy ending, but ‘at the same time, he leads his young protagonist into dangerous linguistic, historical and sexual territories that leave him tainted and his homecoming problematic... On the margins of the text, just across the borders from safety, innocence, and law, are the unsettling shadows of a language, history, and passions forbidden but not altogether expelled and forgotten’. (79-80)

Sandison, Alan (2007). ‘The Shadow of Jocasta: Margaret Stevenson & Son’. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 31-54.

Stevenson never shook free from his mother. Rivalry over her (‘my mother is my father’s wife’, 1875) possibly partly motivated the 1873 rows with his father. Only a few weeks after his father died he insisted that his mother accompany him and family to America and then to the South Seas.

Margaret Stevenson was actually delighted by the challenge of backwoods and South Sea islands. An attempt to show independence by writing an account of their travels was discouraged by S., so her lively *From Saranac to the Marquesas* was not published until 1903. *Letters from Samoa* (1906) is a greater literary achievement (and reveals how much of the creation of Vailima came from her—she encouraged and paid for the new wing, for example).

Saracino, Marilena (2007). ‘Writing Letters: Robert Louis Stevenson and the Victorian Literary Scene’. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 55-66.

S’s entertaining and carefully-written letters give us an insight into his artistic world-view. He argues with excitement and intensity about artistic theory and shows great attention to the quality of writing. Yet he was also unsure of his own position, for though he opposed Realism he also declared that ‘with all my romance, I am a realist and a prosaist’.

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## *Recent editions*

Roger Luckhurst (Introduction and Notes) (2006). *Strange Case of Dr Jekyll and Mr Hyde and Other Tales*. Oxford: Oxford University Press (World’s Classics).

Introduction: Robert Louis Stevenson – Strange Case of Dr Jekyll and Mr Hyde – The Psychology of the Double – Wider Contexts: Crime, Sex, Class, and Urbanism in the 1880s.

Appendix A: from Henry Maudsley, ‘The Disintegration of the “Ego” ’; Appendix B: from Frederic Myers, ‘The Multiplex Personality’; Appendix C: from W.T. Stead, ‘Has Man Two Minds or One?’.

The previous World’s Classics edition was *The Strange Case of Dr Jekyll and Mr Hyde and Weir of Hermiston*, edited with an Introduction by Emma Letley, 1987.

Donald McFarlan (Introduction and Notes), Alistair Gray (Foreword) (2007). *Kidnapped*. Harmondsworth: Penguin (Penguin Classics). 0141441798.

The Introduction and Notes are actually from the 1994 Penguin edition. The writer of the Foreword does not seem to be Glasgow magic-realist Alastair Gray, author of *Lanark*, as the Penguin and Amazon sites consistently spell the name Alistair with links to the lesser-known author of *Medical Care and Public Health*. Another candidate could be Iain A.S. Gray with whom McFarlan has written a couple of books. Can any reader with the book resolve this? And is it worth buying for the Introduction, Foreword and Notes?

John Sutherland (2007). *The Black Arrow*. Harmondsworth: Penguin (Penguin Classics). 0141441399. 27 September 2007.

This is a new edition by literary journalist and Penguin editor John Sutherland. Can any reader of the *Newsletter* advise if this is of interest?

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## Iconography

Vianney Boissonnade has taken the Iconography page of the RLS site and added images he has scanned or found on the internet etc. As some of these images are from SCRAN (a Scottish museums image database) for which he has paid the personal-use but not publication fee, they cannot be published on the web (even though they are not the high-quality version of the images). I have, however, put his version of the Iconography page on a wiki with access by password that will be communicated to the receivers of this Newsletter only, and on condition that they use the wiki only for consultation. The wiki is [www.rlsphotos.pbwiki.com](http://www.rlsphotos.pbwiki.com) and the password (not to be made public) is asfromthehouse

If you want to add or correct information to the entries you can do so directly by 'Edit this page' and the change will automatically be communicated to all the people who have accessed the site; additional comments and questions can also be added at an appropriate point with your identification. (Or, if you prefer, you can send me an e-mail.) After this input from recipients of the Newsletter, I will then ask Vianney to confirm which images are covered by reproduction fee and these will be removed before the page is published on the main site (and if possible replaced by scans from out-of-copyright published sources).

This project will only be an interim reference resource while awaiting Roger Swearingen's 'Robert Louis Stevenson: The Pictorial Record' (see below – *News*). I apologise for my crude html.

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## *Translations – E-texts*

T[errot] R[eaveley] Glover (translator) (1922). *A Child's Garden of Verses / Carmina Non Prius Audita de Ludis et Hortis*. Cambridge: W Heffer & Sons. xxi + 83 pp. Latin translation.

Also *Carmina non prius audita de ludis et hortis virginibus puerisque*. New York: D. Appleton & Co., 1923. xxv, 167 p. illus. 21 cm. English and Latin on opposite pages.

Text available at <http://sevenroads.org/Garden/Garden.html> (on Greg Kindall's 'Seven Roads' weblog), from a copy of the 1923 the New York edition.

The Cambridge edition has almost exactly half the number of pages as the New York edition, suggesting a more generous distribution of text in the latter (perhaps an illustration for each page of text). Abe.com has/had a UK edition for \$21.

Vianney Boissonade (2007). *Les Nouvelles Mille et Une Nuits*.

- (2007). *Le Pavillon sur les Links et autres Nouvelles*.

- (2007) *Une Navigation Intérieure*

- (2007) *Voyages avec un Ane dans les Cévennes*

All published on the lul.com site at <http://stores.lulu.com/store.php?fAcctID=639979>

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## *Derivative works – Audio recordings*

Brian Cox, Derek Jacobi, et al (read by) (2003). *Murder Most Foul 2*. London: CSA Word/Uploader. ISBN: 1901768953. £15.99. CD and mp3..

'Markheim' (45 mins) read by Jack Shepherd. Sample and downloading at emusic.com:

<http://www.emusic.com/album/Various-Murder-Most-Foul%E2%80%A6-The-Collection-1-MP3-Download/10939981.html>

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## *Derivative works - Stage*

Shane Mitchell (2007). *The Strange Case of Dr. Jekyll & Mr. Hyde*. Performed by TBA Theatre, directed by Erin Dagon Mitchell with Wayne Mitchell (Jekyll) and Shane Mitchell (Hyde). Grant Hall, Alaska Pacific University, Anchorage (Alaska) 26-28 and 31 October 2007.

The actors Wayne and Shane Mitchell are twins. Clearly presented as 'horror classic': 'The atmosphere is everything you'd want at Halloween. Fog rolls through the streets of London as the screams of Hyde's victims tear through the theater. Of the 24 characters that appear, eight are dead by the end of the play, victims of Hyde's murderous passions'. <http://www.adn.com/play/arts/features/story/9405095p-9317978c.html>

Doug Van Liew and Rachel Carter (2007). *The Strange Case of Dr. Jekyll and Mr. Hyde*. Performed by the Oklahoma City Theatre Company with Joshua Irick (as Jekyll/Hyde), Carol Klages (Mrs Poole), Ian Clinton (Rev. Carew), Timothy Berg (Mr. Utterson), and Rick Cheek (Dr. Lanyon). Civic Center Music Hall, Oklahoma City, 27 October and 2-4 November 2007.

Reviewed negatively by Larry Laneer in NewsOK.com ('numbingly static'). As in the established recent tradition, Hyde is no longer the Hollywood ape-man: 'Compared to Jekyll, Hyde in this production is downright suave and debonair. Hyde is insidiously evil rather than horrifically repugnant'. 'If you've read the book and wondered what Sir Danvers and Hyde were talking about just before Hyde beats Sir Danvers to death, Van Liew and Carter give their take on it, and it provides a little — very little, albeit much needed — comic relief.' <http://newsok.com/article/3156694/1193358245>

Stuart Paterson (2007). *Treasure Island*. Performed by Birmingham Stage Company. The Old Rep, Birmingham (GB). From 14 November to February 2008.

Neal Foster, BSC's actor/manager: 'There is a wonderful story in Stevenson's great novel which has got lost in recent pantomime productions of the book. The BSC is doing what it does best and going back to the original story to reintroduce this fantastically exciting tale to the theatre in all its dramatic glory.' <http://www.redditchadvertiser.co.uk/display.var.1800001.0.0.php>

Paul Mastrangelo (2007). *Treasure Island*. Directed by Jackie Osterman with music by Paul Osterman. Performed by Hartford Players Youth Theatre and Capitol Theatre Rising Stars Program. Capitol Theatre Performing Arts Center, Rome (NY), November 9-10, 2007.

Laura Chiotasso & Costantino Sarnelli (2007). *Ho sognato di Stevenson*. [I dreamt of Stevenson]. Performed by members of Le Cercle Rouge, Auditorium Bertelli, Borgo San Dalmazzo (Cuneo, Italy), 6 October 2007.

Four travellers are marooned late at night in a *metro* station and, while waiting for the promised last train, tell each other stories from Stevenson's Fables. The situation of the travellers is reflected both in the uncertain reality created by interacting levels of representation (actors and film) as well as in the cruel absurdity of the Fables themselves—several of which are repeated in different versions and media in a parallel exploration of sonorities and musical form.

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## *Derivative works - Films*

1974: *Markheim*, dir. Tina Wakerell (Scottish Television), with Derick Jacobi (Markheim), Julian Glover (The Stranger) and Paul Curran (Dealer); screenplay: Tom Wright. 30 mins. Broadcast 24 December 1974.

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## *Derivative works – Music*

Jager, Robert [b. 1939] (1973). *A Child's Garden of Verses* for Soprano and Chamber Orchestra.

Written for the Shenandoah University (Virginia, USA) Wind Ensemble. Performed November 8 2007 at the Shenandoah Conservatory with Charlotte Aiosa, soprano soloist.

Young, Percy [1912-2004] (1941). *A Child's Garden of Verses*.

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## *Derivative works – Comic books*

Grant, Alan (script) & Cam Kennedy (art) (2007); Ian MacDonald (translator). *Fo bhruid* [Kidnapped]. New Lanark: Waverley Books. ISBN 978902407432. £8.99.

Gaelic translation of the comic-book version that was launched during the one-city-one-book events of February 2007 in Edinburgh.

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## *Spurious quotation*

'Keep your fears to yourself, but share your inspiration with others' gets 372 Google hits, most of them ascribing the quotation to RLS, though it does not seem to come from any of his works.

For other spurious quotations, see <http://dynamico.unibg.it/rls/nonquotes.htm>. Maybe Stevenson attracted attribution for such quotations in the period when he was seen above all as 'morally-inspiring writer'.

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## *Events*

San Francisco Museum and Historical Society: John Gaul recounts tales from the life of RLS at St. John's Presbyterian Church. Cake and champagne will be served. 13 November 2007, 7:30p.m.

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## *News*

Roger Swearingen retired from his day job at Hewlett Packard/Agilent at the end of October. His first task now will be to finish his scholarly biography of Robert Louis Stevenson ('Robert Louis Stevenson: Spirit of Adventure', to be published by Faber & Faber). Future projects include a second edition of his guide to

Stevenson's prose writings and a guide to the many photographs, paintings, and sketches of Stevenson, for the moment titled 'Robert Louis Stevenson: The Pictorial Record'.

The 'One Book – One Edinburgh' citywide reading campaign organized by Edinburgh UNESCO City of Literature Trust last year to promote the reading and discussion of *Kidnapped* will be continued in another month-long campaign in February 2008 to encourage as many people as possible to read Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*. Once again debates and drama will be combined with the distribution free copies and with a new comic-book version of the text by the same team responsible for the graphic-novel *Kidnapped* (Alan Grant and Cam Kennedy). .

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## *Calls for help*

Contents of collected editions: thanks to all who helped with more information on these publications.

### 1) Filling the gap in a collected edition

Manfred Malzahn ([malzahn@hotmail.com](mailto:malzahn@hotmail.com)) is the fortunate owner of the 1896 Edinburgh Edition—complete... except for Volume VIII (Tales and Fables III, which contains *Jekyll and Hyde* and *The Merry Men*) and so would be very interested in hearing from anyone who has just this one odd volume...

### 2) Historic Scottish military regalia &c.

Gordon Prestongrange of Prestonpans (near Edinburgh) has founded an association to 'Conserve, Interpret and Present' the battle of Prestonpans of 1745 [www.battleofprestonpans1745.org](http://www.battleofprestonpans1745.org) centred around a military re-enactment group 'The Alan Breck Prestonpans Volunteers' (the name was chosen because Stevenson tells us that Alan Breck changed sides at that battle and volunteers re-enact both sides). He asks, 'Have any readers of the *Newsletter* any suggestions of badges or regalia that the Volunteers should wear, or of banners they should carry?'

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## *New members*

Gordon Prestongrange ([Prestoungrange@aol.com](mailto:Prestoungrange@aol.com)), feudal Baron of Prestongrange, is much involved in the regeneration of the local community, among other means by the organization of an annual re-enactment of the Battle of Prestonpans (see above 'Calls for help'). He is also associated with the Meanwhile Theatre Company of Prestonpans who presented a successful stage adaptation of *Catriona* at the Edinburgh Fringe Festival this year.

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*Thanks to*

Hilary Beattie, Vianney Boissonnade, Marina Dossena, Manfred Malzahn, Dennis Smith

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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If you wish to be removed from this mailing list, send the message 'Please remove from RLS list' to [richard.dury@t-r.it](mailto:richard.dury@t-r.it)

# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7

17 December 2007

No. x

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Outside was a wonderful clear night of stars,  
with here and there a cloud still hanging, last stragglers of the tempest.  
It was near the top of the flood, and the Merry Men were roaring in the windless quiet.

(‘The Merry Men’)

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## *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dinamico.unibg.it/rls/RLS2008.htm>

Registration from 1<sup>st</sup> January. Early registration fee will be €100; standard €120; late €150.

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## *Reading group*

‘Robert Louis Stevenson Reading Group’ at <http://groups.yahoo.com/group/ReadingRLS/>. We are reading through the essays in rough order of composition – the December programme is:

3 Dec: Salvini’s Macbeth

10 Dec: Pierre Jean de Béranger

17 Dec: The Poets and Poetry of Scotland / Jules Verne’s Stories

24 Dec: Virginibus Puerisque I [‘With the single exception of Falstaff... bed of roses’]

31 Dec: An Apology for Idlers

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## *Recent studies*

**Note:** For those interested, copies of both the *Rivista di Studi Vittoriani* special Stevenson number and of the *Journal of Stevenson Studies* 1-4 will be available at RLS2008 in Bergamo. (The contributions to RSV 20 were listed in the August *Newsletter*; contributions to JSS 4 in November.).



Denisoff, Dennis (2007). 'Pleasurable subjectivities and temporal conflation in Stevenson's aesthetics'. *Journal of Stevenson Studies* 4: 227-46.

The adult Victorian reader of 'children's literature' could imagine re-awakened childlike belief (as a defence against challenges to traditional faith), while the imagined child reader, presumed to understand the message and endowed with the special gift of imagination, reinforces the idea of the ideal child who could redeem the adult. In *A Child's Garden*, however, the child's and adult's point-of-view are not opposed in this way: indeed, they are often alternating or simultaneous. Imagination and play for S are both aesthetic phenomena that are, unusually, not associated exclusively with childhood, and this is because S sees the individual as simultaneously embodying various subjectivities.

The valuable aimlessness of play and reverie is also seen in the *Child's Garden* focus on travelling coupled with unfulfilled progress.

Stevenson, like Pater before him, praises imagination in the adult while underlining its personal, subjective nature—yet for S the valuable exercise of imagination is not only for an élite: 'The result is popular art that encourages each individual to embody a Babylon of the self... through eager, imaginative exploration'.

Jolly, Roslyn (2007). [Review: Richard Ambrosini and Richard Dury (eds), *Robert Louis Stevenson, Writer of Boundaries*]. *English Literature in Transition 1880-1920* 50.iv: 454-57.

In the 1990s Stevenson was 'rescued from belle-lettrist oblivion and instated as a subject of serious academic study', thanks to new understandings of his affinities with modernism and postmodernism and to postcolonialist critics (like Malzahn in this volume) who demolished 'the unexamined image of Stevenson as bearer of imperialist ideology'. Two additional critical approaches have also emerged: anthropology and psychoanalysis-related-to-literary-theory—ideas that have influenced most essays in this volume. Reid shows how S was interested in evolutionary thought but rejected any narrative of increasing perfection, seeing savage survivals as a way of locating universal narrative pleasure. The latter idea is further developed by Ambrosini in his study of S's theory and practice concerning the 'epic' modes of storytelling. Another approach uniting many contributions is the idea of narrative pleasure and readerly desire, a cultivation of identification and involvement that was alien to the approach of Leavis and American New Criticism. The studies in this volume 'clearly show how people are reading and thinking about Stevenson today' and 'the enormous potentiality of the new developments in the field'.

Livesey, Margot (1994). 'The Double Life of Robert Louis Stevenson'. *Atlantic Monthly* (Nov. 1994): Available at <http://www.theatlantic.com/doc/199411/robert-louis-stevenson>

An apologetic celebration, typical of the period of Stevenson's exclusion from the canon.

S's life suggests why dualism was so important to him: bohemian child of conventional parents, Lowland Scot, invalid, exile—though the relationship with his father was the central dualism.

S's reputation has been harmed by association with children's literature, by the fact that the few works he is remembered by do not constitute a recognizable oeuvre and by the fact that his life-view is not pessimistic. In his best work (Kid, JH and Weir) 'perhaps in spite of himself, he failed to emasculate his art. He opens his eyes, and ours, to the confusion of reality'. Livesey concludes that 'If Stevenson deserves a place in our adult lives, his reputation must... rest on only a few works'.

(Margot Livesey is a Scottish-born novelist, living in the USA, author of *Eva Moves the Furniture* (2001) and several other novels.)

Niederhoff, Burkhard (2005). 'Robert Louis Stevenson's Arrival on the Academic Scene: A Survey of Recent Studies'. *Literatur in Wissenschaft und Unterricht* 38.4 (2005): 319-37.

S has always been popular with readers and biographers but has been dismissed by professors of English literature, perhaps because they perceived him as a writer of escapist romances or a preacher of Victorian optimism, or just as reaction to the attention given to his life. But 'the critical tide now seems to be moving in favour of Stevenson and a serious critical study of his works'. There follow careful reviews of Abi-Ezzi 2003, Dryden 2003, Linchan (ed.) 2003, Colley 2004, Gray 2004, Danahay & Chisholm 2005, Harman 2005, Menikoff 2005, and the 28 articles in *JSS* 1 (2004) and Jones (2003).

Niederhoff concludes that the recent growth of interest in Stevenson's works may have some connection with 'cultural studies', which sees a value in all sorts of texts and so overcomes the barrier to S perceived by 'many a high-minded scholar'. 'The relaxed way in which Ambosini, Norquay and Arata deal with S's defence of popular literature contrasts vividly with the way in which he was attacked as an evasive and escapist writer by Andrew Noble and Peter Gilmore some twenty years ago. Stevenson scholars no longer write in the mode of accusation or in the mode of apology, and this indicates—even better than the mere quantity of publications—that Stevenson has finally and fully arrived on the academic scene.'

Riach, Alan (2004). 'Treasure Island and Time: Childhood, Quickness and Robert Louis Stevenson'. Ch. 5 in *Representing Scotland in Literature, Popular Culture and Iconography. The Masks of the Modern Nation*. Basingstoke: Palgrave Macmillan. 88-100. (Originally published in *Children's Literature in Education* 27.iii (1996): 181-93.)

TrIs opens with the framing voice of adult Jim, rational, attempting legalistic precision, but moves quickly to vivid memorable images (Billy Bones's scar) seen with the quick imagination and vivid perception of the young Jim.

Jacqueline Rose (*The Case of Peter Pan*) claims that children's fiction is 'impossible' because it's by adults but about children, from whom the former are separated. But Riach says this 'space in between' can be traversed in reading when revisiting an imaginary space. And perhaps Scottish writers (Balantyne, Stevenson, Barrie) were successful writers for children because they can map their Scottish condition onto childhood and so cross more easily that 'space in between'.

Silver belongs to an earlier social world, but Jim is associated with the post-1745 civilized British 'gentlemen' (Dr Livesey served under Cumberland, associated with Culloden), with the power-based, adult world. However, though Silver and Jim are apposed to each other by the dominant Victorian world-view, they also see themselves in each other, just as the adult reader can revisit childhood through the experience of the narrative.

Watson, Roderick (2007). '“The unrest and movement of our century”: the universe of *The Wrecker*'. *Journal of Stevenson Studies* 4: 114-28.

In a narrative combining realism and symbolic devices (like paired characters), *The Wrecker* presents a darkly satiric picture of business and profit, in an amoral world where self-interest is pursued by rootless individuals (who we can also sympathize with), many of them 'discarded sons' (especially in the *Currency Lass*, a 'ship of fools'). Although the final slaughter is an epiphany of greed, blood, money and food, the text as a whole is closer to a 'postmodern black comedy' of individuals in a free-floating, absurd universe, ruled by accident and coincidence.

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## Recent editions

(2006) *Robert Louis Stevenson: Seven Novels*. New York: Barnes & Noble (Barnes & Noble's Library of Essential Writers). 1158 pp. 9780760780121.

Publisher's presentation: 'Robert Louis Stevenson was the soul of adventure, and his tales of derring-do in exotic lands rich with history and intrigue have enthralled countless readers. This literary omnibus gathers all of his thrilling non-collaborative novels - *Treasure Island*, *Prince Otto*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, *Kidnapped*, *The Black Arrow*, *The Master of Ballantrae*, *David Balfour* - into a single volume.' (This insistence on 'derring-do' seems to reflect a common perception of RLS.) Each volume in the B&N series has an original Introduction, but no information is available about the one in this volume.

Alastair (translator), Seymour Chwast (illustrator), Burkhard Niederhoff (afterword) (1995). *Dr Jekyll und Mr Hyde*. Frankfurt am Main: Büchergilde Gutenberg. Large format (A4).

Winner of a Stiftung Buchkunst 'Schönsten Bücher' prize 1995. There is also a special limited edition. Interesting double-page colour illustrations and book-design by Seymour Chwast (co-founder of the Push-Pin Studios). To see three illustrations, go to <http://www.buechergilde.de/shop/detail.jsp?BestellNr=036538> and click on 'Bilder ansehen »' on the left frame.

Burkhard Niederhoff, 'Nachwort: Die Metamorphosen eines Puritaners', pp. 105-39.

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## Iconography

RLS photos wiki at <http://rlsphotos.pbwiki.com/> password: asfromthehouse

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## Derivative works – Audio recordings

Piero Baldini (read by) (2007). *L'isola del tesoro* [Treasure Island]. Rai Radio 3, *Il terzo anello* (in the section 'Ad alta voce') 3-28 November 2007, 9.30 a.m. All programmes available at [http://www.radio.rai.it/radio3/terzo\\_anello/alta\\_voce/archivio\\_2003/eventi/2003\\_11\\_03\\_isola\\_del\\_tesoro/](http://www.radio.rai.it/radio3/terzo_anello/alta_voce/archivio_2003/eventi/2003_11_03_isola_del_tesoro/)

The 'Introduzione' is by Daniele Gorret (author and translator), who cites Giorgio Manganelli's essay on *Treasure Island* – the first paragraph tells us all; adding that even the title sums up the adventure story. The text is by no means naïve: Silver, in particular, is both antagonist and 'helper'.

Adrian Praetzelis (read by) (2007). *Treasure Island*.

<http://librivox.org/forum/viewtopic.php?t=10836>

Jeremy Pavier (read by) 82007). *The Black Arrow*.

<http://librivox.org/forum/viewtopic.php?t=6188&start=0&sid=ed50e8230b7df3c369b1e70159e38f9e>

The readings are on the volunteer Internet-2-style Librivox site (<http://librivox.org/>). Though unpaid amateur volunteers, both readers are good, in particular Praetzelis (from Sanata Monica, but British) who must have prepared each recording carefully (or be a very good sight-reader).

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## *Derivative works - Stage*

Hugh Abercrombie Anderson (1929). *The Suicide Club*.

Anderson (1890-1965), Canadian playwright and theatre manager, lived and worked in New York.

Karen Louise Hebden & Brian Protheroe (music) (2007). *Treasure Island*. Dir. Karen Louise Hebden with Daniel Hinchliffe (Jim) and Glyn Kerslake (Silver). Derby Playhouse, 24 Nov- 2007 – 26 January 2008.

'Karen Louise Hebden's adaptation... is a swaggering synthesis of cannon smoke, sea-shanties and three-cornered hats, showing that provincial theatre can aspire to musical spectacle on a grand scale.... Long John Silver emerges here as a complex creation... a contemplative opportunist whose readiness to switch sides is the mark of a man who instinctively knows which way the wind is blowing.' *The Guardian* 14.12.07 <http://arts.guardian.co.uk/theatre/drama/reviews/story/0,2227541,00.html>. The production was presented by a concerted effort (with many staff working unpaid) in the face of the theatre's financial difficulties. Most of the dialogue is from Stevenson.

Dikla Katz (1997?). [*Treasure Island*]. With Avi Zlich and the Key Theatre (Avi Zlich and Dikla Katz). Tel Aviv Museum of Art, December 10, 12 2007.

Hebrew theatre. Zlich plays Jim Hawkins, while the other characters are all puppet-theatre objects that come to life as the tale progresses.

<http://www.jpost.com/servlet/Satellite?cid=1196834824530&pagename=JPost%2FJPArticle%2FShowFull>

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## *Derivative works - Films*

1979. *Il Signore di Ballantrae*, directed by Anton Giulio Majano (RAI TV), with Giuseppe Pambieri (James), Luigi La Monica (Henry), Mita Medici (Alison), Giancarlo Zanetti (McKellar).

TV mini-series (*sceneggiato*) in 5 episodes, Sunday evenings from 7 January 1979. Interestingly it is the better-known actor who gets the role of the Master (like Errol Flynn in 1953, and Michael York in 1984).

Photos at

<http://www.teche.rai.it/cgi-bin/multiteca/powerflv?keywords=signore%20ballantrae;radio=checked;video=checked;foto=checked;tohits=18;skiphits=1>

The RAI site has a brief promo interview with Calvino, who seems a bit bored with always being asked the same questions about Doubles—but it's preceded by a brief clip of a much younger Calvino who says 'What interests me is the mosaic in which the individual finds himself trapped: the play of relationships, the pattern to discover among the arabesques of the carpet' ('Quello che mi interessa è il mosaico in cui l'uomo si trova incastrato: il gioco di rapporti, la figura da scoprire tra gli arabeschi del tappeto').

[http://www.cittadini.rai.it/RAInet/societa/Rpub/raiRSoPubArticolo2/0,,canale=societa%5Eid=0%5Eid\\_obj=34667%5Esezione=eventi%5Esubsezione=103,00.html](http://www.cittadini.rai.it/RAInet/societa/Rpub/raiRSoPubArticolo2/0,,canale=societa%5Eid=0%5Eid_obj=34667%5Esezione=eventi%5Esubsezione=103,00.html)

*El club de los suicidas / The Suicide Club* (Tornasol Films, Spain, 2007), dir. Roberto Santiago, with Fernando Tejero (master of ceremonies)

A group of men and women in present-day Madrid who would like to commit suicide for various reasons come across a copy of Stevenson's 'Suicide Club' and decide to imitate it. But they find it is more difficult than they thought. <http://www.elclubdelosuicidas.com/descargas/documentacion-elclubdelosuicidas.pdf>. 1h 44m.

Additions and corrections to the website information on 'Suicide Club' films:

[*Der Geheimnisvolle Klub* (1919), dir. Joseph Delmont, with Joseph Delmont, Fred Sauer – sometimes wrongly identified as an adaptation of 'the Suicide Club' but is in fact taken from Chesterton's detective story *The Club of Queer Trades*.]

*Unheimliche Geschichten* (1919), dir. Richard Oswald (Richard-Oswald-Produktion) with Conrad Veidt (President); screenplay by Richard Oswald, photography by Carl Hoffmann - 'Der Sebstmörderklub' is the fourth of five linked stories; 112 mins.

*Unheimliche Geschichten* (1932), dir. Richard Oswald (Roto-G.P., Germany), with Paul Wegener, Hans Behal, etc.; screenplay by Heinz Goldberg & Richard Oswald, photography by Heinrich Gärtner. - A talkie remake by the same director of the same five linked stories, including 'Der Sebstmörderklub'; 89 mins. Released in the USA in a badly-edited version as *The Living Dead* in 1940. Footage from this film was later edited into *Dr. Terror's House of Horrors* (1943)

['The Suicide Club' (1932) (Universal) a film planned for Bella Lugosi and Boris Karloff in 1932 and mentioned again in 1933 before being abandoned (Gary Don Rhodes, *Lugosi* (McFarland, 1997), p. 218. <http://books.google.com/books?id=Aueo3mOrIKIC&printsec=frontcover&dq=Lugosi&sig=O8YTcdauI-aJAFRMm3aKgZpKbPg>]

In the *Suspense* series (season 2, episode 24), CBS 14 February 1950, dir. Robert Stevens, with Ralph Bell (Florizel) and Richard Fraser (Club President). [IMB, 10 Dec. 2007]

In *Lilli Palmer Theatre* (episode 12), NBC 12 December 1956, dir. Dennis Vance, with Derrick De Marney (Florizel) and Carl Bernard (Club President). [IMB, 10 Dec. 2007]

In *The Chevy Mystery Show* (episode 17), NBC 18 September 1960, with Cesar Romero and Everett Sloane. [IMB, 10 Dec. 2007]

In *Mystery and Imagination* (season 5, episode 1), Thames Television 9 February 1970, dir. Mike Vardy, with Alan Dobie (Florizel) and Bernard Archard (Club President). [IMB, 10 Dec. 2007]

*El Club de los suicidas* (1970), dir. Rogelio A. González, with Enrique Guzmán – not clear if this has any relation to RLS beyond the title. [IMB, 10 Dec. 2007]

*Bankrotári* (2003, Česká Televize), dir. Zdenek Zelenka, with Miroslav Donutil (Alfred Cechura) and Jirina Bohdalová (Spisovatelka Colinsova) - a Czech TV movie (99 mins.) broadcast 26 December 2003. [IMB, 10 Dec. 2007]

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## *Links*

Memories of Stevenson's step-grandson Austin Strong and a photo of him as a grown man are at [www.nha.org/history/hn/HN-theroux-strong.htm](http://www.nha.org/history/hn/HN-theroux-strong.htm); apparently some of his books and possessions were left to Nantucket Historical Association but I was unable to work the on-line catalogue to see if there is anything of Stevensonian interest. If anyone else succeeds, please let us know what you find.

Roberto Mussapi (2007). 'Le porte della notte. 22: Jekyll e Hyde'. *Rai Radio 3*, 27 February 2007, available at [http://www.radio.rai.it/radio3/radio3\\_suite/view.cfm?Q\\_EV\\_ID=205538&Q\\_PROG\\_ID=68](http://www.radio.rai.it/radio3/radio3_suite/view.cfm?Q_EV_ID=205538&Q_PROG_ID=68)

A daily 20-minute programme in which the poet (and Stevenson biographer) Roberto Mussapi (between musical frames and interludes) shares thoughts and memories and favourite passages of literature, read in his warm, almost-hypnotic voice. Here he reads extracts from the first two chapters of JH, followed by brief but intelligent comments.

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## *Academic links*

*The Bottle Imp* ([www.arts.gla.ac.uk/ScotLit/ASLS/SWE/TBI/](http://www.arts.gla.ac.uk/ScotLit/ASLS/SWE/TBI/)), edited by Gwen Enstam and Duncan Jones and published by the Association for Scottish Literary Studies, contains articles, reviews etc. on Scottish literature and language.

The title and the fine woodcut-inspired masthead by Iain MacIntosh (with second image when you pass the cursor over it) are of course inspired by Stevenson's tale.

The Association for Scottish Literary Studies promotes Scottish literature and languages. For details of its journals and other advantages of membership see [www.asls.org.uk](http://www.asls.org.uk).

Scottish Language Dictionaries ([www.scotsdictionaries.org.uk](http://www.scotsdictionaries.org.uk)) is the most important research organization for the compilation of dictionaries of Scots.

The site hosts on-line The Dictionary of the Scots Language (<http://www.dsl.ac.uk/>): for those searching for Scots words in Stevenson, it would be best to select 'SND and Suppl.' from the drop-down menu top right (DOST covers Scots from 12-17C only).

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## News

Alan Riach of Glasgow University gave the toast at the RLS Club annual dinner in Edinburgh on 10 November, preceded by an after-dinner speech, 'The Scars of Billy Bones: A Toast to Robert Louis Stevenson'.

Robert Cohen in the *New York Times* (Nov. 8) in an article entitled 'Dr. Jekyll and Mr. Musharraf' refers to the President of Pakistan's 'Jekyll-and-Hyde alternation of military and Savile Row gear', a reference taken up by Musharraf himself in a BBC interview reported on 17<sup>th</sup> November questioned this portrayal concerning his institution of emergency rule: 'Did I go mad? Or suddenly, my personality changed? Am I Dr Jekyll and Mr Hyde?'.

Robert A. Prather (2007). *The Strange Case of Jonathan Swift and the Real Long John Silver*. Morley, MO: Acclaim Press.

'From ancient maps, documents and charts, to personal diaries and secret Masonic archives, author Robert Prather boldly delves into both the mystery and legend of Swift, as well as the probable connections with Robert Louis Stevenson's classic adventure, *Treasure Island*', suggesting that the famous treasure is buried somewhere in... Kentucky (Hardin County, to be exact). A new addition to the list of 'real' locations of *Treasure Island*:

1. The island in the middle of the pond in Queen Street gardens in Edinburgh,
2. Fidra (off the coast of East Lothian) with Yellowcraig beach on the mainland opposite (A *Treasure Island*-themed play park was created a few years ago, marking the spot where the author used to holiday as a child),
3. Unst (in the Shetlands, which RLS visited in 1869 when Thomas Stevenson built the Muckle Flugga Lighthouse off its coast),
4. The Pentland Hills,
5. The Monterey Peninsular, or a coastal island visible from there
6. California around Silverado
7. Ile Ste. Marie off the coast of Madagascar in the Indian Ocean,
8. The Isle of Pines near Cuba,
9. Cocos Island off Costa Rica,
10. Cocos Island, Tafahi, not far from Samoa (Alex Capus (2005). *Reisen im Licht der Sterne*),
11. Norman Island in the British Virgin Islands

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## Public interest – a trivial listing

A rough guide to general interest in writers (and also to the growth of internet sites) can be gained from the following numbers of Google hits in December 2007 (numbers of May 2005 in brackets), showing (among other things) that Conan Doyle now generates more interest than our general term-of-comparison Britney Spears:

“Conan Doyle” – 2,690,00 (572,000)  
“Henry James” – 2,160,000 (831,000)  
“Robert Louis Stevenson” – 2,070,000 (771,000)  
“Rudyard Kipling” – 1,930,000 (807,000)

“Thomas Hardy” – 1,600,000 (615,000)  
“Walter Scott” – 1,420,000 (609,000)  
“Joseph Conrad” – 262,000 (607,000)

“Britney Spears” gets 2,550, 000 (8,520,000 in May 2005) results.

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## *Call for help*

Stevenson ends his dedication of *Ballantrae* with: ‘Well, I am for the sea once more; no doubt Sir Percy also. Let us make the signal B. R. D.!’ Adrian Poole in his Penguin edition somehow forgets to annotate these three letters... Can any yachting readers of the *Newsletter* explain the nautical signal B.R.D.? (An enigma that my Googling failed to resolve).

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## *New members*

David Rose, founder and editor of Oscholars, who writes, ‘I would like to increase our references to RLS at [www.oscholars.com](http://www.oscholars.com) in the context of aestheticism and the fin de siècle. I have read Stevenson ever since we studied *Treasure Island* at my prep school more than half a century ago’.

Robert Eisner ([reisner@mail.sdsu.edu](mailto:reisner@mail.sdsu.edu)), former Professor of classics and humanities at San Diego State University now lives in Port Townsend (Washington). Besides scholarly articles, he is author of *The Road to Daulis. Psychoanalysis, Psychology, and Classical Mythology* (1987), *Travelers to an Antique Land: The History and Literature of Travel to Greece* (1991) and various book and travel pieces for the New York Times, Washington Post, Boston Globe, and National Geographic Traveler. At present he is working on a number of writing projects, one of them a completion of *Weir of Hermiston* and an associated screenplay.

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## *Thanks to*

Anne Colley, Marina Dossena, Roslyn Jolly, Burkhard Niederhoff, Elaine Parks, Alan Riach, Sara Rizzo

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7

12 February 2007

No. i

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At length, Edinburgh, with her satellite hills and all the sloping country, are sheeted up in white.  
If it has happened in the dark hours,  
nurses pluck their children out of bed and run with them to some commanding window,  
whence they may see the change that has been worked upon earth's face.  
'A' the hills are covered wi' snaw,' they sing, 'and Winter's noo come fairly!'  
And the children, marvelling at the silence and the white landscape,  
find a spell appropriate to the season  
in the words.

The reverberation of the snow increases the pale daylight, and brings all objects nearer the eye.  
The Pentlands are smooth and glittering, with here and there the black ribbon of a dry-stone dyke,  
and here and there, if there be wind, a cloud of blowing snow upon a shoulder.  
The Firth seems a leaden creek, that a man might almost jump across,  
between well-powdered Lothian  
and well-powdered Fife.

And the effect is not, as in other cities, a thing of half a day; the streets are soon trodden black,  
but the country keeps its virgin white; and you have only to lift your eyes and look over miles of country snow.  
An indescribable cheerfulness breathes about the city;  
and the well-fed heart sits lightly and beats gaily in the bosom.  
It is New-year's weather.

*(Edinburgh, Picturesque Notes)*

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## *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

The fifth biennial Stevenson conference will be held at the University in the upper town of Bergamo, convenor Richard Dury.

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## Conference report

**2006 MLA and Stevenson:** a report by Caroline McCracken-Flesher, University of Wyoming.

This year's Modern Language Association Convention at Philadelphia may have featured its first all-Stevenson session. "Press Ganged: Revisiting Robert Louis Stevenson," was convened by John Corbett (University of Glasgow) and Antony Hasler (Saint Louis University). Speakers included Matthew Wickman (Brigham Young University), Nancy Gish (University of South Maine), Tony Hasler, and Caroline McCracken-Flesher. The original line-up was to include John Corbett, too, with his "Press-ganging Scottish Literature: ECOL and the *Kidnapped* project." (ECOL is the Edinburgh City of Literature project.) Unfortunately, that paper was not formally included in the session—so we can look for it to appear at a subsequent conference.

Matthew Wickman's paper was titled "Stevenson and the Ruins of Experience," and drew on his recent book for University of Pennsylvania Press (*The Ruins of Experience: Scotland's "Romantick" Highlands and the Birth of the Modern Witness*). It focused on Stevenson as an important figure in the modernist "decay of experience." Wickman read Stevenson particularly through the work of Walter Benjamin, with its concern about the decay of oral culture as a result of the rise of capitalism. In this context, Stevenson's flâneur figure was interestingly reworked.

Nancy Gish presented "Jekyll, Hyde, and Modernism." This paper built on theories of hysteria and dissociation as understood by Stevenson's contemporaries. Noting the availability of earlier theories of hysteria, and Freud's addition of causality, particularly in the form of sexuality, Gish questioned appropriations of Stevenson's text that focus on a narrowly-expressed moral depravity. She pointed to Jekyll's suggestion that man might be truly two—but possibly more.

Tony Hasler's "Frontier Creatures: The Imaginary Characters of *Weir of Hermiston*" tracked the way history is keyed into *Weir* at the start—almost like a keystone. But the keystone is palimpsestic, putting history under erasure, and paradoxically raising it to greater prominence. While the stone is the center, Hasler's preferred focus was actually the idea of weaving, which plays through the book as metaphor and as rhyme.

To conclude the session, McCracken-Flesher (your reviewer) reprised her Saranac paper, which directly engaged the logic for the session. "Cross-Channel Stevenson: David Balfour and the Problem of Scottish Return," took Edinburgh's designation as Unesco City of Literature, and the city's choice of *Kidnapped* as the book of the city, for its starting point. It noted the irony of this for a book where the protagonist has trouble "coming home" to Scotland, but suggested that Edinburgh found in David's difficulty and reluctance a productive anxiety about places and origins.

A Stevenson paper also turned up in another session, "A Celebration of the Life and Work of David Daiches (1912-2005). This paper (also by McCracken-Flesher), was titled "'One City' of Fragments: Robert Louis Stevenson's Second (Person) City through David Daiches' Personal Eye." The paper traced the oddities of Stevenson's relationship with the city as manifested by his grammatical difficulties in situating himself within *Edinburgh: Picturesque Notes*. It then considered Daiches, a noted Stevenson scholar who situated himself as an adoptive Edinburgh citizen in part through his reading of Stevenson. In *Was: A Pastime from Times Past*, Daiches uses the terms of Stevenson's difficulty. Drawing on his own literary, religious, ethnic and locational identities, he situates himself as grammatically complex—with a shifting and multiple subjectivity echoing Stevenson's. This points in turn to the complicated situatedness in a

fundraising volume for the OneCity Trust, authored by Alexander McCall Smith, Ian Rankin, and Irvine Welsh.

This year's MLA was productive for Stevenson studies in other ways, too. The overlapping of the Scottish Literature Discussion Group and Stevenson interests allowed some important contacts. In turn, the journal has suggested that they might put together a special issue focused on Stevenson and drawing on the MLA panel. Journal editors Eleanor Bell (University of Strathclyde) and Scott Hames (University of Stirling) are interested to hear from you about this and other projects. You can find out about the IJSL at <http://www.ijsl.stir.ac.uk/>, or visit the parent website (Association for Scottish Literary Studies) at <http://www.arts.gla.ac.uk/ScotLit/ASLS/>

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## *Lecture*

Alan Riach. 'Creative Schizophrenia in Scottish Literature: The other side of the portrait'. 7 Dec 2006, 6-6.45 pm, Scottish National Portrait Gallery, Edinburgh.

An informal tour of the portraits of RLS, James Hogg, Hugh MacDiarmid, Robert Fergusson and Muriel Spark, while discussing the figure of the double in modern Scottish Literature.

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## *Recent studies*

Ambrosini, Richard (2005). 'Robert Louis Stevenson as Theorist and Popular Author: The Art of Writing and the Pleasure of Reading'. Marco Fazzini (ed. and intro.). *Alba Literaria: A History of Scottish Literature*. Venezia: Amos edizioni. Pp. 367-385.

Republication of 'The Art of Writing and the Pleasure of Reading: R. L. Stevenson as Theorist and Popular Author'. In Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarland & Co. Pp. 21-36.

Farrier, David (2006). 'Unwritable Dwellings/Unsettled Texts: Robert Louis Stevenson's *In the South Seas* and the Vailima House'. *International Journal of Scottish Literature* 1 (Autumn 2006): <http://www.ijsl.stir.ac.uk/issue1/farrier.htm>

An article about Stevenson's aims in writing *In the South Seas* and why the project proved impossible. '[T]his article will look to consider three aspects of tension relating to presence in *In the South Seas*: that is, the anxiety of the unwritable subject; the destabilizing influence of a proficient indigenous textualizing presence; and the extent to which the pursuit of a 'complete' encounter, which does not admit the partial nature of the beach, is frustrated by building and writing.' [...]

'Stevenson struggled, throughout the composition of his material, to convert his own experiences into a comprehensive survey of Pacific culture in the islands he visited. Yet although his encounters were frequently subordinated to the impulse to represent them, that is, to writing, it may also be said that writing for Stevenson was subordinate to the encounter; it was a means, however flawed, of achieving a

‘transition’ that would imply, despite the pressure to textualize, the possibility of engaging in a reciprocal encounter.’

Irvine, Robert P. (2006). ‘*Narrating Scotland: The Imagination of Robert Louis Stevenson*, Barry Menikoff...’ [review]. *Review of Scottish Culture* [European Ethnological research Centre c/o National Museums of Scotland] 18: 185-6.

McCearney, James (1995). *Le pays Stevenson*. Paris: Christian de Bartillat. 211 pp. 110.00 Fr. (Euro?) ISBN 2-84100-032-X

The author is a Scot who teaches at the Institut d’Études Politiques de Paris and has published biographies of Charles Maurras and of Arthur Conan Doyle. Here he gives a highly individualistic, often quirky reading of the Stevensonian oeuvre. Rather than approach it via RLS’s colourful life (even though some reference to this is unavoidable) he seeks primarily to delineate the imaginary universe, ‘le pays Stevenson’, created over time in the work itself. McCearney sees the early work as more style than substance; only after the tortured first journey to America does it become the genuine expression of a personality and a world view. Some works, like *Prince Otto*, *A Child’s Garden of Verses*, most of the non-Scots verse, are dismissed as ‘wrong roads’, i.e. derivative or sentimental. The true ‘Stevenson country’ is that of the literary essay, the novel and short story (even including doubtful works like *The Black Arrow*); its seasons are summer and winter. It is a place where art is vital to the human condition and friendship the highest value, where the nature of man and the world is always dual and it is difficult but necessary to resist evil, and where the clash of cultures brings out the best or the worst in humankind. An interesting perspective on Stevenson’s works providing an overview for the general (though informed) reader. (Hilary Beattie)

Malzahn, Manfred (2006). ‘Richard Ambrosini and Richard Dury, eds. (2006). *R.L. Stevenson: Writer of Boundaries*. Madison: University of Wisconsin Press.’ [Review.] *International Journal of Scottish Literature (IJS�)* 1 (Autumn 2006): <http://www.ijsl.stir.ac.uk/issue1/ambrosini%20review.htm>

Malzahn, Manfred (2006). ‘Occasional Paper: Recent German-language RLS Criticism’ [Review of Petzold, Dieter (2006). ‘Robert Louis Stevenson und die Ambivalenz des Abenteurers’ (Robert Louis Stevenson and the Ambivalence of the Adventurer). *Anglistik: Mitteilungen des Deutschen Anglistenverbandes* 17i: 27-38] *International Journal of Scottish Literature (IJS�)* 1 (Autumn 2006): <http://www.ijsl.stir.ac.uk/issue1/malzahn%20op.htm>

For Petzold the notion of adventure (the single-minded and free-ranging pursuit of self-interest regardless of the consequences for oneself and for others) is a constant focus of both attraction and revulsion for Stevenson. ‘[A] sound and noteworthy addition to Stevenson scholarship’ which prompts a new question: if Stevenson ended up ‘disillusioned with colonial adventure’, was this because he had abandoned ‘rebellious and bohemian leanings in favour of bourgeois values’, or because he was rebelling against ‘the bourgeois reality from which the colonial venture emanated’?

Reed, Thomas L., Jr. (2006). *The Transforming Draught: Jekyll and Hyde, Robert Louis Stevenson and the Victorian Alcohol Debate*. Jefferson, North Carolina: McFarland. 258+ viii pp. \$35.00 ISBN-13 978-0-7684-2648-5; ISBN-10 0-7864-2648-9

This careful, scholarly study is the first to explore the manifold ways in which 'the cloud of alcohol shadows *Strange Case of Dr Jekyll and Mr Hyde* as thoroughly as it did its author'. Reed contends that *J&H* is virtually an allegory of alcoholism, especially 'when read against the twin backdrop of Stevenson's life and of the century-long debate over drink that split Britain into ... two "nations" whose sometime lethal wrangling figured so strongly in the making and breaking of parliamentary governments'. In the first three chapters the author reveals the text's 'prime concern with addictive behavior' as well as its multiple references, both literal and figurative, to drink and its abuses. The next three delineate the sociological and literary contexts of Stevenson's writing about alcohol, in *J&H* and elsewhere, as well as concluding (plausibly), from his history, that RLS himself appears to have been a 'borderline alcoholic' who could identify only too closely with the downfall and death from drink of his friend, Walter Ferrier. After an excursus into the history of the 19<sup>th</sup> century British temperance movement, another three chapters are devoted to finding temperance imagery in the story's 'dream scenes', as well as relevant topical references to street crime and patterns of working-class recreation. Finally, Reed suggests that contemporary readers were more likely than later ones to read *J&H* as 'about alcohol', and concludes that in his story Stevenson ultimately advocated the 'balanced approach' to drink that he strove to achieve in his life.

Although this book offers more information on British socio-political history than most Stevenson scholars might want, and has the limitation of seeing the story almost exclusively through the single lens of alcohol, it makes a valuable and highly suggestive contribution to the ever-expanding field of *J&H* studies. (Hilary Beattie)

Rizzo, Sara (2006). "A scroll of lighted pictures": La traduzione a fumetti di *Dr Jekyll and Mr Hyde*, 1943-2002' [...The comicbook translations of *Dr Jekyll and Mr Hyde*: 1943-2002]. Laurea (M.A.) dissertation at the Università Statale di Milano, December 2006.

Chapter 1 is dedicated to the first stage adaptation of JH and the three classic Hollywood versions of 1920, 1931 and 1941, since it was these dramatized versions that created the most important independent evolution of the JH story (in particular the introduction of the fiancée and the mistress and a simplification of Jekyll and Hyde into an opposition of Good and Evil), that then influenced the early comicbook adaptations. Chapters 2 and 3 are dedicated respectively to American and Italian comicbook versions of Stevenson's story, in a presentation with a double thread: the interesting story of the choices and influences of the adapters and artists and, in the background, the story of the comic book and graphic novel in the second half of the twentieth century and the way it has developed into a legitimate art-form in its own right, developing its own language and artistic styles. Comicbook adapters have liberated themselves from the cinematic tradition and have returned to the ambiguity and indeterminacy of the original text.

Swearingen, Roger (2006). 'Recent Studies in Robert Louis Stevenson: Letters, Reference Works, Texts--1970-2005.' *Dickens Studies Annual* 37 (Oct. 2006).

This runs to 134 pages and is virtually a collection of detailed and scholarly book-reviews written all together for this publication. The 'texts' are editions of interest (critical and annotated editions etc.). Part II (Biography and Criticism) should be published in next year's number. The two should also be published later in book form.

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## Recent editions, *Comic books*

*Kidnapped*: production and distribution of versions of Stevenson's adventure novel by the Edinburgh Unesco City of Literature Trust (<http://news.scotsman.com/scotland.cfm?id=1895142006>):

(1) Alan Grant (script), Cam Kennedy (art) (2007). *Robert Louis Stevenson's Kidnapped – The Graphic Novel*. New Lanark: Waverley Books.

A series of fine dramatic images (e.g. the impact of the *Covenant* and Alan's boat, a full-page image of a sailor crashing through the roundhouse skylight and the sequence of David's jump from the rock), and a rapid narrative style (e.g. a concise caption 'And then' above a picture of David and Alan confronted by dirk-wielding Highlanders), attractive representations of water and of Highland glens, a wide palette of colours and a free variation of frame-types (if not quite as much as the 'graphic novel' label might lead one to expect).

David, however, has the build of Arnold Schwarzeneger and looks in his twenties, and Alan never looks a foot shorter than him. The cultural differences between Highlands and Lowlands is more or less eliminated. The Quarrel between David and Alan no longer centres on this, and the earlier in the work there is a notable change:

(i) On the Glasgow road I saw some redcoats, soldiers of **King George** who had brutally **crushed** the **Highland rebellion** only five years earlier. (Alan Grant; accompanying an image of three redcoats idling menacingly in the road and no doubt about to make a brutal house-search).

(ii) ...I came out upon the Glasgow road. And there, to my great pleasure and wonder, I beheld a regiment marching to the fives, every foot in time; an old red-faced general on a grey horse at the one end, and at the other the company of Grenadiers, with their Pope's-hats. The pride of life seemed to mount into my brain at the sight of the red coats and the hearing of that merry music. (Stevenson)

Clearly *ingenu*-irony is not suitable for the modern reader.

7,500 copies of the graphic novel will be distributed free to schools and libraries. Despite the title, it is not the only comic book / graphic novel version of *Kidnapped*. Others include O'Rourke/Webb (Classics Illustrated, 1948), Dell Four Color (1960), Moench/Lijauco & Trinidad (Marvel Classics Comics, 1977), Zanetto/Gattia (c. 1970), Chendi/Pratt (*Corriere dei piccoli*, 1967).

(2) Alan Grant (script), Matthew Fitt & James Robertson (Scots translation), Cam Kennedy (art) (2007). *Robert Louis Stevenson's Kidnappit*. Edinburgh: Itchy Co/Black and White Publishing. ISBN: 978 1 84502 138 2

A Scots translation of (1); 'the first graphic novel in Scots'.

(3) Alan Grant (script), Cam Kennedy (art) (2007). *Robert Louis Stevenson's Kidnapped* Edinburgh: Barrington Stoke. ISBN: 1842995014.

'Modern text edition' of (1), i.e. simplified language version of the graphic novel for 'emergent readers'.

(4) An Americanized version will be published by Tudra of Toronto in the fall of 2007: apparently 'hoot toot' has to go.

(5) Robert Louis Stevenson; Louise Welsh (Preface), Barry Menikoff (ed., Introduction, Notes and Glossary) (2007). *Kidnapped*. Edinburgh: Canongate.

Barry Menikoff's 1991 edition based on a transcription of the MS for *Young Folks*, with an introduction by Louise Welsh. 10,000 copies will be distributed free to schools and libraries.

(6) John Kennett (retold by) (2007). *R.L. Stevenson's Kidnapped*. New Lanark: Waverley Books. ISBN: 1842995014

'Retold for younger readers'. 7,500 copies will be distributed free to schools and libraries.

*Dr Jekyll and Mr Hyde* – planned 'manga' comicbook version by SelfMadeHero to be published in 2008.

Alongside their Manga Shakespeare series (to be launched in February 2007), Independent UK publisher SelfMadeHero will launch its Classical Eye series later this year, which will feature other classics in graphic novel form. The first titles include *The Master and Margarita* by Bulgakov and Kafka's *The Trial*. Other titles planned include Stevenson's *Dr Jekyll and Mr Hyde*.

[http://comipress.com/press\\_release/2007/01/08/1291](http://comipress.com/press_release/2007/01/08/1291)

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## *Audio/video documentaries about Stevenson and his works*

*Ai minimi drammi. Tales of Moralities* (2006), dir. Costantino Sarnelli. Fluid artistic commentary-documentary on Stevenson's Fables (see *Newsletter* for December 2006). The DVD of the film is available from le Cercle Rouge (Piazza Savoia 5, 12022 Busca, Italy; [info@lecerclerouge.org](mailto:info@lecerclerouge.org)) in exchange for €15 as 'contribution to the association le Cercle Rouge', to cover costs of DVD and postage.

Trailer at <http://www.lecerclerouge.org/home/progetti/sognostevenson.htm> (click on icon in bottom right-hand corner of the page).

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## *Links*

Sandy Fleming's Scotstext site has a Stevenson section with poems in Scots (including an illustrated version of 'A Lowden Sabbath Morn') and 'Thrawn Janet' at [http://www.scotstext.org/makars/robert\\_louis\\_stevenson/](http://www.scotstext.org/makars/robert_louis_stevenson/)

Kidnapped Trail Map at <http://www.booksfromscotland.com/Settings/Kidnapped-Map> (Books From Scotland)

Wikipedia: Robert Louis Stevenson [http://en.wikipedia.org/wiki/Robert\\_Louis\\_Stevenson](http://en.wikipedia.org/wiki/Robert_Louis_Stevenson)

The entry, by Stephen Balbach, was recently praised by John Sutherland in the *Guardian* as typical of the useful and well-prepared things to be found n Wikipedia  
<http://education.guardian.co.uk/higher/columnist/story/0,,2006932,00.html>

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## *Derivative works – Stage*

Patrick Prior (2006). *Dr Jekyll and Mr Hyde*. Première 29 September 2006 at the Yvonne Arnaud Mill Studio, Guildford, dir. Jim Dunk by the Isosceles/Useful Idiots company.

For two actors.

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## *Derivative works - Music*

Carl Berky (1952). 'Northwest Passage: Three Songs for Voice and Piano': 1. Good Night, 2. Shadow March, 3. In Port. First Performance: Bally Music Studio, Carol Ann Swinehart, soprano, Carl Berky, piano.

Carl Berky (1955). 'Songs From the Underwoods: Six Songs for Voice and Piano': 1. Souvenir: Youth Now Flees, 2. Dirge: A Visit from the Sea, 3. Lament: The Sick Child, 4. Elegy: Dear Friend, 5. Reminiscence: A Lover of the Moorland, 6. Requiem: Under the Starry Sky. 19 min. First Performance: Schwenksville Lutheran Church: Carol Ann Swinehart, soprano Carl Berky, piano

The two Stevenson song-cycles by Carl Berky have been recorded along with two other cycles by the same composer on *Songs of Childhood and Nostalgia* (CRS LP 724, 1975) with Judith Malis, soprano; Carl Berky, piano. 'The compositional style reveals a sensitivity to the singability and expressive qualities of the vocal line which is so often absent in contemporary music. The accompaniments also support with delicacy and restraint. This does not mean that they are lacking in color and imagination. Occasional "inside the piano" techniques and percussive devices add subtle effervescence to the poetic statements' (Review by John Davison [http://www.amc.net/member/Carl\\_Berky/reviews.html](http://www.amc.net/member/Carl_Berky/reviews.html))

The LP can be ordered from:

<http://mysite.verizon.net/vzeeewvp/contemporaryrecordsociety/id33.html>  
[http://www.amc.net/member/Carl\\_Berky/shop.html](http://www.amc.net/member/Carl_Berky/shop.html)

Carl Berky (1959). 'Sonatina for Piano -- Weir of Hermiston': 1. Winter on the Moors, 2. A Leaf from Christina's Psalm-Book, 3. Nocturnal Visit 8 min. First Performance: University of Pennsylvania, Composer.



Robert Hughes (1968). 'Four Pieces by Stevenson: Fanfare, Tune for Flageolet, Habanera, Quadrille' arranged for chamber orchestra'. First performed by the Oakland Youth Chamber Orchestra, March 15 1968, Lewis and Clark College, Evans Auditorium, Portland, Oregon.

The music was based on Stevenson manuscripts at the Monterey Stevenson House and the Beinecke Library, Yale. The pieces were performed by the orchestra in a tour of north-west USA, March-April 1968.

Othmar Plöckinger (2006). 'Requiem'. (See *Newsletter* for December 2006). Streaming audio at <http://fm4.orf.at/soundpark> (search for 'ossi', about 11<sup>th</sup> name down the page, click on the name, then on 'Requiem')

The address for enquiries about the CD is [o.ploeckinger@aon.at](mailto:o.ploeckinger@aon.at) (the address in last month's N/L was inaccurate).

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## *Derivative works - Illustrations*

A. S. Boyd. *A Lowden Sabbath Morn*. London/New York: Chatto & Windus/Scribner's, 1898. Black & white pen and ink line drawings; each verse is illustrated on heavy paired pages (plus a coloured frontispiece in the 1909 edition). The poem was first published in *Underwoods* (1887).

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## *Critical reception – Opinion of other writers*

Oscar Wilde seems to have found *The Dynamiter* of special interest:

(i) 'Let us go out into the night. Thought is wonderful, but adventure is more wonderful still. Who knows but we may meet Prince Florizel of Bohemia and hear the fair Cuban tell us that she is not what she seems?' (Oscar Wilde, 'The Critic as Artist [Part I]' (July 1890). The reference is to RLS and Fanny Stevenson's book of short stories *More New Arabian Nights: The Dynamiter* (1885).)

(ii) The first number of *The Chameleon* (December 1894), with contributions from Wilde, Beerbohm, Lionel Johnson and Lord Alfred Douglas, was advertised with an epigraph from *The Dynamiter*, in which *The Chameleon* (originally London) is implicitly referred to as 'A Bazaar of Dangerous and Smiling Chances'.

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## *Events - performances*

*The Body Snatcher*. Dramatized reading by Metal and Bone theatre company. The Old Operating Theatre, St. Thomas' Hospital, St. Thomas' St, London SE1, Sunday 18th Feb at 4.30pm.

'*The Body Snatcher*' is an adaptation of Robert Louis Stevenson's story written during Victorian fears about the black market trade in corpses. An ambitious medical student, Fettes, finds his conscience compromised when his anatomy class needs more bodies.'

<http://medhum.blogspot.com/2007/02/free-tickets-to-readings-of-plays.html>

A pilot read-through of the dramatization in Britain's oldest operating theatre (from 1820s). For free tickets: email [metalandbone@googlegmail.com](mailto:metalandbone@googlegmail.com), marking the subject 'pilot tickets'.

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## *Events – City of Literature*

One Book - One Edinburgh (OBOE): 1 February-1 March 2007. Edinburgh's first citywide reading campaign is aimed at getting Scotland's capital reading Robert Louis Stevenson's *Kidnapped*. Thousands of free copies of three new editions of the story will be given away in February 2007, and a month of tie-in events has been planned at locations across the city.

There are too many Stevenson and *Kidnapped* events in Edinburgh in February 2007 to list here; below are just some of them (more details at [www.cityofliterature.com](http://www.cityofliterature.com)):

### **Exhibition**

27 Jan - 3 March 2007, Writers' Museum: '*Kidnapped* - Illustrations inspired by Robert Louis Stevenson's novel' – illustrations, from sketches by William Boucher used in the first edition to new work by Cam Kennedy in 2007.

### **Talks and Discussions**

31 Jan., 1.30 pm, Scottish Storytelling Centre: *Kidnapped* – book launch

1 Feb., 6 pm, MacDonald Road Library: 'Tartan Noir?' - Ian Rankin, Allan Guthrie, Louise Welsh and Dr Eric Massie discuss the gothic, the criminal and Stevenson: 19th Century traditions and their influence on contemporary Scottish writers.

2 Feb., 6 pm, Sandeman House: 'Graphic Novel Book Launch' - Cam Kennedy and Alan Grant discuss their new graphic novel of *Kidnapped*..

7 Feb., 7 pm, NLS, Causewayside Building: 'The Appin Murder - The Killing of the Red Fox' - Ian Nimmo talks about the Appin Murder, the 'Kidnapped Trail', and how Stevenson wove his fiction into the historical fact.

12 Feb., 7 pm, NLS, Causewayside Building: 'David Balfour and Alan Breck' - Alexander Stoddart talks about his monumental sculpture of the *Kidnapped* heroes.

14 Feb., 7 pm, NLS, Causewayside Building: 'Kidnap, Coercion and Ransom' - Eric Graham recounts the tale of abduction and revenge told by the Edinburgh celebrity 'Indian Pete' Williamson which was probably the inspiration for Stevenson's *Kidnapped*..

15 Feb., 1 pm, Scottish Poetry Library: 'Poems to Love for Life - Robert Louis Stevenson' - Poet Christine De Luca hosts a lunchtime celebration of well-loved poetry by RLS, with special guests.

15 Feb., 7 pm, NLS, Causewayside Building: 'On the Road with David Balfour' - Kevin Williamson talks to Barry Menikoff about his research for his edition of *Kidnapped*.

21 Feb., 7 pm, NLS, Causewayside Building: 'Robert Louis Stevenson - A Personal Alphabet' - Alan Marchbank, Secretary of the RLS Club gives a personal view of the themes, places, people and books associated with Stevenson.

22 Feb., 6.30 pm, Blackwell, South Bridge shop: 'Stevenson in Snapshots' - A literary and academic panel talk about on various aspects of Stevenson's life and works in discussion with the audience.

28 Feb., 7 pm, MacDonald Road Library: "'What a Silly Thing is Popularity'" - Rosemary Goring leads this discussion of notions of fame (as RLS called it) and celebrity and RLS's pursuit of both. With guests Bella Bathurst, Jenni Calder and Professor Tom Devine.

### **Performance**

'Kidnapped! Drama Workshop' – children's drama workshop with Blast-Off Books: Wester Hailes Library (10 Feb., 11 am), Oxfangs Library (10 Feb., 2.30 pm), South Queensferry Library (15 Feb., 2 pm), South Queensferry Library (24 Feb., 11 am), McDonald Road Library (24 Feb., 2.30 pm).

13 Feb., 2 pm, Blackhall Library: 'Kidnapped! Stories and Songs of RLS' - with storyteller Nancy Nicolson.

15 Feb., 11 am, Scottish Storytelling Centre: 'Ticonderoga - Shadow Theatre Workshop' - excerpt from Clydebuilt's shadow theatre production of Stevenson's Scottish/American frontier ghost-story poem 'Ticonderoga', followed by instruction on making shadow puppet characters.

16 Feb, 11 am, 2 pm, Scottish Storytelling Centre: 'Kidnapped - When Kilts Were Banned' - Donald Smith and a parody retelling of Stevenson's story. Also 17 Feb. 2pm at North Edinburgh Arts Centre.

### **Walk**

A Guided Walk Around Stevenson's Edinburgh – Sundays in February, 11 am, 2.30 pm, from The Writers' Museum.

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## *News – Auctions*

All the following items were sold by R&R Auctions of Amherst, New Hampshire, USA.

A copy of Stevenson's Bournemouth photograph with mourning band on his left arm signed and dedicated to S.R. Crockett, sold in November 2006 for over \$8,000

'Very scarce 3.75 x 5.5 cabinet photo of the long-haired author half-reclining on a drapery-covered studio prop, signed and inscribed in ink on the mount beneath the image, "S. R. Crockett from Robert Louis Stevenson." [...] Signed photos of Stevenson are extremely elusive; of that very limited number, those with a personal and literary association of such significance are of the greatest scarcity and desirability.'

[http://rrauction.com/past\\_auction\\_item.cfm?ID=3139894](http://rrauction.com/past_auction_item.cfm?ID=3139894)

A one-page letter from RLS to Mrs. Ehrich (*Letters* 6: 115-6, [22 February 1888]), sold in August 2000 for just under \$2,500, re-sold May 2006 for \$2,200.

Letter to Mrs. Ehrich: 'I am in bed and in the least gallant and the least grateful frame of mind conceivable. A little essay on the relation between civility and temperature were needful to defend my silence....' [http://rrauction.com/past\\_auction\\_item.cfm?ID=3131116](http://rrauction.com/past_auction_item.cfm?ID=3131116)

Card with signed impromptu verse, dated June 5<sup>th</sup> 1893 probably accompanying a presentation copy of *Catriona*, sold in April 2006 for over \$3,300.

'Catriona: / All about my native city and among the larger ones, / See my stiff-necked David wander, seeking what a lad can do. / Finding to his amazement nothing possible at all. / But to please the pretty ladies - give the rudest men the wall.' [http://rrauction.com/past\\_auction\\_item.cfm?ID=3129064](http://rrauction.com/past_auction_item.cfm?ID=3129064)

Undated and apparently unpublished letter to a Mr. Johnson, framed with a copy of the studio portrait by Notman of New York (September 18887). Sold April 2005 for over \$1,400.

The addressee is undoubtedly Robert Underwood Johnson (1853-1937), secretary of the American Copyright League and editor of the *Century Magazine*, and the person referred to at the end of the letter must be James Russell Lowell (1819-1891), poet, first editor of the *Atlantic Monthly* and another campaigner in aid of international copyright. I cannot find this letter in the Booth & Mehew edition, but it was probably written during the period on the East Coast of the USA, September 1887-May 1888. It seems that Stevenson had previously met James Lowell.

My dear Mr Johnson, / It is as you supposed impossible for me to be present at the meeting in aid of International Copyright. As one of the sufferers, it is hardly necessary for me to express my sympathy for the movement; and <two words deleted> as one who has in some way suffered least <? for 'most'?>, it would be difficult to do so gracefully. The question is one which lies before the American people; and in the solution of that, and in all parts of its National affairs, I trust it may be guided well. / Please present my remembrances to Mr ^Jas.^ Lowell , + believe me / yours truly / Robert Louis Stevenson' Stevenson also adds a postscript to the top, "I do not date lest this should be read at the meeting, R. L. S." [http://rrauction.com/past\\_auction\\_item.cfm?ID=3106022](http://rrauction.com/past_auction_item.cfm?ID=3106022)

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## *Call for help*



Mindi Reid of the Hawaiian Historical Society wonders whether this image (made into a rubber stamp labelled “Man and woman watching peacocks”) is of Stevenson and Princess Ka’iulani at ‘Ainahau. The likeness of the man is very similar to that of RLS in a photo with Queen Lili’ukalani (Alanna Knight, *R.L.S. in the South Seas*, p. 107). Could this be a composite image to illustrate the poem “Forth from her land...”?

Does anyone know the source for this illustration? Answers to Mindi Reid ([pinao04@earthlink.net](mailto:pinao04@earthlink.net)).

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## *Help with emails*

Mails of the Newsletter to the following members of the list keep ‘bouncing back’. If anyone has more recent emails addresses for these people, please let me know:

Glenda Norquay     [g.norquay@livjm.ac.uk](mailto:g.norquay@livjm.ac.uk)  
Silverado Museum   [rlsnhs@calicom.net](mailto:rlsnhs@calicom.net)

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## *New members*

Carl Berky ([cberky@aol.com](mailto:cberky@aol.com)) is a composer and keyboard player from Great Bend, PA, who writes: ‘My interest in Stevenson dates from when my Aunt Jane gave me a copy of RLS’s *A Child’s Garden of Verses* with beautiful colored pictures as a Christmas present’. He later read his novels, short stories, plays, poems and essays. As a composer he has set the three poems of ‘Northwest Passage’, six from *Underwoods* and has written a solo piano sonatina ‘Weir of Hermiston’.

Richard B. Lyons ([rtnorthen@comcast.net](mailto:rtnorthen@comcast.net)) is a retired physician (biomedical research, teaching, administration) from Des Moines, Washington. He writes: ‘As a young 4th grader, I spent a few idyllic months living near the R.L. Stevenson House in Monterey, California and decided to find out something about what he had been doing there. Someone told me they heard that RLS may have gotten some of his inspiration for “Treasure Island” by walking the shores in that part of the world and it sounded good to me. Several years later, I visited the RLS cabin in Silverado and read of his many ventures in California. These experiences lead to my collecting many of his works and acquiring a recent interest in illustrated versions of *A Child’s Garden of Verses* so I could learn more about the impact of illustrations and experiences on mental imagery with the passage of time.’

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## *Thanks to*

Stephen Balbach, Hilary Beattie, Marina Dossena, Lesley Graham, Caroline McCracken-Flesher, Liz Small, Roger Swearingen

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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If you wish to be removed from this mailing list, send the message ‘Please remove from RLS list’ to [richard.dury@t-r.it](mailto:richard.dury@t-r.it)

# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7

24 March 2007

No. ii

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If you ask yourself what you mean by fame, riches, or learning, the answer is far to seek;  
and you go back into that kingdom of light imaginations,  
which seem so vain in the eyes of Philistines perspiring after wealth,  
and so momentous to those who are stricken with the disproportions of the world,  
and, in the face of the gigantic stars,  
cannot stop to split differences between two degrees of the infinitesimally small,  
such as a tobacco pipe or the Roman Empire,  
a million of money or a fiddlestick's end.

(‘Walking Tours’)

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## *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

The fifth biennial Stevenson conference will be held at the University in the upper town of Bergamo, convenor Richard Dury. Registration from 1 January 2008.

Website: <http://dinamico.unibg.it/rls/RLS2008.htm>

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## *Calls for papers*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008. Proposals are invited for papers presenting new scholarship concerning Robert Louis Stevenson, with papers on Stevenson and European culture especially welcome, though the conference hopes to cover the whole range of Stevenson studies. Those interested should send an abstract (from half to one page) by 1 October 2007. Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. A selection of papers will be published in 2009.

Please send your abstract by 1<sup>st</sup> October 2007 to <[richard.dury@unibg.it](mailto:richard.dury@unibg.it)> as a Word or rtf attachment.

**Literature and the Union**, MLA Scottish Literature Discussion Group Session, 2007 MLA Convention, Chicago 2007). 2007 marks the 300th anniversary of Treaty of Union between Scotland and England, and 10 years since the devolution referendum.

1-3 page proposals for 15-min. papers on the interaction of Scottish literature, history and politics to [j.corbett@englang.arts.gla.ac.uk](mailto:j.corbett@englang.arts.gla.ac.uk) by 1st March 2007.



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## Recent studies

Butler, Lisa (2006). ‘ “That damned old business of the war in the members”: The Discourse of (In)Temperance in Robert Louis Stevenson’s *The Strange Case of Dr Jekyll and Mr Hyde*’. *Romanticism on the Net* 44 (November 2006): <http://www.erudit.org/revue/ron/2006/v/n44/014000ar.html>

JH has historically been read as a “timeless” allegory dramatizing the fundamental conflict between the “good” and “evil” elements of human nature. More recent readings of the novel, however, have put forth historicized interpretations of the text emphasizing its engagements with the cultural developments of late-nineteenth-century Britain. This article builds upon these historicized readings, arguing that Stevenson’s novella is reflective of the anxieties engendered by current theories of evolutionary degeneration and, more specifically, its manifestations in illicit behaviour, especially in the areas of alcohol consumption and sexual expression. Stevenson’s novel actively critiques those cultural sites most vocal in articulating such anxieties, namely the temperance and social purity movements of the later nineteenth century. *Dr. Jekyll and Mr. Hyde* thus deploys a language of (in)temperance to interrogate the potentially destructive results of an evolutionary model which posits the subject as already split between his or her civilized (moral) and barbaric (immoral) selves.

Castricano, Jodey (2006). ‘Much Ado about Handwriting: Countersigning with the Other Hand in Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*’. *Romanticism on the Net* 44 (November 2006): <http://www.erudit.org/revue/ron/2006/v/n44/014001ar.html>

JH has been seen as the nineteenth century prototype of the workings of the criminal mind.... current psychoanalytic readings of the novel suggest that it serves as a precursor to Freud’s theories on the structural model of personality, and repression and that *Dr. Jekyll and Mr. Hyde* can provide insight into the psychology of addiction, multiple personality disorder and borderline personality disorders, as these terms have currency in the discipline of modern psychology.’ The present study suggests that ‘there exists a displaced link between writing, reading, interpretation, and criminality as the shadowy “place” where the “other” begins and collusion enters the scene. Taking as a premise Jacques Derrida’s contention that “it is the ear of the other that signs,” this paper is concerned with “composition,” signatures and encryption as a way of exploring how these texts pose insoluble psychic double binds regarding the determination of criminality.’

De Stasio, Clotilde (2006). ‘Robert Louis Stevenson and the “optic nerve”: portraiture in *Weir of Hermiston*’. *Cahiers victoriens et edouardiens* 64 (oct. 2006) : 127-136.

In addition to a focus on ‘voices’, the opening chapters of *Weir* are characterized by a ‘marked visuality’. The description of Weir has much emphasis on colour and lighting effects and Raeburn’s portrait of Lord Braxfield seems a clear influence.



Fano, Vincenzo (2005). 'Stevenson, Aristotele e la poetica delle circostanze' [Stevenson, Aristotle and the poetics of circumstance]. *Isonomia* 2005: <http://www.uniurb.it/Filosofia/isonomia/fano/fano2005.pdf>

Five different possible interpretations of Stevenson's *Dr Jekyll and Mr Hyde* are presented: the Faustian, the Freudian, the Darwinian, the Biblical and the chemical one. A more accurate analysis shows that none of them exhausts the meaning of the novel. Then, some theoretical considerations based on Stevenson's poetical essays are discussed. The latter provide useful concepts related to Aristotle's *Poetics*.

Kucich, John (2007). *Imperial Masochism: British Fiction, Fantasy and Social Class*. Princeton: Princeton University Press. 258 + xiii pp. \$35.00 ISBN-13: 978-0-691-12712-5; ISBN-10: 0-691-12712-3

John Kucich (Rutgers University) analyzes late 19<sup>th</sup> century British colonial fiction (works of Stevenson, Olive Schreiner, Kipling and Conrad) with particular focus on the relationship between imperial politics and social class, and how this was shaped by variants of masochistic fantasy. His approach is psychoanalytic but he adopts a more contemporary, relational approach to masochism, defining it largely in pre-oedipal terms of wounded infantile narcissism and compensatory omnipotent fantasy, rather than narrowly as a form of sexual perversion.

In his lengthy, excellent chapter on RLS he divides Stevenson's life and work into two phases, the 'melancholic' and the 'magical', the former revolving round instances of self-sacrifice or self-punishment, the latter exaggerating autonomy and self-esteem, both being frequently expressed through the device of doubling and, in the South Seas period, being 'mobilized in the service of a complex and progressive political engagement'. Along these lines he offers insightful readings of *Jekyll & Hyde*, the Scottish novels *Kidnapped* and *Catriona*, *The Master of Ballantrae*, and *Weir of Hermiston*, as well as the South Seas fictions (heavily influenced by evangelicalism) 'The Beach of Falesà', *The Ebb-Tide* and *The Wrecker*, ending with a discussion of *A Footnote to History* and other non-fiction writing. This book is a noteworthy contribution to the re-evaluation of Stevenson as a major writer. (Hilary Beattie)

MacLachlan, Christopher (2006). 'Further Thoughts on Robert Louis Stevenson's *Kidnapped*'. Paper read at ASLS Schools Conference, 6 October 2006. <http://www.arts.gla.ac.uk/ScotLit/ASLS/Kidnapped.html>

Like many nineteenth-century novels, *Kidnapped* uses fairy-tale structures: it is about 'the young hero, helped by a faithful friend, triumphing over his wicked uncle to achieve wealth and success at the end'. The story of the two brothers that we learn at the end of the novel recalls myths and folk-tales. *Kidnapped* is involved many crossing of watery boundaries and thresholds: 'emblems of the moments of transition or progress in the life of a youth heading towards manhood. The repetition and accumulation of these emblematic movements bind the novel together'. A chapter of central significance is that set on Earraid. David learns that first assumptions can prevent one from seeing the truth and that 'what we think is the case from our point of view may not be true at all'; the episode stands in contrast to *Robinson Crusoe*; and David learns 'that for the most part the world around him is indifferent and rather inhospitable to him and he must work to improve his lot'. Many Scottish readers see *Kidnapped* as principally 'about Scotland', which impedes them from seeing its 'emblematic narrative elements'. 'Calvino and Borges are both writers who moved beyond the realism of nineteenth-century fiction and yet they were willing to see in Stevenson's fiction things consistent with their own, modernistic writing, implying that he is not a conventional nineteenth-century realistic novelist after all.'

Noe, Denise (2007). 'The Strange Case of The Strange Case of Dr. Jekyll and Mr. Hyde'. *Men's News Daily* (mensnewsdaily.com), 12 feb. 2007, <http://mensnewsdaily.com/2007/02/12/the-strange-case-of-the-strange-case-of-dr-jekyll-and-mr-hyde/>

A long newspaper article about JH, over half of it devoted to film versions. A version of this previously published in *The Hatchet: The Journal of Lizzy Borden Studies* (June 2005).

Tayman, John (2006). *The Colony: The Harrowing True Story of the Exiles of Molokai*. New York: Scribner Book Company

Stevenson spent a week at the Molokai leper colony in 1889 shortly after the death of Father Damien

Towheed, Shafquat (2007). [Review of Claire Harman's *Myself and the Other Fellow: A Life of Robert Louis Stevenson* (New York: Harper Collins, 2005)]. *English Literature in Transition* 50.ii: 214-217.

*Notes for students:*

Axford, Martin (2007). 'Robert Louis Stevenson's *Kidnapped*: Teaching Notes for Higher and Advanced Higher'. Glasgow: Association for Scottish Literary Studies (Teaching Notes: web pages for free download). <http://www.arts.gla.ac.uk/ScotLit/ASLS/NoFrames/PDFs/teachingnotes206.pdf>

Burke, Tony (1998). *Dr Jekyll & Mr Hyde*. London: Longman (York Notes).

Carruthers, Gerard (2004). *Dr Jekyll & Mr Hyde, The Master of Ballantrae and The Ebb-Tide*. Glasgow: Association for Scottish Literary Studies (Scotnotes).

The 'Scotnotes' booklets are a series of study guides to major Scottish writers and texts frequently used within literature courses, aimed at senior secondary school pupils and students in further education.

Hodgart, John (2004). 'The Shorter Fiction of Robert Louis Stevenson: Teaching Notes for Higher and Advanced Higher'. Glasgow: Association for Scottish Literary Studies. 16 pp. (Teaching Notes: web pages for free download). <http://www.arts.gla.ac.uk/ScotLit/ASLS/NoFrames/PDFs/teachingnotes104.pdf>

Despite the title, this is devoted entirely to *Dr Jekyll and Mr Hyde*.

MacLachlan, Chistopher (2006). *Robert Louis Stevenson's Kidnapped, Catriona And Treasure Island*. Glasgow: Association for Scottish Literary Studies (Scotnotes).

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## *Events - lecture*

Alan Riach. 'Creative Schizophrenia in Scottish Literature: The other side of the portrait'. 7 Dec 2006, 6-6.45 pm, Scottish National Portrait Gallery, Edinburgh.

While the theme of identity and difference is universal, there are particular Scottish ways of exploring it on account of Scotland's multiple linguistic and literary traditions, the historical tensions between authority and egalitarianism, and the dislocating effects of rapid 19<sup>th</sup>-century urbanisation and industrialisation.

The talk moved from portrait to portrait, elaborating these themes and questions with reference to work by Hugh MacDiarmid, Robert Fergusson, Robert Burns and James Thomson, Henry Mackenzie, Walter Scott and James Hogg, starting with MacDiarmid and ending with Robert Louis Stevenson, the author most profoundly prophetic of the twentieth century that MacDiarmid was to inhabit.

Connections were then opening to the exhibition of the work of Douglas Gordon, 'Superhumanatural' then running at the National Gallery of Scotland. The two Scottish authors most integral to Gordon's work are Hogg and Stevenson..

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## *On line editions*

There are various sites of scanned books, the best at the moment is the Internet Archive ([www.archive.org](http://www.archive.org)). The following search <http://www.archive.org/search.php?query=%28stevenson%29%20AND%20mediatype%3A%28texts%29%20AND%20-contributor%3A%28Gutenberg%29> produces 304 scanned books by authors named Stevenson, most of them RLS, including

Margaret Armour. (1895). *The Home and Early Haunts of Robert Louis Stevenson*.  
Walter Raleigh (1895). 'Robert Louis Stevenson'.  
L. Cope Cornford (1899). *Robert Louis Stevenson*. [written with help from Henley]  
H. Bellyse Baidon (1901). *Robert Louis Stevenson: A Life Study in Criticism*.  
Arthur Wing Pinero, (1902). 'Robert Louis Stevenson: the Dramatist'.  
John Kelman, Jr (1903). *The Faith of Robert Louis Stevenson*.  
Eve Blantyre Simpson (1906). *Robert Louis Stevenson*.  
Strong, Isobel (1911). *Robert Louis Stevenson*. Amy Cruse (1915). *Robert Louis Stevenson*.  
Frank Swinnerton,. (1914). *Stevenson: A Critical Study*.  
Katherine Durham Osbourne (1911). *Robert Louis Stevenson in California*.  
Fanny Van der Grift Stevenson (1914). *The Cruise of the Janey Nichol*.  
Eve Blantyre Simpson (1912). *The Robert Louis Stevenson Originals*.  
Eve Blantyre Simpson (1914). *Robert Louis Stevenson's Edinburgh Days*.  
R. L. Stevenson (1919). *A History of Moses*.  
Rosaline Masson (1920, revised edition). *Robert Louis Stevenson*.  
Nellie Van de Grift Sanchez (1920). *The Life of Mrs Robert Louis Stevenson*.  
Hiram Gardner Morse (1902). *Robert Louis Stevenson as I found him in his island home*  
Rosaline Masson (1922). *I Can Remember Robert Louis Stevenson*.

And many others.

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## Recent editions and Translations

Alan Taylor (Introduction), Ian Nimmo (Postscript) (2007). *Kidnapped* and *Catriona*. Edinburgh: Polygon.

Alan Taylor is a literary journalist and Ian Nimmo recently published *Walking with Murder* on walking the *Kidnapped* trail and on the assassination of Colin Campbell.

Fabrizio Bagatti (trad e a cura di) (2006). *Il riflusso della marea* [The Ebb-Tide]. Cava de' Tirreni: Marlin.

Includes three letters translated into Italian for the first time and Lloyd Osbourne's preface. Probably contains an introduction. The sixth Italian translation of this text.

Michel Le Bris (préface) (1994). *R.L. Stevenson - L'Esprit d'aventure*. Paris : Phébus.

A collection of essays

Michel Le Bris (ed.) (2001). *L'intégrale des nouvelles*. 2 vv. Paris: Phébus.

The complete short stories; includes the translation of 'Olalla' by Alfred Jarry.

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## Biography

Roberto Mussapi (2007). *Tusitala, il narratore. Vita di Robert Louis Stevenson*. Milano: Ponte alle Grazie.

A reprint of *Tusitala. Verso l'sola del tesoro* (1990) with corrections. A biographical outline by episodes and flashbacks which combines lyrical evocations in poetic prose with interesting critical analyses.

Richard Woodhead (2005). 'RLS and Bluidy Jack'. *Textualities* <http://textualities.net/writers/features-n-z/stevensonr03.php>

Woodhead describes how his early reading of *Kidnapped* captivated him and eventually led him to write a fictionalized biography of Stevenson's medical history, *The Strange Case of R L Stevenson* (2001).

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## *Derivative works – Comic books*

Lance Took (script and art), 'The Bottle Imp'. In Poplum, Tom (ed.) (2004). *Graphic Classics: Robert Louis Stevenson*. Mount Horeb, WI: Eureka Productions (Graphic Classics 9), 113-139.

Tiziano Sclavi (script), Luigi Piccatto (art) (1993). *Il diavolo nella bottiglia* [The Bottle Imp]. Milano: Sergio Bonelli (Dylan Dog, almanacco della paura 3.1).

Took updates S's story to the present-day Pacific in an unconventional artistic style (free use of the page, absence of any sort of strip grid, captions out of frames and even direct speech not always enclosed in balloons). He uses only Stevenson's unaltered text for dialogue and captions but sets the story in the modern Pacific: Keawe appears in a Hawaiian shirt, shorts and sandals, a camera round his neck, pulling a trolley, happy to be in San Francisco. The juxtaposition of text and images creates interesting situations, as on p. 118 where the caption says 'Keawe was in the ship's forecandle...' and the picture shows him on a plane, or similarly (p.123) when he sees Kokua for the first time and stops his open convertible, accompanied by the caption from Stevenson "Now Keawe had no sooner seen her than he drew rein". The dialogue that follows with the visually-represented gestures and expressions make us understand Stevenson's words more clearly as an amusingly-observed chatting-up routine.

François Bordat has said that the least faithful adaptation can be the most interesting (in Menegaldo and Naugrette 2003: 351-2) and the version of 'The Bottle Imp' by Sclavi (a master in mythical contaminations, intertextualities, mirrorings and interweavings) could be seen as a good example of this. The myth of an imprisoned spirit that offers his supernatural faculties to his deliverer the bottle imp can be traced to the 8<sup>th</sup>-century *Arabian Nights* story and is then found in medieval and modern European stories (cf. Swearingen 1980: 144, 146). In Sclavi the early story of the bottle, set in the middle-east during the Crusades, occupies pp 1-11 and it is only on p. 12 that we discover it is being read by a rabbi to the paranormal investigator Dylan Dog as a prelude to revealing his premonition that the bottle and its imp has returned.

A young woman buys the bottle in an antique shop, the only sale in this version—the real element that moves the story are mysterious deaths associated with the bottle (which the victims bring on themselves by their own unguarded wishes) and Dylan Dog's investigation of them after the woman goes to him for help. (However, Sclavi does cleverly work in two other elements of Stevenson's story: the value of difference currencies and the return of the bottle to its former owner). Sclavi maintains the happy end: Dylan Dog's client, who has fallen in love with him, saves him by using her last wish, as Keawe saves Kokua. (Sara Rizzo)

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## *Derivative works - film*

Steven Moffat (2007). *Jekyll*. Six-part TV mini-series from Hartwood Films for BBC One, with James Nesbitt (J/H). To be transmitted in June 2007.

The series 'follows the new Dr Jekyll in 2006 who has struck a deal to share the body of Tom with Hyde. The twist? Hyde doesn't know Jekyll is married. There's a wife, played by Coupling's Gina Bellman, and two children Jekyll'll do anything to protect from his dark side. But what neither Jekyll or Hyde knows is there is an ancient organisation, with limitless wealth and power, which is monitoring their every move, and a plan over a century in the making is coming to its goal.' <http://www.myvillage.com/pages/celebs-jamesnesbitt.htm>

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## *Derivative works - Stage*

Dan Danson and Richard da Costa (2006). *Treasure Island*. Tobacco Factory theatre company (Bristol). Dir. Dan Danson, with Dan Danson (Silver), Kate Blair (Jim), Richard da Costa (Pew), Dan Winter (Gunn). Tobacco Factory, Bristol, Dec. 20 2006 - 20 Jan. 2007.

Jeffrey Hatcher (2008). *Jekyll & Hyde*. To be presented by Arizona Theatre Company (Tucson, Arizona), Jan. 12 – Feb. 22; San José Rep, May 10-June 8, 2008

Barry and Vernon Morris (1996). *Treasure Island*. Ohio Theater, New York, performed by the Blue Light Theater Company

Later performed on Sanibel Island, Florida. Big-budget production planned for a Broadway theatre in summer 2007, to be directed by B.H. Barry.

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## *Derivative works - Music*

Howard Blake (1993). 'The Land of Counterpane', op. 451. First Performance: Usher Hall Edinburgh with David Rintoul and the choir and orchestra of Mary Erskine School conducted by Helen Mitchell 25th March 1995. For boy speaker (RLS as a boy), Male speaker (RLS as a man), children's chorus, 6 woodwind players, 2 percussionists, 1 keyboard player and strings. Duration: 21 mins

The work is considered by Blake among his best compositions. It was commissioned by the Mary Erskine School, Edinburgh for their tri-centenary. An animated film was later planned to accompany the music, a script was written and Pat Gavin produced drawings but then The Scottish Film Board pulled out and BBC2 and BBC Enterprises followed them.

Prologue: 'The Land of Counterpane' (RLS as a boy speaks over the orchestral prologue),

- 1: 'Windy Nights' (The choir whisper and shout 'gallop and gallop and gallop' while the orchestra hints at the 18th century with a prominent harpsichord part suggesting the highwayman),
- 2: 'Singing' (We hear the 'organ man' play, we hear a 'birdie' sing and Japanese and Spanish children playing),
- 3: 'Where go the boats?' (Two-part harmony from the choir and from solo violin and cello at the end),
- 4: 'Marching Song' (Unison voices with a strong Scottish accent!),
- 5: 'From a Railway Carriage' (The song rattles along at high speed till its final, distant whistle, which leads directly to...),
- 6: 'Night and Day' (a slow ballad and gentle evocation of a child's view of the change from light to darkness, from darkness to light),
- 7: 'The Swing' (Woodwind conjure up the motion of a garden swing),
- 8: 'Young Night Thought' (Off-stage solo trumpet and trombone summon up ancestral memories. The young Stevenson seems to see the whole of past life marching with him as he hovers between wakefulness and sleep),

- 9: 'Looking-glass River' (Clarinets shimmer with rippling water and reflections, but at the end lie still as a looking-glass until...),  
10: 'The Land of Counterpane' (A full choir setting of the title song which segues into...),  
Epilogue: 'To any reader' (Themes and echoes are recapitulated as an orchestral coda over which is spoken (as if by Stevenson himself in his mid-thirties) 'To Any Reader', a poetic epilogue that expresses both his ability to recapture his childhood memories and his regret at the passing of the years).

<http://www.howardblake.com/music/Choral/Childrens-Chorus-Orchestra/684/THE-LAND-OF-COUNTERPANE.htm>

To be performed 24th March 2007 by the Mary Erskine Choir & Scottish Chamber Orchestra, conducted by the composer at the Usher Hall, Edinburgh, during which a recording will be made. 'A CD will initially be made available through the Edinburgh school [Erskine Stewart's Melville Schools], but all parties hope it will eventually find its way into full commercial distribution. It is to be launched in September [2007], when the same forces give another live performance to mark the opening of the school's new £3.5 million Performing Arts Centre.'

<http://living.scotsman.com/music.cfm?id=448002007>

Paul Leonard-Morgan (2007?). 'Prayer from Vailima' for single soprano voice. Performed by Edinburgh University Chamber Choir in Canongate Kirk, Edinburgh, March 2007.

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## *Links – In the footsteps*

Gareth Edwards, 'Retracing the City Footsteps of Stevenson', [Edinburgh] *Evening News* 13 February 2007.  
<http://living.scotsman.com/index.cfm?id=234362007>

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## *Museums and Libraries*

Elaine Greig (2005). 'Unfinished Business'. *Textualities*. <http://textualities.net/collecting/collections/greige01.php>

A presentation of the Stevenson collection at the Edinburgh Writers' Museum along with appropriate quotations.

The National Library of Scotland's Stevenson section of their 'Digital Library' has been refurbished and enriched. It contains a guide to manuscript holdings, many photographs, images of manuscripts and pdf images of the whole of the first London edition of *Kidnapped* <http://www.nls.uk/rlstevenson/index.html>

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## Reference to Stevenson's works in poetry

Tom Hubbard 'Leith Walk Variation on R.L.S.' (1992). *Cyphers* [Dublin] 36 (Summer 1992). Repr. *Scottish Faust* (Newtyle, Co Angus, Scotland: Kettillonia, 2004): 22 and at <http://www.kettillonia.co.uk/scottishfaust.html>

'The poem grows out of David Balfour's encounter with the spae-wife sitting by the gibbet in *Catriona*, and sessions in the pub nearest the site, one of my watering holes in the early 90s' (Tom Hubbard). The last line alludes to a line from chapter 3 of *Catriona*: 'and there's the shadow of the wuddy [gallows], joe, that lies braid across your path'.

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## Links

Enciclopedia Multimediale Attiva on the Zoom site (edited by Nanni Balestrini Maria Teresa Carbone) has a page in Italian on RLS with links and a selection of translations. <http://railibro.lacab.it/emma/zoom.phtml?ns=1405>

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## Critical reception

*The Norton Anthology of English Literature*, after famously excluding Stevenson from 1968 to 2000 (1<sup>st</sup> - 7<sup>th</sup> editions), now includes him in their 8<sup>th</sup> edition (2006), in 'The Victorian Age' section (ed. Carol Christ and Catherine Robson), with the whole of *Strange Case of Dr Jekyll and Mr Hyde* and a two-page introduction.

The introduction gives a bio-bibliographical summary with only a few evaluative comments: a reference to his two 'children's classics' (*Treasure Island* and *A Child's Garden of Verses*) and the observation that 'Stevenson worked in numerous genres, including short fiction, swashbuckling romances, historical adventures,... and more gothic undertakings' (p. 1644), where the relative emphasis on 'children's classics... swashbuckling romances, historical adventures' suggests the continuation of critical distancing, despite this welcome – and overdue – inclusion.

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## News – Auctions

Lionheart Autographs of New York have a single folio a working manuscript beginning with a dialogue sketch from *Catriona*, and unpublished poetry. Offered for \$7,500.

Part of the 1914 Anderson sale. Purchased by Howard Goodhart, given as a gift to Samuel M. Brickner (author of a poem entitled 'Stevenson at Saranac Lake') and in the Brickner family since then. <http://www.lionheartautographs.com/body/catalog.asp?category=theatre&letters=%5BNOPQRS%5D&title=theater,%20dance%20and%20opera>



The online catalogue just gives the following transcript (which does not seem to correspond to anything in the published text):

“Aweel,” said Alan, “I have a piece of news to ye too, if ye had the drive to listen to it. The French nobleman keeps the post house, it appears; you was him, Davie, that we had a dram with yestreen at our allighting, and thought him naething but the hostler.

[the following, not divided into lines in the transcript, is clearly a draft of verse] I trembled forth in the spirit opening a pain Through the misty mournful land of wind and rain My ... .. gold... the pious and tame, I am come from a land of heath and driving rain A rusty mournful land, and the folk therein Brown and sharp in the face, and the wind forever blowing Ancient stories of red venating days. [line crossed out] I am come from a land of [rain] heath and driving mist, Headless horses and standing stones on the heath [line crossed out] [line crossed out] Against the eminent sky. Twilight Distant men with the swing of silent ones Linked [?], clearing the bush; [words crossed out]

[verso] The trees are tumbled on the distant ridge. As if a wind was blowing But as a sound to tell The ...are going

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## *&c.*

The original manuscript of Stevenson’s *Kidnapped* in the Huntingdon Library (Los Angeles) shows that ‘Stevenson first wrote, “I will begin the story of my adventures with a certain morning...” Then he crossed out “certain” and inserted “April”. Then he crossed out “April” and put back “certain”. He went on, “in the month of May in the year 1749”, then crossed out “May” and made it “June”, and crossed out “1749” and made it “1751”. Next he wrote “When I arose for the last time in my old bed...” then crossed that out and wrote, “When I took the key for the last time out of the door of my father’s house...”

That’s the way it starts in the copy I got for Christmas when I was eight. I never dreamed it took so much effort.

If Stevenson had used a computer, we would never have known how many times he hit that ‘delete’ button on the keyboard.’

(Jim Smart (2007). ‘The End of Real Manuscripts’. *The Advance of Bucks County*, 7 Feb. 2007. [http://www.zwire.com/site/news.cfm?BRD=1686&dept\\_id=41281&newsid=17821052&PAG=461&rft=9](http://www.zwire.com/site/news.cfm?BRD=1686&dept_id=41281&newsid=17821052&PAG=461&rft=9)

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## *Call for help*

In a letter of December 1879 (*Letters* 3: 32), Stevenson writes:

I have that peculiar and delicious sense of being born again in an expurgated edition which belongs to convalescence. It will not be for long; I hear the breakers roar; I shall be steering head first for another rapid before many days; *nitor aquis*, said a certain Eton boy, translating for his sins a part of the *Inland Voyage* into Latin elegiacs; and from the hour I saw it, or rather a friend of mine, the admirable Jenkin, saw and recognised its absurd appropriateness, I took it for my device in life.

He later puts *Nitor Aquis* in a mock epitaph in a letter of February 1880 (*Letters* 3: 66).

But what does ‘nitor aquis’ mean? And of which phrase in *An Inland Voyage* was it an absurd but appropriate translation? Mehew the Great devotes no footnote to either occurrence, which probably means that he tried but failed to find an explanation, and yet Stevenson expected his correspondent to understand. A Google search for “nitor aquis” just gives sites with these two letters. Any suggestions?

### *Answer to call for help*

Karen Steele wrote (*Newsletter* July 2006): I recently visited the exhibition at the National Gallery in London on ‘Americans in Paris 1860 - 1900’. there is one painting called ‘The Ten Cent Breakfast’, painted by Willard Leroy Metcalf in 1887, which the catalogue describes as follows: ‘This is the interior of the Hotel Baudy, where many of the Americans who gathered in Giverny met. On the right is the novelist Robert Louis Stevenson, to his right is Theodore Robinson etc.’ The painting is also reproduced on the exhibition website at [http://www.nationalgallery.org.uk/exhibitions/americans\\_paris/feature/feature4\\_2\\_lrg.htm](http://www.nationalgallery.org.uk/exhibitions/americans_paris/feature/feature4_2_lrg.htm)

Richard Dury answers: An article by H. Barbara Weinberg in *Magazine Antiques* (Nov. 2006), ‘American painters in Paris, 1860-1900: urban encounters and rural retreats’ discusses this painting says the person on the right resembles Stevenson but is unable to confirm the identification:

‘The Hotel Baudy’s interior was the setting for Metcalf’s Ten Cent Breakfast (Fig. 10), which is inscribed “Giverny, 1887.” The four men who appear in this somewhat mystifying conversation piece may never be firmly identified. The man seated farthest from the viewer is probably Robinson. The man seated at the right, casually reading *Le Petit Journal*, is usually said to be the Scottish novelist Robert Louis Stevenson (1850-1894), whom he resembles, although there is no record of his visiting Giverny in 1887. The third man at the table may be John Henry Twachtman (1853-1902) (whom he resembles, but who left Europe early in 1886), or Metcalf himself (whom he also resembles). And the thin, mustached young man standing at the left has been said to be--among others--Charles Birch, the Canadian painter William Blair Bruce, Childe Hassam, Birge Harrison, or Sargent (who visited Monet at Giverny in May 1887). (15) Equally ambiguous is the painting’s title; inscribed on the back of the canvas in a hand other than Metcalf’s, it seems to contradict the objects on the table, which imply a late night.’

[http://www.findarticles.com/p/articles/mi\\_m1026/is\\_5\\_170/ai\\_n16910768/pg\\_4](http://www.findarticles.com/p/articles/mi_m1026/is_5_170/ai_n16910768/pg_4)

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### *Help with emails*

Emails bounce back from the following. Does anyone have a more recent email address?

Amalia Rodrigues Monroy, [amalia.rodriguez@trad.upf.es](mailto:amalia.rodriguez@trad.upf.es)

Laura Macaluso, [LAMacaluso@aol.com](mailto:LAMacaluso@aol.com)

Lee Hamilton, [lhilton@panam.edu](mailto:lhilton@panam.edu)

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### *New members*

Dennis Denisoff ([denisoff@ryerson.ca](mailto:denisoff@ryerson.ca)) teaches in the Department of English of Ryerson University (Toronto). He is currently a Visiting Professor at the Centre for Victorian Studies and the Centre for the Interdisciplinary Study of Sexuality and Gender in Europe at the University of Exeter. He has given talks and published on Stevenson's *New Arabian Nights* and *Child's Garden of Verses*. He is currently working on Stevenson's relation to paganism and decadence.

Gillian Reynolds ([gillianreynolds@supanet.com](mailto:gillianreynolds@supanet.com)) lives in Edinburgh and is a graduate of Edinburgh University, when she started reading RLS, particularly admiring the darker stories, like 'Thrawn Janet' and 'The Bottle Imp'. The recent Edinburgh events around *Kidnapped* have inspired her to start reading Stevenson again.

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*Thanks to*

Stephen Balbach, Hilary Beattie, Marina Dossena, Lesley Graham, Sara Rizzo

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7

15 April 2007

No. iii

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The young ladies, the graces of Origny, were not present at our start, but when we got round to the second bridge, behold, it was black with sight-seers! We were loudly cheered, and for a good way below, young lads and lasses ran along the bank still cheering. What with current and paddling, we were flashing along like swallows. It was no joke to keep up with us upon the woody shore. But the girls picked up their skirts, as if they were sure they had good ankles, and followed until their breath was out. The last to weary were the three graces and a couple of companions; and just as they too had had enough, the foremost of the three leaped upon a tree-stump and kissed her hand to the canoeists.

Not Diana herself, although this was more of a Venus after all, could have done a graceful thing more gracefully.

‘Come back again!’ she cried; and all the others echoed her; and the hills about Origny repeated the words, ‘Come back.’

But the river had us round an angle in a twinkling, and we were alone with the green trees and running water.

Come back? There is no coming back, young ladies, on the impetuous stream of life.

*(An Inland Voyage)*

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## *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

The fifth biennial Stevenson conference will be held at the University in the upper town of Bergamo, convenor Richard Dury. Registration from 1 January 2008.

Website: <http://dinamico.unibg.it/rls/RLS2008.htm>

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## *Call for papers*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008. Proposals are invited for papers presenting new scholarship concerning Robert Louis Stevenson, with papers on Stevenson and European culture especially welcome, though the conference hopes to cover the whole range of Stevenson studies. Those interested should send an abstract (from half to one page) by 1 October 2007. Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. A selection of papers will be published in 2009.

| Please send your abstract by 1<sup>st</sup> October 2007 to <[richard.dury@unibg.it](mailto:richard.dury@unibg.it)> as a Word or rtf attachment.

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## Recent studies

Katz, Wendy R. (2006). 'Stevenson, Conrad and the idea of the gentleman: Long John Silver and Gentleman Brown'. *Journal of Stevenson Studies* 3: 51-68. (A version of the paper given at RLS2004 in Edinburgh)

Stevenson in his essay 'Gentlemen' (1888) emphasizes the relative and evolving nature of the elusive term (which three Victorians tried repeatedly to define) and how present social change is causing confusion about correct gentlemanly behaviour. In the past social behaviour was governed by rules, he says, while now we improvise.

Conrad, too, was interested in the term: the sailors actually discuss it in a dialogue in *The Nigger of the Narcissus* and it is a central theme in *Victory* and *Lord Jim*.

The concept of 'gentleman' interestingly links *Treasure Island* (1881) and *Lord Jim* (1900), in particular the two Jims and their corrupt alter egos, Silver and Gentleman Brown (a 'latter-day buccaneer' with 'a bag of silver'). Both of these false doubles aspire to the title of gentleman, which they hope to attain by their talents of improvisation. The protagonists too are referred to as gentlemen: but Stevenson's Jim follows the rules and does not jump when encouraged to escape, while Conrad's Jim does so (yet at the same time is derided by his fellow-deserters as 'too much of a bloomin' gentleman').

Linehan, Katherine (2006). 'The devil can cite scripture: intertextual hauntings in *Strange Case of Dr. Jekyll and Mr. Hyde*'. *Journal of Stevenson Studies* 3: 5-32. (A version of the paper given at RLS2004 in Edinburgh)

Stevenson's style is notable for elusive allusions, which in JH create 'a haunting sense of disturbance' and also a tension of generic interpretation: between 'Jekyll-compassionating tragedy' (allusions to Shakespeare's tragedies and to *Oedipus*) and 'Jekyll-damning moral allegory' (flagged by Biblical allusions). There is a twist in the latter interpretation since it derives mainly from Jekyll's first-person narrative, and his Biblical allusions, on closer inspection, are 'self-serving distortions' or (in a more supernatural horror-story interpretation) suggestions of diabolic Hyde speaking through him. (Though, in another twist, smooth-tongued Jekyll could be equally well the Devil himself.) We are also encouraged to see Jekyll's Bible-quoting hypocrisy as a reflection of conventional Victorian society as a whole.

Yue, Isaac (2006). 'Metaphors and discourse of the late-Victorian divided self: the cultural implications of *Strange Case of Dr. Jekyll and Mr. Hyde* and its Chinese translations'. *Journal of Stevenson Studies* 3: 33-50.

Chinese translators of JH do not only have problems with the impossibility of translating its culturally-specific allusions, but also with the pervasive 'metaphorical tone' (which encourages interpretation in terms of a crisis of cultural identity). For example, the juxtaposed adjectives of 'a wild, cold night' echo the theme of opposed instinct and repression, yet most Chinese translations omit the word 'wild'. The contrasting doors at the beginning of the text at first seem to represent a conventionally clear distinction between Good and Evil—yet (besides belonging to the same house) each is associated with a subtle mixture of positive and negative traits, and again these sometimes elude the translator. The front door, for example is presented as 'plunged in darkness', a suspiciously negative connotation not picked up by most Chinese translations.

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## Events - lecture

Jean-Pierre Naugrette. “‘And was even this the end of so many adventures?... or was more behind?’” From *The Ebb-Tide to Riddle of the Sands*. 9 March 2007 at the conference ‘Aventure(s)’ held at the Université de Bordeaux III.

The much-read works of Stevenson served as ‘textual matrices’ for the adventure story and the later sub-genre of the spy story.

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## References to RLS’s work in fiction

James Robertson (2006). *The Testament of Gideon Mack*. London: Hamish Hamilton. Also Harmondsworth: Penguin, 2007; New York: Viking Books, 2007.

Stevenson’s *Jekyll and Hyde* is a clear influence (while Hogg’s *Justified Sinner* provides a model for the basic structure) and in the story the young Gideon is fascinated by Stevenson’s tale.

‘A strange but compelling manuscript, supposedly the memoir of a Church of Scotland minister who has gone missing, arrives on the desk of an Edinburgh publisher. It tells the story of Gideon Mack, a son of the manse raised in chilly austerity and dominated by a joyless father, who claims to have met the Devil.’  
<http://www.penguin.co.uk/nf/Book/BookDisplay/0,,9780141023359,00.html>

*Guardian* review: <http://books.guardian.co.uk/reviews/generalfiction/0,,1804296,00.html>

*Washington Times* review: <http://washingtontimes.com/books/20070331-104009-7567r.htm>

Interview with the author: <http://www.booksfromscotland.com/Authors/James-Robertson/Gideon-Mack-Interview>

Another interview: <http://www.scotgeog.com/interview.php>

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## Iconography

The Beinecke Library, Yale, has a photograph of Stevenson and Belle Strong (inaccurately catalogued as ‘Isobel with a young man’), that Edward Rice suggests may have been taken in San Francisco in 1879, but which seems almost certainly to be from a group of Sydney studio portraits dating from March 1893. See [http://beinecke.library.yale.edu/dl\\_crosscollex/photoneg/oneITEM.asp?pid=39002037375756&iid=3737575&srctype=](http://beinecke.library.yale.edu/dl_crosscollex/photoneg/oneITEM.asp?pid=39002037375756&iid=3737575&srctype=)

Edward Rice (*Journey to Upolo. Robert Louis Stevenson, Victorian Rebel*, New York: Dodd, Mead & Co, 1974, p. 67) says it ‘may have been taken in San Francisco in 1879’. But Vianney Boissonnade writes to point out that, first of all, the Beinecke photograph is reversed (the buttons are on the left side of the jacket) and then Rice’s dating is probably wrong: if we compare it with the 1893 Sydney photographs by Falk (e.g. the one on the right of the following page [http://dinamico.unibg.it/rls/images.htm#images\\_line3](http://dinamico.unibg.it/rls/images.htm#images_line3)) we can see the same two small divergent curls over the left temple (allowing for the reversal) and even the tie with thin stripes (reversed in the Beinecke photo) visible in the Sydney photographs by Barnett (the ones with S in velvet jacket). There is another photograph taken at the same session, which Vianney has sent me (<http://dinamico.unibg.it/rls/RLSandBelle.bmp>) that is almost identical except that Belle is not smiling. It too is reversed so was obviously developed at the same session.

David Mach's match-head sculpture of Robert Louis Stevenson which he ignited after a lecture at the Gallery of Modern art. Taken June 9th 2001 by photographer Ian Rutherford.

<http://photogallery.scotsman.com/gallery.cfm?id=PD613852I&cat=art>

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## *Links – Places associated with Stevenson*

Just under halfway down the 'Book of Days' page of Pip Wilson's amazingly eclectic scrapbook 'almanac' site at <http://www.wilsonsalmanac.com/book/nov13.html> there is a summary of Stevenson's visits to Sydney with identification of the places he stayed at and the people he met there.

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## *Derivative works - Stage*

Brett Smock (book) & Corinne Aquilina (music) (2007). *Treasure Island*. Produced by Rochester Children's Theatre at Nazareth College Arts Center (Pittsford), with Michael Centanni (Jim) and Andrew Hammond (Silver), 24-5 and 30-31 March 2007.

<http://www.democratandchronicle.com/apps/pbcs.dll/article?AID=/20070323/LIVING/703230340/1032>

Lauren Wilson (2007). *Dr Jekyll and Mr. Hyde: A Strange Comedy*. Performed by the Bloomsburg Theatre Ensemble at the Alvina Krause Theatre (Bloomsburg, PA), April 19 - May 13 2007.

'In his quest to discover the secret behind man's dual nature, Dr. Jekyll creates a potion to bring out the worst in himself: Mr. Hyde. But you've never seen the story quite like this before. Broad physical comedy, mistaken identity, and stage combat bring you on a careening roller coaster ride of humor.'

[http://www.svneighbors.com/events.wsi?group\\_id=76&event\\_id=23](http://www.svneighbors.com/events.wsi?group_id=76&event_id=23)

In 2005 Wilson wrote another version of JH in collaboration with Amy Lewis: *Sawbones – The Cabinet of Dr. Jekyll*, produced by the Workhorse Theatre Company (Providence, RI) – but that was a very different 'physical theatre' piece focusing on the actor's body, mixing text, movement and soundscapes.

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## *Critical reception – opinions of other writers*

1. In 1889 Oscar Wilde calls Stevenson 'that delightful master of delicate and fanciful prose' ('The Decay of Lying').

2. In 1926, E.M. Forster confided to his commonplace book that he could not tolerate Stevenson because he belonged to an oppressive and disliked preceding generation of writers.

Immediate Past is like a stuffy room, and the succeeding generation waste their time in trying to tolerate it. All they can do is to go out leaving the door open behind them. The room may be spacious, witty, harmonious, friendly, but it smells, and there is no getting round this. Hence letters to *The Times* on the one hand and broken windows on the other. 'What a pity the young are not more tolerant!' Quite so. But what a pity there is such a thing as death, for that is the real difficulty. The apartments occupied by the succeeding generation will smell equally in their turn. (Writers whom I find smell: H. James, Meredith, Stevenson: and if Hardy doesn't it's not because his novels are better than the other three - they are not so good - but because of the injection into them of great poetry.) (*E.M. Forster's Commonplace Book*, ed. by Philip Gardner, London: Scholar Press, 1985:7-8. The date given for the passage is 1926).

In September 1919 Virginia Woolf had noted in her diary that '[Forster] hates Stevenson' (Diary I, p. 295) and in 1925, E. M. Forster ('Anonymity: An Inquiry' in *Two Cheers for Democracy*) says Stevenson is 'not first class', he is guilty of 'mannerisms . . . self-consciousness . . . sentimentality . . . [and] quaintness'.

3. Jack London (1876-1916) admired Stevenson and often refers to him in his writings (many thanks to Vianney Boissonnade for the following quotations).

But I do join with you, and heartily, in admiration of Robert Louis Stevenson. What an example he was of application and self-development ! As a storyteller there isn't his equal; the same thing might almost be said of his essays. While the fascination of his other works is simply irresistible, to me, the most powerful of all is his *Ebb-tide*. (Letter to Cloudesley Johns, 7 March 1899; from *The Letters of Jack London*)

I agree with you that R.L.S. never turned out a foot of polished trash, & that Kipling has; but – well, Stevenson never had to worry about ways or means, while Kipling, a mere journalist, hurt himself by having to seek present sales rather than posthumous fame. (To Cloudesley Johns 15 March 1899)

Do you remember Robert Louis Stevenson moralizing on death in his *Inland Voyage*? It is a beautiful expression of 'Eat drink, and be merry, for to-morrow we die'. (To Cloudesley Johns 30 April 1899)

One may be a leader without posing as one, and in this category – the best of all – may be placed R.L.S. (To Cloudesley Johns May 28, 1899)

I remember Stevenson's reference in his letters to 'The White Nigger,' but I think it is an unpublished fragment. I have never seen anybody who has read it, or who knew of anybody else reading it. Am reading Stevenson's *Virginibus Puerisque* just now. Find in this mail his *Inland Voyage*. Return it when you have finished, as I wish to pass it along. It has just arrived. Have read it myself. [...] Have send for his *Silverado Squatters* – don't think much of it from previous reading, but it was a long time ago, and I did it too hurriedly, I'm afraid. (To Cloudesley Johns 24 October 1899)

So it seems my immature judgement of *Silverado Squatters*, has been substantiated by another Stevenson lover. Guess I won't re-read it with so much else clamouring for my attention. (To Cloudesley Johns 31 October 1899)

Put all yourself into your work until your work become you, but nowhere let yourself be apparent. When, in the *Ebb Tide*, the schooner is at the pearl island, and the missionary pearler meets those three desperate men & puts his will against theirs for life or death, does the reader think of Stevenson? Does the reader have one thought of the writer? Nay, nay. Afterwards, when all is over, he recollects, and wonders, and loves Stevenson – but at the time? Not he. (To Cloudesley Johns 16 June 1900)

I am sending you his [Henley's] article on Stevenson. I honor him for having written it. A brave soul ! I hope you make a stand for his stand.\* (To Anna Strunsky 18 January 1902)



[\*Editors' note (from *The Letters of Jack London*): Strunsky was to deliver a speech on W. E. Henley to the Woman's Press Association; it was later published as 'On the Principle of Loyalty in Biography', *Impression Quarterly*, March 1902. In it, she defended Henley's biographical sketch of Stevenson, 'R.L.S.', *Pall Mall Magazine*, December 1901, against charges of disloyalty. Henley was responding to Sir Graham Balfour's *The Life of Robert Louis Stevenson* (1901), which he considered false but which was loved by Stevenson's admirers.]

Stevenson's Father Damien Letter has had more effect in a minute, and will go on having more effect in a minute, than all the stories I have written or shall ever write. (To Lorrin A. Thurston 1 Feb 1910)

Of all the stories that I have ever read I place Stevenson's *Treasure Island* first. (To Charles D. McGuffey, December 24, 1914)

When Kipling is forgotten, will Robert Louis Stevenson be remembered for his *Dr. Jekyll and Mr. Hyde*, his *Kidnapped*, and his *David Balfour*? Not so. His *Treasure Island* will be a classic, to go down with *Robinson Crusoe*, *Through the Looking Glass*, and *The Jungle Books*. He will be remembered for his essays, for his letters, for his philosophy of life, for himself. He will be the well beloved, as he has been the well beloved. (written 1901, on the false news of the death of Kipling, later published in *Revolution and Other Essays*, 1910)

\*

'Too much is written by the men who can't write about the men who do write,' Martin concurred. 'Why, I was appalled at the quantities of rubbish written about Stevenson and his work.'

'Ghouls and harpies!' Brissenden snapped out with clicking teeth. 'Yes, I know the spawn - complacently pecking at him for his Father Damien letter, analyzing him, weighing him -'

'Measuring him by the yardstick of their own miserable egos,' Martin broke in.

'Yes, that's it, a good phrase, - mouthing and besliming the True, and Beautiful, and Good, and finally patting him on the back and saying, 'Good dog, Fido.' Faugh! 'The little chattering daws of men,' Richard Realf called them the night he died.'

'Pecking at star-dust,' Martin took up the strain warmly; 'at the meteoric flight of the master-men [...]' (*Martin Eden* (1907), ch. 32)

'A plague on all their houses!' was Brissenden's answer to Martin's volunteering to market his work for him. [...] Beauty is the only master to serve. Serve her and damn the multitude! Success! What in hell's success if it isn't right there in your Stevenson sonnet, which outranks Henley's 'Apparition,' in that 'Love-cycle,' in those sea-poems?' (ibid., ch. 32)

\*

The *Snark* anchored in the Port of Apia, the main city of the West Samoan Islands. Riding the chestnut horses, which were given by a local reporter, Jack and Charmian traveled round the entire city and its surroundings. [...] The culmination of the trip was their visit to the house and the grave of the unforgettable author of *Treasure Island*, Robert Louis Stevenson. The house, where the best of sea stories were created, belonged to the German governor, and was not open for any visitors, not even famous ones. Jack and Charmian decided to visit the burial place of the author.

The grave was located on the top of a mountain, several miles away from the house. It was difficult to climb the slope through the forest thicket. Charmian wondered how it had been possible to get Stevenson's body up this high mountain, covered with trees. Jack told her the story of how the writer's last will to be buried on that mountaintop was executed. He told her how several hundred natives had been working all night to cut a trail through the forest and prepare the place for the burial. Then, in the morning, the leaders of the tribes lifted the coffin up on their shoulders and, in the company of thousands of Stevenson's admirers, solemnly brought it there.

On May 9, 1908, silently holding hands, Jack and Charmian stood at the place of Stevenson's last retreat, reading the inscription on the gravestone. Tears clouded their eyes. Finally, Jack said: 'I would not have gone out of my way to see anybody's grave. But this one is yours, Tusitala.'

(Vil Bykov (1962, 2004). *In the Steps of Jack London*. Originally published in Russian in 1962, transl. Julia Istomina and Charles Hoffmeister, 2004), ch. 8.  
<http://www.jacklondon.net/writings/Bykov/titlePageCredit.html>)

4. Michel Le Bris (born 1944), writer and essayist (his most recent book is *Romantics and Romanticism*, 2007), co-director with Jean-Paul Sartre of *La Cause du Peuple* in 1970, and founder of the festival dedicated to travel and adventure narratives 'Étonnants voyageurs', has written a biography of Stevenson's early life and an edition in French of his letters and has published many translations with introductions of his works.

He says of Stevenson: 'c'est un auteur vivant, qui me parle, qui m'est proche. On a le sentiment, à travers certains auteurs, de se lire, de se découvrir. J'ai eu envie d'en dire l'actualité. Sa réflexion sur la littérature d'aventures est extrêmement moderne.'

[He's a living author, a writer who speaks to me, who I feel as close to me. There are some authors who make you feel that you are reading yourself, you're discovering yourself. I wanted to mention his relevance for the present. His ideas on the adventure novel are extremely modern.]

His fascination with pirates comes from *Treasure Island*: 'Avant même de lire le texte, qui était en anglais, j'ai rêvé sur les illustrations. J'ai commencé à traduire le livre quand j'étais en 6<sup>ème</sup>, avec mon petit dico (rires). J'ai appris l'anglais comme ça.'

[Even before reading the text, I daydreamed over the illustrations. I started to translate it when I was in the 6<sup>th</sup> class [11 years old] with my little dictionary (laughs). That's how I learnt English']

[http://www.routard.com/mag\\_invite/id\\_inv/65/michel\\_le\\_bris.htm](http://www.routard.com/mag_invite/id_inv/65/michel_le_bris.htm)

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## Call for help

In a letter of December 1879 (*Letters* 3: 32), Stevenson writes:

I have that peculiar and delicious sense of being born again in an expurgated edition which belongs to convalescence. It will not be for long; I hear the breakers roar; I shall be steering head first for another rapid before many days; *nitor aquis*, said a certain Eton boy, translating for his sins a part of the *Inland Voyage* into Latin elegiacs; and from the hour I saw it, or rather a friend of mine, the admirable Jenkin, saw and recognised its absurd appropriateness, I took it for my device in life.

He later puts *Nitor Aquis* in a mock epitaph in a letter of February 1880 (*Letters* 3: 66).

But what does 'nitor aquis' mean? And of which phrase in *An Inland Voyage* was it an absurd but appropriate translation? Mehew the Great devotes no footnote to either occurrence, which probably means that he tried but failed to find an explanation, and yet Stevenson expected his correspondent to understand. A Google search for 'nitor aquis' just gives sites with these two letters. Any suggestions?

*Answer* from Richard Dury with help from the VICTORIA list (in particular from Andrew Stauffer, Maeve Adams and Margaret Goscilo).

In the mock epitaph, *nitor aquis* must mean 'I strive against the waters' (rather than the almost opposite meaning 'I support myself on/rely on/put my trust in the waters'), especially in the context of the first letter 'I hear the breakers roar; I shall be steering head first for another rapid before many days'.

The only passage I can find that might be translated ‘*nitor aquis*’ is

Sun and shower alternated like day and night, making the hours longer by their variety. When the showers were heavy, I could feel each drop striking through my jersey to my warm skin; and the accumulation of small shocks put me nearly beside myself. I decided I should buy a mackintosh at Noyon. It is nothing to get wet; but the misery of these individual pricks of cold all over my body at the same instant of time made me **flail the water** with my paddle like a madman. The *Cigarette* was greatly amused by these ebullitions. It gave him something else to look at besides clay banks and willows. (‘Down the Oise’ – Through the Golden Valley)

But would even the most sadistic Latin master ask pupils to find translation equivalents to ‘jersey’, ‘mackintosh’, ‘Noyon’ and ‘Cigarette’? Well, maybe... Yet the passage does not seem like the outline of a potentially interesting poem (e.g. ‘I decided to buy a mackintosh at Noyon’?).

Another reason that makes this passage an unlikely candidate is that *nitor aquis* might be seen as quite a *good* translation of ‘I flail(ed) the water’ (though would the translation of ‘(it) *made me flail* the water’ even with a ‘historic present’ preserve the form *nitor*?). In the letter, however, it seems that the expression chosen by the translator was not right and yet had an ‘absurd appropriateness’.

One possibility is that the translator used the homonymous noun *nitor* (‘splendour’, ‘brightness’) for something like ‘the splendour of the water’ and made a mistake in the ending: instead of *nitor aquae*, using the genitive of the wrong declension of nouns to form *nitor aquis*. Here, perhaps the only candidate in the text is:

Canoeing was easy work. To dip the paddle at the proper inclination, now right, now left; to keep the head down stream; to empty the little pool that gathered in the lap of the apron; to screw up the eyes against **the glittering sparkles of sun upon the water**; or now and again to pass below the whistling tow-rope of the *Deo Gratias* of Conde, or the *Four Sons Of Aymon* - there was not much art in that; certain silly muscles managed it between sleep and waking; and meanwhile the brain had a whole holiday, and went to sleep. (‘Changed Times’)

but only if paraphrased as something like ‘the splendour of the water made me screw up my eyes’—and anyway, thinking about it, would a pupil translating English prose into Latin Elegiacs make such a basic year-one mistake as writing ‘*aquis*’ for the genitive singular of ‘*aqua*’? In addition, ‘I struggle against the waters made me screw up my eyes’ doesn’t make ‘I struggle against the waters’ leap out as an absurdly appropriate phrase.

The quotation at the head of the present *Newsletter* seems an imitation of Latin poetic style and so an appropriate choice for the exercise. But though it contains ‘running water’, which could become ‘the splendour of the water’ in some paraphrase, it’s difficult to see how it could be the subject of a verb (and the subject and vocative would be the only forms that preserve the form *nitor* and its ambiguous second meaning of ‘I strive’).

Another passage with a Classical flavour is the following:

**The canoe was like a leaf in the current.** It took it up and shook it, and carried it masterfully away, like a Centaur carrying off a nymph. To keep some command on our direction required hard and diligent plying of the paddle. The river was in such a hurry for the sea! Every drop of water ran in a panic, like as many people in a frightened crowd. But what crowd was ever so numerous, or so single-minded? All the objects of sight went by at a dance measure; the eyesight raced with the racing river; the exigencies of every moment kept the pegs screwed so tight, that our being quivered like a well-tuned instrument; and the blood shook off its lethargy, and trotted through all the highways and byways of the veins and arteries, and in and out of the heart, as if circulation were but a holiday journey, and not the daily moil of three-score years and ten. The reeds might nod their heads in warning, and with tremulous gestures tell how the river was as cruel as it was strong and cold, and how death lurked in the eddy

underneath the willows. But the reeds had to stand where they were; and those who stand still are always timid advisers. As for us, we could have shouted aloud. ("The Oise in Flood")

Here, "The canoe was like a leaf in the current" (a sentence by itself) could have been put in the historic present and paraphrased as *nitor aquis* with the intent of meaning 'I rest(ed) on the waters', 'I support(ed) myself by means of the waters', which isn't easy to imagine for a person (rather than a canoe), so the most natural interpretation of the phrase would be 'I struggle(d) with the waters'. The absurd translation of 'The canoe was like a leaf on the currant' with *nitor aquis* ('I strive against the waters') could then be seen as absurdly appropriate in the context of the whole text in which Stevenson draws attention to the hitches and obstacles in an apparently simple journey down a river.

What do you think?

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## *New members*

Vianney Boissonnade ([vb@sylob.com](mailto:vb@sylob.com)) is a computer scientist, whose interest in Stevenson dates from 1994. He writes, 'I have been translating him into French since 1996, because I have never been pleased with the translations we have. But to date I haven't found a editor to publish them. In my opinion by far the best of RLS's work are his last books: *Catriona*, *The Ebb-tide*, *St. Ives* and *Herminston*.'

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## *Thanks to*

Vianney Boissonnade, Burkhard Niederhoff

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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## *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7	30 May 2007	No. iv
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In truth it was not whisky that had ruined him; he was ruined long before for all good human purposes but conversation. His eyes were sealed by a cheap, school-book materialism. He could see nothing in the world but money and steam-engines. He did not know what you meant by the word happiness. He had forgotten the simple emotions of childhood, and perhaps never encountered the delights of youth. He believed in production, that useful figment of economy, as if it had been real like laughter; and production, without prejudice to liquor, was his god and guide.

*(The Amateur Emigrant)*

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### *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

The fifth biennial Stevenson conference will be held at the University in Bergamo, convenor Richard Dury. Registration from 1 January 2008. Abstracts (half to one page), with papers on Stevenson and European culture especially welcome, by 1 October 2007 to <[richard.dury@unibg.it](mailto:richard.dury@unibg.it)> as a Word or rtf attachment.. Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. Website: <http://dinamico.unibg.it/rls/RLS2008.htm>

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### *RLS Edition – call for editors and volunteers*

Edinburgh University Press is currently considering re-launching its Centenary Edition of Robert Louis Stevenson and have asked your Site Editor with others to help out.

As we are now preparing a proposal to discuss with the Press, we would be very interested in hearing from anyone with relevant skills who would (over the next five years) like to help in some way: whether editing a volume (specifying your interest) or auxiliary work: reading proofs, or voice-checking transcriptions against the original, helping with explanatory notes or keying in all or part of an early edition etc.

For the editor, this has to be a major project over 2-3 years (though if you were in the fortunate position to work full-time every day it would surely take considerably less than a year). Proof-readers, transcription-checkers etc. would be volunteers working for the good cause, like those gallant people who contributed (and contribute) to the Oxford English Dictionary.

This is just an exploratory enquiry—any proposals will have to be made later at greater length and approved by the Editorial Board. The aim is to identify a team of reliable people who can ensure publication at a regular rhythm.

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## *Recent studies*

Albano, Giuseppe (2007). ‘“Stand sicker in oor ancient ways”: Stevenson’s Scots drinking verse and the fulfilment of a pastoral fantasy’. *Journal of Stevenson Studies* 3: 141-135.

The immature rant of ‘Hail! Childish Slaves of Social Rules’ (spring 1873) contrasts with a more mature voice that Stevenson was soon able to find thanks to the use of Scots, which enabled him to distance himself from the poem’s speaker and also (in an interesting play of personae) to give a better idea of the moral complexity of human behaviour.

The Scots verses celebrating social drinking contain an interesting melting of singular and plural 1<sup>st</sup> and 2<sup>nd</sup> person pronouns as they contrast the relentless Edinburgh winter with friendship and comfort indoors (clothes are wet, but also throats). Scots was particularly associated with the ‘mental retreat’ of Swanston, evoked in the essay ‘Pastoral’ (1887) and in the poem ‘Ille terrarum’ (1875). In the Johnstone-Thomson Scots correspondence and poems (beginning with ‘The Scotsman’s Return from Abroad’, 1880) Stevenson plays with boundaries between the real and imaginary life of himself and his addressee (Charles Baxter), and also with the boundaries between nostalgia and satire. Whereas previously Edinburgh had been a place to escape from (‘I... Sigh for the South’, 1872), it later became a mental retreat evoked in letters, essays and poems [and also in the late fiction, as Linda Dryden pointed out at the Saranac conference]. Writing was a cathartic process for Stevenson and these Scots drinking poems enable him to work through and resolve his attitude to Edinburgh and to his own social condition.

Buckton, Oliver (2007). *Cruising with Robert Louis Stevenson: Travel, Narrative, and the Colonial Body*. Ohio University Press. ISBN: 978-0-8214-1756-0 Publication planned for June 2007.

‘The first book-length study about the influence of travel on Robert Louis Stevenson’s writings, both fiction and nonfiction. Within the contexts of late-Victorian imperialism and ethnographic discourse, the book offers original close readings of individual works by Stevenson while bringing new theoretical insights to bear on the relationship between travel, authorship, and gender identity.

‘Oliver S. Buckton develops “cruising” as a critical term, linking Stevenson’s leisurely mode of travel with the striking narrative motifs of disruption and fragmentation that characterize his writings. Buckton follows Stevenson’s career from his early travel books to show how Stevenson’s major works of fiction, such as *Treasure Island*, *Kidnapped*, and *The Ebb-Tide*, derive from the innovative techniques and materials Stevenson acquired on his global travels.

‘Exploring Stevenson’s pivotal role in the revival of “romance” in the late nineteenth century, *Cruising with Robert Louis Stevenson* highlights Stevenson’s treatment of the human body as part of his resistance to realism, arguing that the energies and desires released by travel are often routed through resistant or comic corporeal figures. Buckton also focuses on Stevenson’s writing about the South Seas, arguing that his groundbreaking critiques of European colonialism are formed in awareness of the fragility and desirability of Polynesian bodies and landscapes.’

<http://search.barnesandnoble.com/booksearch/isbnInquiry.asp?z=y&endeca=1&isbn=0821417568&itm=6>

Doyle, Brian (2001). 'A Head Full of Swirling Dreams'. *The Atlantic Monthly* 288iv (Nov. 2001). Repr. Brian Doyle (2004). *Spirited Men. Story, Soul & Substance*. Cambridge, MA: Cowley Publications, pp. 47-58.

'The man who was perhaps the finest writer in the English language [...] wrote a timeless classic of young adult fiction (*Treasure Island*), two and a half other novels of the first rank (*Kidnapped*, *The Strange Case of Dr Jekyll and Mr Hyde* and the unfinished *Weir of Hermiston*), a classic children's book of poems (*A Child's Garden of Verses*), and a first-rate travel book (*Travels with a Donkey in the Cévennes*).

'He was additionally a fine essayist, a prescient political reporter [...], a skilled social anthropologist, a maker of historical fiction [...], an early practitioner of modernist fiction (*The Beach of Falesá*), a sharp-eyed chronicler of nature and landscape, a biographer (of a beloved college professor), a historian (of Edinburgh), a prolific and hilarious letter writer, a composer of deft and poignant prayers, and even the author of popular horror stories [...]

'And all this in two decades [...]

'Considering that the man threw fastballs in most every literary genre there is, and considering that none of the many writers of genius we know threw such high heat in so many ballparks, it seems to me we might account the grinning Scotsman with the tubercular cough and cigarette and stories always on his lips to be maybe the best writer our language has known; or at least the most comprehensively accomplished.' (47-8)

*Spirited Men* collects eleven essays on literary and musical storytellers, including William Blake, Robert Louis Stevenson and Van Morrison. (<http://www.harbour.sfu.ca/~hayward/van/reviews/briandoyleconvan.html>)

Review: [http://www.armchairinterviews.com/reviews/categories/nonfiction/spirited\\_men\\_story\\_soul\\_substance.php](http://www.armchairinterviews.com/reviews/categories/nonfiction/spirited_men_story_soul_substance.php)

Simmons, Diane (2006). *The narcissism of empire: loss, rage, and revenge in Thomas De Quincey, Robert Louis Stevenson, Arthur Conan Doyle, Rudyard Kipling and Isak Dinesen*. Brighton: Sussex Academic Press.

The book is about the emotional inner world of the western imperialist, 'the connection between childhood loss and the desire for imperial escape, power and dominance'. Ch. 3: 'Robert Louis Stevenson and Imperial Escape' discusses Stevenson's romances and the way they are credited with 'selling' the idea of empire as manly adventure.

'Writing out of a childhood that joined an obsession with spiritual and physical weakness to a profound desire for magical escape, Robert Louis Stevenson concocted the literary adventure romance, a genre that would become a chief tool in creating what John MacKenzie calls "an energizing myth of Empire". Writers with a more pronounced imperial agenda than Stevenson's, in particular H. Ryder Haggard and Arthur Conan Doyle, took him as a model. With his first romance, *Treasure Island*, Stevenson signaled the shift to what Conan Doyle would call the "modern masculine novel," challenging the dominance of the "woman's" novel associated with George Eliot, replacing "inheritance, marriage and death" with danger, adventure and male camaraderie in exotic settings.

'Stevenson's work had such an impact in part because he drew upon his literary background and upper middle-class connections to press into higher service the vigor and gore of the popular new genre of "penny dreadfuls." Not only could Stevenson lend class to the adventure novel, but he was also psychologically suited for the task of bringing the excitement of the penny dreadfuls into the main stream; his background of morbid religiosity and physical constraint which he countered with dreams of escape seems to have rendered him especially nimble in managing the moral contradictions inherent in both the "manly" adventure story and in many imperial activities. While other authors stumbled over how to link "good" English boys to the acts of violence and treachery sometimes required of one in exotic locales, good and evil co-exist peaceably in Stevenson's early work.' (Diane Simmons)

Ratnapalan, Laavagnan (2007). 'Stevenson and cultural survivals in the South Seas'. *Journal of Stevenson Studies* 3: 69-84.

We can suppose that Stevenson came into contact with ideas the ideas of E.B. Tylor, since we know he read anthropological literature and maintained a long correspondence with Andrew Lang, a keen follower of Tylor's works. In addition, he shows an awareness of Tylor's concept of the 'cultural survival' (an uncivilized element in an evolved society), with the important distinctions that he does not see Western influence as progress and is aware that changes in 'primitive' customs can cause adverse results. In two cases, a discussion of a savage 'survival' is undermined so that the story no longer corresponds to Tylorian progress: (i) Hawaiian untrustworthiness is presented as 'a... survival' making adaptation to modern Western ways difficult—yet he adds that most of their problems actually derive from changes forced on their customs by Western culture; (ii) King Tembimok is presented as 'the last tyrant, the last erect vestige of a dead society', yet then Stevenson then reveals that his status is actually a recent development and a product of modern conditions.

Stevenson in general emphasizes the complicated nature of representing and judging culture and problematizes the idea of Western progress: he points out, for example, that the suppression of general small-scale warfare leads to a loss of moral identity, and elsewhere ironically observes how the modern island government relies on primitive criminality to provide its convict labour. In his chapter on the Marquesans he uses the word 'survivals' to refer to the abandoned hearthstones of houses, and the death-wish of the population is seen not as a surviving trait but as a direct result of the arrival of the Europeans and the consequent depopulation and loss of identity.

Swearingen, Roger G. (2004). 'Notes on the Port of St Francis (1951)'. *Quarterly Newsletter, Book Club of California* 69 (Spring 2004): 35-41.

An introduction to the 1951 20-minute documentary film on San Francisco by Frank Stauffacher. The commentary (spoken by Vincent Price) is almost all from Stevenson's 'A Modern Cosmopolis' (1883).

Swearingen, Roger G. (2007). 'Stevenson's final text of *Kidnapped*'. *Journal of Stevenson Studies* 3:111-115.

In 1893, in preparation for the 2-volume *Adventures of David Balfour* (published by Cassells in 1895), Stevenson went through a copy of *Kidnapped* marking more than 150 changes, from punctuation to substantives: David's age is changed from 16 to 17, a paragraph is deleted from ch. 25 telling th later fate of Robin Oig and another paragraph is deleted at the end to leave the narrative more open to the sequel. (The Edinburgh Edition is based on this edition, adopting more than 80% of the changes, but also adding many others especially to punctuation and the Scots spellings.)

Barry Menikoff in his editions of *Falesá* (1983) and *Kidnapped* (1999) has argued for the superiority of MS editions (they capture the emphases and nuances of speech and they don't contain the changes made by printers and editors). But printed versions also contain S's intentions, since he was able to make new changes and correct some of the printers' changes in proofs and in this marked book. In conclusion, Swearingen judges the 1895 edition (reprinted by Barnes and Nobel in 2006 with an introduction by Caroline MacCracken-Fletcher) as 'the best choice of text for any new edition'.



Tomaio, Saverio (2007). 'Under Mackellar's eyes: metanarrative strategies in *The Master of Ballantrae*'. *Journal of Stevenson Studies* 3: 85-110.

For S, 'romance' was a deliberate narrative process, explored in his essays and translated into his fictions. MoB in particular sums up many stylistic and thematic features he previously experimented with and combines them with a mature metanarrative awareness, in 'an elegy on the impossibility of the romance in the age of materialism', with James, like Quixote, unable to deal with prosaic present-day reality.

The metanarrative interest is present right from the start in the Editor's Introduction, with its playful assurance of the text's reliability. Mackellar too pretends to be objective, but the reader can see how he manipulates, interprets and intrudes into other texts in his attempt to reduce heteroglossia to monological discourse.

A basic antithesis of the text is between content (romance) and form (the unromantic language). Mackellar wants to demonstrate the anachronism of the Durisdeer legend: he underplays the romance of the duel, presents the departure of the Jacobite recruits as a miserable affair and even calls James 'the discredited hero of a romance'.

(The proliferating duels—by tossed coin, verbal duels, confrontations—underline the antithetical structure of the novel, which can be seen as reflecting the division of Scottish culture.)

Metatextuality is also seen in the novel's parodistic revisiting of many themes from S's fictions: (i) the multiple documents and Double theme remind one of JH, with the difference that here there is one character who controls all the documents—framed by the ur-Editor 'R.L.S.'—who is yet unable to present a single view of the devilish James; (ii) the family feud and the encounter of private lives with historical events reminds one of *Kidnapped*, also evoked in the episode of James and Burke on the *Sarah* and James and Mackellar on the *Nonesuch* (reminiscent of David and Alan aboard the *Covenant*), in the brief reference to Alan Breck himself (imperfectly remembered by Burke as 'Alan Black'), and in the scenes of James and Burke 'on the road'; (iii) the uncanny Scottish Doubles story aspect of MoB reminds us of the story of Tod Lapraik in *Catriona*; (iv) *Treasure Island* is evoked and parodied in the pirates, conquered ship, fascinating villain, and the quest for buried treasure.

The closing epitaphs on the tombs in the wilderness (ironically anticipated by the twin shop-signs in New York) remind us of the tomb in the wilderness in *Weir*, though in the later book it is placed at the beginning of the narrative and actually generates the action of S's attempt at a new kind of romance.

Van Strien, Kees (2007). 'Holland in Robert Louis Stevenson's *Catriona*'. *English Studies* 88ii: 177-182.

The Low Countries scenes in Part II of *Catriona* may derive in part from personal recollections of the 1862 trip with his parents to Bad-Homburg, which would have started at Rotterdam, where Stevenson could have had a first sight of 'a line of windmills birling in the breeze'. However, much local colour in chapters 21-3 comes from the narrative by Margarte Steuart (Mrs. Caldrewood) of her 1756 tour in the Low Countries (first published 1842, reprinted 1884), a source not mentioned in S's existing correspondence. Here we find the Dutch boat 'like a partancrab', the foul language of the disputous boatman, the same list of the various means of transport between Helvoet to Rotterdam, the same Scots word to describe the maids 'slestering' and scrubbing the streets, the wide quays at Rotterdam, the steep stairs and the Dutch fireplaces projecting into the room. Since this source does not cover Leiden, in the scenes set there the descriptions become more generic.

## *Events - publications*

The MLA is proceeding with its *Approaches to Teaching Stevenson* volume. In September they will be asking for help (via various MLS discussion groups) in a survey of teaching approaches (questions on texts taught, approaches used, where guidance might be useful etc.) and at the same time there will be a call for papers for the volume itself. Further information will also be given in this *Newsletter*.

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## *e-texts*

The World Wide School (<http://www.worldwideschool.org/>) has a collection of classic texts, mainly, it seems derived from Project Gutenberg, formatted but divided chapter by chapter (i.e. downloading and searching is not so easy as with a single page or file per work). Warning: the scanned texts available on Internet are good for searching (finding words and quotations) but usually contain errors.

Contents: A Child's Garden of Verses; Across the Plains; An Inland Voyage; Ballads; Catriona; Dr. Jekyll and Mr. Hyde; Edinburgh Picturesque Notes; Eight Years of Trouble in Samoa; Essays of Travel; Fables; Familiar Studies of Men and Books; Father Damien; In the South Seas; Island Nights' Entertainments; Kidnapped; Lay Morals; Letters of Robert Louis Stevenson Volume 2; Memoir of Fleeming Jenkin; Memories and Portraits; Moral Emblems; New Arabian Nights; New Poems; Prince Otto; Records of a Family of Engineers; Songs of Travel and Other Verses; St Ives; Tales and Fantasies; The Art of Writing; The Black Arrow - A Tale of the Two Roses; The Dynamiter; The Ebb - Tide; The Letters of Robert Louis Volume 1; The Master of Ballantrae; The Merry Men; The Silverado Squatters; The Wrecker; The Wrong Box; Travels with a Donkey in the Cevennes; Treasure Island; Underwoods; Vailima Letters; Vailima Prayers & Sabbath Morn; Virginibus Puerisque and Other Papers; Weir of Hermiston

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## *Derivative works – comic books*

Roy Thomas (script), Mario Gully (art) (2007). *Treasure Island*. New York: Marvel Entertainment, Inc (Marvel Illustrated). Six weekly issues from 13 June 2007.

The striking cover is by Greg Hildebrandt. For a large image of this together with a sequence of Gully's pages (without balloons), see <http://www.playbackstl.com/content/view/6176/167/>



Le Faou [1969 - ] (script & art), inspiré de Robert-Louis Stevenson. (2005). *Voyage avec un âne dans les Cévennes*. Ajaccio: Editions Alain Piazzola. 2-915410-24-0.

Comic-book version in *ligne-claire* style with interesting use of the local Occitan dialect (translated into French in footnotes).

Chiqui De la Fuente [1933-1992] (1964). *La Isla del tesoro*. In *Chío*.

A previous printing of 1960 is also reported; De la Fuente also drew another *Treasure island* with script by Soria (1984).

Soria, Carlos R. (script), Chiqui De la Fuente (art) (1984). *L'île au trésor*. Paris: Larousse. 48 pp

News: Following the success of *Kidnapped*, the same scriptwriter and illustrator have been asked (again by Waverley Books of New Lanark) to prepare a graphic novel version of *Dr Jekyll & Mr Hyde*. Alan Grant has now completed the script and Cam Kennedy has started work on the artwork.

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### *Derivative works - music*

Foerster, Adolph Martin [1854-1927]. op. 67: 1. Where go the boats?, 2. Fairy Bread, 3. Song of Bed-time, 4. The Friendly Cow, 5. The Swing

Masseus, Jan [1913-1999] (1974). *My Kingdom*, op. 47a: 1. My kingdom, 2. Rain, 3. Singing, 4. Where go the boats?, 5. Windy nights

Morawetz, Oskar [b.1917] (1984, 1987). *Souvenirs from Childhood*: 1. From a railway carriage, 2. The Swing, 3: Escape at bedtime, 4. Foreign Children, [5. Looking-Glass River - removed after 1987 revision]

First performed 1985, with Catherine Robbin (mezzo) and Michael McMahon (piano). Recorded: Centrediscs, CMC-CD 3589. Mark Pedrotti (baritone), Stephen Ralls (piano), 1989.

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### *Derivative works - Stage*

Andrew McKinnon (2007). *The Cabinet of Doctor Jekyll*. By the Wayward Scot company, with Vincent Friel and Martin Docherty, and occasional contributions from McKinnon; electronic score (continuous soundscape) by David Bernard. Britannia Panopticon, Glasgow 11th-12th May.

‘Andrew McKinnon’s cut-up of Stevenson’s collected works for his Wayward Scot company mixes fiction, poetry and biography to create a portrait of the artist holding up a huge mirror to his own life through the written word.’ *The Herald* 14 May 2007. Later performances at Broughton House, Kirkcudbright 15th-16th May, Holmwood House, Cathcart, Glasgow 18th-19th May.  
<http://www.theherald.co.uk/features/featuresartsreview/display.var.1395208.0.0.php>

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## *Biography*

Lumsden, Roddy (2007). ‘Quest for Robert Louis Stevenson’ [review of John Cairney (2004). *The Quest for Robert Louis Stevenson*. Edinburgh: Luath Press]. *BooksfromScotland.com*.  
<http://www.booksfromscotland.com/News/Roddy-Lumsdens-Blog/Quest-for-Louis-Stevenson>

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## *Biographical links – In the footsteps*

James Fretwell has published a brochure including a map and 13-day suggested route of the *Kidnapped* trail and will shortly be putting this material on the site [www.kidnappedtrail.co.uk](http://www.kidnappedtrail.co.uk) (not yet operative) (source: *The RLS Club News* 28: 2)

The ‘Undiscovered Scotland’ site also has information and a map on a proposed ‘Stevenson Way’ at <http://www.undiscoveredscotland.co.uk/uswalks/stevensonway/index.html>.

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## *Critical reception*

R.A. Scott-James reviewing the first volumes of The Pentland Edition in *The Daily News* (Oct. 26 1906) says ‘Stevenson’s work is beginning to find its level among the classics of English literature’.

One of his special qualities is that ‘he has made us all conscious of a new kind of romance which has never before been experienced [...] [He] taught us to see the romance of daily life, the sudden gleams from a brighter world illuming the dull and banishing the conventional. He has set up, as it were, a new romantic school, the greatest living member of which is Mr. Joseph Conrad. Its central feature is the contact of the personal, conscious self, with the strange, uncanny mystery of environment.’

Implicitly answering criticism, he adds ‘[W]hen he writes he is not so much posing as triumphing in the deft use of tools by means of which the fertile world he sees becomes the subject of his art’.

Of the essays he says: ‘how many memorable phrases there are in these essays, how much just exploding of prejudices, recalling of simpler and elemental ideals, of probing down to important and fundamental truths’

Gregory Boyd (director of the *Treasure Island* adaptation by Ken Ludwig at the Alley Theatre, Houston, from May 20) in an interview shows an interesting awareness of changing views of Stevenson:

‘Though *Treasure Island* was for much of 20th century dismissed by literary critics as a children’s adventure story, not “serious” literature, the novel and Stevenson’s overall output have gained respect during the past few decades.

‘That (viewing his work as “children’s books”) is sort of a passing view of Stevenson,’ Boyd says. ‘For many years he was relegated to a lower form of authorship — hugely successful, of course, but not quite the real stuff. But I think it’s clear that idea is being overtaken, not just in popular culture but academic reactions as well. Stevenson nowadays is lauded for his achievement as well as his popularity.

‘Boyd sees *Treasure Island*’s chief strength as a coming-of-age story about a fatherless boy who must sort through the various “false and dangerous father figures” as well as the “good uncles” the story provides.’ <http://www.chron.com/disp/story.mpl/ent/arts/theater/4816518.html>

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## *Opinions of other writers*

Australian novelist Helen Garner says in an interview in 2004: ‘Right now I’m re-reading *Kidnapped*. Robert Louis Stevenson can depict a simple series of actions in the freshest and most engaging way. I so admire the way he gets his rhythm by the meticulous placement of commas and semi-colons’.

<http://www.theage.com.au/news/Books/Tickling-our-fancy/2004/12/09/1102182406687.html>

In the USA ‘the maddest Stevenson fan of all is perhaps this country’s finest writer, Cynthia Ozick’ (Brian Doyle (2004), *Spirited Men*, p. 144).

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## *Correction*

The following is the correct title of an article listed in the last *Newsletter* with the mistyping ‘...interesting hauntings...’:

Linehan, Katherine (2006). ‘The devil can cite scripture: intertextual hauntings in *Strange Case of Dr. Jekyll and Mr. Hyde*’. *Journal of Stevenson Studies* 3: 5-32.

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## *New members*

Xanthe Jay ([xanthejay2@orange.fr](mailto:xanthejay2@orange.fr)): has just moved with her family from Scotland to the Cévennes. She writes: ‘The town I now call home, Langogne, is on the GR70 - the route RLS took through the Cévennes with his donkey. The links to walking, donkeys and of course, RLS are very strong here. In fact I work in a bar in a small village called Pradelle - also on the GR70 - and the Patron (‘Gilles’ in *Downhill all the Way*, a

humorous account of walking the GR70 by two disorganised English women) hires donkeys and provides food and accommodation for the many people who walk in the footsteps of RLS.’

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*Thanks to*

Maria Dossena, Ron Grosset, Joachim Hemmerle, Xanthe Jay, Caroline McCracken-Flesher, Rafael Moran, Diane Simmons

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

Recent additions to the RLS site

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Year 7

20 June 2007

No. v

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the blackbirds sung exceeding sweet and loud about the House of Durisdeer,  
and there was a noise of the sea in all the chambers

(*The Master of Ballantrae*)

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## Conferences

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

The fifth biennial Stevenson conference will be held at the University in Bergamo, convenor Richard Dury. Registration from 1 January 2008. Abstracts (half to one page), with papers on Stevenson and European culture especially welcome, by 1 October 2007 to <[richard.dury@unibg.it](mailto:richard.dury@unibg.it)> as a Word or rtf attachment.. Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. Website: <http://dinamico.unibg.it/rls/RLS2008.htm>

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## RLS web-site with music

It was a long struggle, but a combined effort from Sara Rizzo, her friend Paolo Romeo and your intrepid site-editor finally produced for RLS2008 a conference page with music—but only for Explorer: well, you can open it in other browsers <http://dinamico.unibg.it/rls/RLS2008a.htm> as well, but there's a black square (at least in Mozilla) that the combined inexperience (mine, anyway) of your gallant site-workers couldn't eliminate. The music is 'I Will Make You Brooches' in an arrangement with Scottish harp accompaniment by Katie Targett-Adams (from her latest CD *Hush Hush*).

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## Recent studies

Ambrosini, Richard (2007). 'R.L. Stevenson, the Pleasure of reading, and the Search for a Modern Epic'. Hervé Fourtine, Nathalie Jaeëck, Joël Richard (eds.). *Le plaisir*. Presses universitaires de Bordeaux. 47-55.

Modern literary critics have been uninterested in the pleasure of the text, because (i) Freud associates the mature mind with the reality (not the pleasure) principle, (ii) serious literature had to be clearly distinguished (in a reaction to the threat of mass literacy) from pleasure-giving popular literature.

Stevenson, however, saw popular fiction as one interesting form among others (essays, travel writing, short stories) for his own experiments in creating pleasure through narrative and in undermining genre expectations.

His exploration of pleasure and 'the enjoyment of the world' in his essays is carried over to his subsequent fiction writing. In 'A Gossip on Romance', undertaken at the same time as the rewriting of *TrIs*, S outlines his idea of a new kind of fiction, characterized by a sensuous reading experience and a pre-eminence of the visual [at a time when the new verbal focus of serious literature is signalled by the exclusion of accompanying illustrations], associated with the genres of romance and epic: the 'kaleidoscopic dance of images' and the creation of 'epoch-making scenes'. In his literary essays he explores a poetics of fiction based on the pleasure of reading, but he downplays his critical contribution by unpretentious titles and an ironic tone, partly to pre-empt criticism of his choice of adventure romances, partly from his feeling of alienation from the literary debate.

Arata, Stephen (2004). 'On Not Paying Attention'. *Victorian Studies* 46.ii: 193-205.

A version of the RLS2008 paper, also published (2006), with some small differences, as 'Stevenson, Morris, and the Value of Idleness'. In Ambrosini, Richard & Richard Dury (ed.). *Robert Louis Stevenson. Writer of Boundaries*. Madison, WI: The University of Wisconsin Press. 3-12.

Calder, Jenni (2006). [review: *Narrating Scotland: The Imagination of Robert Louis Stevenson* by Barry Menikoff]. *Scottish Studies Review* 7.i: 124-125.

D'Amato, Barbara (2005). 'Jekyll and Hyde: A Literary Forerunner to Freud's Discovery of the Unconscious'. *Modern Psychoanalysis* 30.i: 92-106.

Stevenson's works provide 'an uncanny resonance' with Freud's theories. D'Amato gives various psychoanalytic interpretations of Stevenson's repeated dream narrated in 'A Chapter on Dreams'. In JH, Stevenson suggests that sexual and aggressive urges are unconsciously present in all of us (even the respectable doctor) and come from inside (not from an external devil). Written in fluent American (Utterson 'cannot stop obsessing about the hideous man').

Daniel, Thomas M. (1999). 'Stevenson's Fingers'. *Science*. Vol. 286 Issue 5438 (10/08/99): 239.

Comments on an article on the correlation between fourth-digit length and psychiatric depression (Manning & Dowrick) which had used the 1887 Sargent portrait of RLS, which shows slender fingers, the fourth digit the longest. However, the choice of Stevenson as an example of a depressed individual is not really tenable. Stevenson's fingers are, however, of potential interest to medical historians for another reason. Some have suggested that the recurrent symptom of spitting up blood from his lungs was due to bronchiectasis. However, bronchiectasis is commonly associated with clubbed fingers, which Sargent's portrait demonstrates Stevenson definitely did not have.



Derry, Stephen (1996). 'The Island of Doctor Moreau and Stevenson's *The Ebb-Tide*'. *Notes & Queries* 43.iv: 437.

Wells probably borrowed from Stevenson's story.

Eagleton, Mary (2006). 'Rewriting the Master: Emma Tennant and Robert Louis Stevenson'. *Literature Interpretation Theory* 17 .iii/iv: 223-241.

Fernandez, Jean (2004). ' "Master's made away with...": Servant Voices and Narrational Politics in The Strange Case of Dr. Jekyll and Mr. Hyde'. *Literature Interpretation Theory*, 15.iv (Oct-Dec 2004): 363-387.

A Derridean interpretation of Poole's 'servant's narrative' and the two written letters that follow it as revelatory of socio-political tensions.

'In selectively focusing upon servant narration and its effects upon the reader's experience of the wholeness of the text, I hope to demonstrate how class remains an abiding preoccupation of *Dr. Jekyll and Mr. Hyde*, and an inescapable condition of its reading... The sign of servant narration in Stevenson's novella [...] may be read as a symptom of class neurosis, which the text displays, yet simultaneously seeks to repress... Exploring the question of the servant's potential for narrative agency, I shall examine how Stevenson's text, by a rhetorical sleight of hand, ensures that Poole as ideal servant is "seen but not heard" in order to accomplish the task of narrating the story of Jekyll/Hyde as a "strange case." The reading I propose necessarily addresses what Frederic Jameson terms the political unconscious of the text, with repression as an informing principle and shaping force of the text's social dynamic.'

'If the two letters of Lanyon and Jekyll re-establish bourgeois hegemony and repress servant narration, they also acknowledge the uncertainty of such an enterprise.'

Gannon, Susan R.(1985). 'Repetition and Meaning In Stevenson's David Balfour Novels'. *Studies in the Literary Imagination* 18.ii: 21-34.

Patterns of action which unifies the novels.

Jolly, Roslyn (2006). '*The Ebb-Tide* and *The Coral Island*'. *Scottish Studies Review* 7.ii: 79-91

S reworked *The Coral Island* in *The Ebb-Tide*, a 'narrative of failed adventure and existential unease' and a rejection of Ballantyne's 'colonialist fantasies'. Both books have a trio of Anglo-Saxon adventurers: an active leader, a more reflective second-in-command, and a disrespectful joker. The second of these provides our main narrative perspective and at one point is put to the test of taking charge of a ship; the third is physically smaller than the others, uses slang and is the most overtly racist. In both books, too, a European missionary is crucial to the resolution of the plot. The differences, however, are more interesting: Davis has 'sterling qualities' but is undone by his appetites; Herrick is thoughtful but also weak; Huish is 'wholly vile' a derider of all human values. Ballantyne sees the islanders as horribly savage, while S makes everyone savage except the natives; Ballantyne opposes protagonists and pirates, while S identifies them and has no characters embodying positive ideals of law and civilization.

Strangely, though ET is full of quotations, no reference is made to Ballantyne—this rewriting of CI is 'an act of iconoclasm... and slaying of a literary father-figure'. In TrIs S had outdone Ballantyne

[Naugrette 2007, below, however, notes how in TrIs S already undermines adventure-book conventions], but in ET he slays his literary ancestor.

Attwater and his dreamlike island are part of the expressionist second part of ET, full of symbolic resonances, centred on existentialist struggles: a clear model for Conrad and a transformation of S into a new kind of proto-modernist author.

Jolly, Roslyn (2005). [review: *Robert Louis Stevenson and the Colonial Imagination*.] *Journal of British Studies* 44.iv: 870-871.

Kemp, Martin (1998). 'Hyde's horrors'. *Nature* Vol. 393 Issue 6682 (5/21/98): 219.

Defining types through facial and cranial formations in 19th century science: JH, Paul Broca, Darwin, films.

Linehan, Katherine (2003). 'Two Unpublished Letters from Robert Louis Stevenson to Thomas Russell Sullivan'. *Notes & Queries* 50.iii: 320-323.

Linehan uncovered three previously-unpublished letters by RLS to Thomas Russell Sullivan in the American Antiquarian Society Library (Worcester, Mass.). One was published in her Norton Critical Edition of JH (2003), the other two are published here for the first time. They show Stevenson's cordial relationship with Sullivan: the first (7 June 1887) complements Sullivan and Mansfield on the stage version of JH; the second (undated, but between 15 April and 2 May 1888) criticizes the 'innocent impudence' of Mansfield in his self-promotion and quoting of S's letters and conversations without permission.

McDonald, Neil (2005). 'Four Faces of Dr Jekyll and Mr Hyde'. *Quadrant* 49.xi: 72-76.

Hollywood film adaptations of JH.

Mills, Kevin (2004). 'The Stain on the Mirror: Pauline Reflections in "The Strange Case of Dr. Jekyll and Mr. Hyde."' *Christianity & Literature* 53.iii: 337-348.

'Given their barrage of damaging blows aimed at the mirror of self-consciousness, some post-Kantian thinkers have shown people an image of themselves that is unlike both the visual awareness of their appearance and the imagination's projection of their identity. However, the chastening of Rene Descartes and Immanuel Kant's self-images, and the breaking of their vainglorious mirrors, did not require much besides a careful reading of Saint Paul. Philosopher Robert Louis Stevenson was, perhaps, among the first to recognize this, or at least the first to encode that recognition in fictional form. In that most Pauline of tales, *The Strange Case of Dr. Jekyll and Mr. Hyde*, he explores subjectivity in a way that both echoes Paul's text and brings to light the puzzling fecundity of the self. This article attempts to set up a

series of reflections between the texts of Stevenson and Saint Paul in order to create an image of the Christian subject' (summary: Academic Source Premier)

Naugrette, Jean-Pierre (2007). 'Stevenson avec Barthes : *Treasure Island*, entre plaisir et jouissance'. Hervé Fourtine, Nathalie Jaëck, Joël Richard (eds.). *Le plaisir*. Presses universitaires de Bordeaux. 33-45.

Though presented as a boy's book, in many ways TrIs does not correspond to the conventions of the genre: (i) with two narrators, there is no simple identity between reader and hero/narrator, (ii) no coincidence between dreamed and the real adventures, (iii) no colonizing conquest of the island, no 'king', (iv) the island is no paradise, is frightening and repulsive, (v) the story ends with moral emptiness and a haunting nightmare, (vi) there is no clear hero: it could be Silver; and in ch. 33 Livesey tells the story of the treasure in which the hero is ben Gunn. As so often, S undermines genre conventions.

Why is the adult reader content, despite the youthful public explicitly addressed? Roland Barthes distinguishes *plaisir* (comfortable pleasure) and *jouissance* (thrilling, climactic pleasure), the latter associated with the feeling of entering into a new and unpredictable space. In TrIs there is a modernist 'duplicité' in the 'play' between comforting pleasure and the feeling of loss at the moment of climactic pleasure. The adult reader is led towards the loss and disruption associated with 'jouissance'.

Why is pleasure produced, despite the nature of the events narrated? For Barthes, *remembered* pleasure is comforting—hence, TrIs in memory continues to be strangely associated with paradise islands. The actual reading experience, however, is closer to 'jouissance', captured in the work of illustrators (who also capture an essential part of S's 'picture-making romance').

S seems to be describing 'jouissance' when he says reading should be 'absorbing and voluptuous', with 'our mind filled with the busiest, kaleidoscopic dance of images' ('Gossip on Romance'). Mr Utterson in JH seems to be in a reader's position, finding 'his imagination engaged, or rather enslaved' dreaming of obsessive repetitions and variations. The dedication to *Kidnapped* similarly promises the reader 'engaging images to mingle with his dreams'. Barthes notes the 'proximity (identity?) of jouissance and fear' and Jim too observes that the locals were frightened by Billy Bones's yarns 'but on looking back they rather liked it'. And we, too, reading TrIs, remember and have pleasure, yet the actual act or reading is associated with the more dangerous and indescribable pleasure of 'jouissance'.

Nemerov, Alexander (2006). 'Interventions: The Boy in Bed: The Scene of reading in N.C. Wyeth's Wreck of the "Covenant." '. *Art Bulletin* 88.i: 7-27. Followed by responses by Eric Rosenberg (27-33), Rachael Ziady DeLue (33-42), Allan Wallach (42-3), Kathleen Pyne (44-60), and 'The Author Replies' (61-8).

Wyeth's painting 'Wreck of the 'Covenant'', one of fifteen illustrations of *Kidnapped*, 'depicts more than Stevenson's adolescent hero David Balfour watching the ship on which he has been traveling, the *Covenant*, sink in the distance. It is an eloquent defense of imagination and reading'. Nemerov sees it as a metaphor of a reader in a bedroom contemplating the imaginative world created by the book. The responses in the same journal number deal with Nemerov's use of art-criticism analysis for popular illustrations and with whether his interpretation goes too far. Stevenson's essays on the pictorial nature of romance are cited. Image: [http://eu.art.com/asp/sp-asp/\\_pd-12136326/Wreck\\_of\\_the\\_Covenant.htm](http://eu.art.com/asp/sp-asp/_pd-12136326/Wreck_of_the_Covenant.htm)

Normand, Tom (2005). 'Alvin Langdon Coburn, Robert Louis Stevenson and Edinburgh'. *History of Photography* 29.i: 45-59.

Coburn's nostalgic and romantic photographs of Edinburgh were taken in 1905 and used to illustrate a 1954 edition of *Edinburgh. Picturesque Notes* (see Illustrated editions below).

Norquay, Glenda (2007). *Robert Louis Stevenson and Theories of Reading*. Manchester: Manchester University Press. £50. 9780719073861

From the publisher's presentation: 'This book offers an unusual combination of literary history and reception theory. Drawing upon Robert Louis Stevenson's fiction and literary essays it argues that Stevenson both exemplified tensions within the literary market of his time and anticipated later developments in reading theory.'

'Situating Stevenson's ideas on reading firmly within the context of his Scottish upbringing, it suggests that his ambivalence about the pleasures of reading led to a sophisticated analysis of literary consumption. Stevenson's self-representation as 'literary vagabond' is revealed as a complicated product of his relationship to contemporary debates about the function of literature but also as emerging from his own engagements with Scottish Calvinism. By combining the study of nineteenth-century cultural politics with detailed analysis of Scottish religious paradigms, Stevenson is reassessed as both a Victorian and Scottish writer.'

'The book presents fresh interpretations of Stevenson's literary essays, of major works, including *The Master of Ballantrae*, and some of his more neglected fiction, such as *St Ives* and *The Wrecker* but it also illuminates understanding of his role within debates over popular fiction, romance and reading pleasure. In its emphasis on the interplay between personal history, national cultural traditions and the literary marketplace it makes a significant contribution to the microanalysis of reading positions and to reader theory.'

Phillips, Lawrence (2007). 'Colonial culture in the Pacific, in Robert Louis Stevenson and Jack London'. *Race & Class* 48.iii: 63-82.

The nineteenth century political, economic and aesthetic transition of western colonial practice in the South Pacific is reflected in 'The Beach of Falesa' and London's 'Captain David Grief: 'while Stevenson's story powerfully criticizes the violence and venality of frontier competition and violence, barely a decade later, London perceptively signals the shift from direct colonisation to the economic imperialism that still regulates the world today' (82).

Stefan, Edwin S. (1993). 'A Psychological Walk with Robert Louis Stevenson'. *Journal of Religion & Psychical Research* 16.iv: 212-7.

*Dr Jekyll and Mr Hyde*: psychological dimensions, multiple personality; how S's life influenced his writing.

Stiles, Anne (2006). [review of *Robert Louis Stevenson, Writer of Boundaries*, ed. Richard Ambrosini and Richard Dury]. *Nineteenth-Century Literature* 6.iii (Dec2006): 403-406.

Subotsky, Fiona (2007). 'Medical Classics: The Strange Case of Dr Jekyll and Mr Hyde'. *British medical Journal* 334: 371.

Webb, Jean (2002). 'Conceptualising Childhood: Robert Louis Stevenson's *A Child's Garden of Verses*'. *Cambridge Journal of Education* 32.iii: 359-365.

Employs notions of child development drawn from Piaget and Vygotsky. From a literary perspective Stevenson's collection is located on the boundaries of Romanticism and Modernism.

Wollen, Peter (2000). 'The Archipelago of Metaphors'. *Emergences: Journal for the Study of Media & Composite Cultures* 10.ii: 261-275.

Islands as metaphors in various literary works (*Utopia*, *Robinson Crusoe*, Melville's 'Enchanted Islands', *Treasure Island*).

Welsh, Louise (2007). 'Sympathy for the Devil'. *The Guardian* 9 June 2007  
<http://books.guardian.co.uk/review/story/0,2098477,00.html>

An interesting overview of background to JH and of interpretative approaches by this Scottish novelist, who has recently written an introduction to *Kidnapped*.

'The Strange Case of Dr Jekyll and Mr Hyde was one of the first gothic novels located in a contemporary setting and it is intimately concerned with the failings of its own age.... It is probable that Stevenson was aware that some of his readers would incline towards a gay subplot; indeed, he might have intentionally led them in this direction. But he refused to give a name to Jekyll's sin... Like the best monsters, the doctor's sin is all the better for not being seen... Dr Jekyll attempts to fling his sin into another body, but the cynicism of this act engenders evil. If badness lingers in Jekyll, is it possible that there is a little goodness in Hyde?... Stevenson also has sympathy for the devil, and this is part of what makes The Strange Case of Dr Jekyll and Mr Hyde such an exciting and unexpected read, even for those who think they know the story already.'

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## *Recent editions*

Jena-Pierre Naugrette (Foreword) (2007). *Treasure Island and Fables*. Paris: Zulma.

'*Treasure Island* can also be read as a tale of lost innocence, thereby anticipating William Golding's *Lord of the Flies*'

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## *In the footsteps*

Allan Foster (2007). *The Literary Traveller In Scotland. A Book Lover's Guide*. Edinburgh: Mainstream. 9781845961893

‘All prominent Scottish writers from the fourteenth to the twenty-first century are included and discussed in their literary, historical and cultural contexts, set in the landscapes where they were born and which inspired them. [...] maps will enhance many of the entries, including the Kidnapped trail, [...] the Pentland walks of Robert Louis Stevenson...’

Allan Foster (2005). *The Literary Traveller in Edinburgh*. Edinburgh: Mainstream.

Allan Foster also leads a ‘Book Lover’s Tour’ of Edinburgh <http://www.edinburghbookloverstour.com/>

The tour leaves from the Writers Museum and lasts approximately two hours with refreshment stops. Price £10. For tour dates, times, and bookings (group bookings for special Stevenson tours are possible), phone 01573 223888 / 07866276952 or mail [allanfoster@movietraveller.co.uk](mailto:allanfoster@movietraveller.co.uk).

Kenneth White (1999). *Le Chemin des crêtes. Avec Robert Louis Stevenson à travers les Cévennes*. Bez-et-Esparon :Etudes & Communication Editions. Watercolours by Paul Moscovino, photographs by Christian Lhuiset. 112 pp. Reprinted 2005.

More of a free retracing and reinterpretation of Stevenson’s text, in eleven unnumbered chapters: a recreation of Stevenson’s arrival in le Monastier; his life till then; Stevenson in Le Monastier; Stevenson: travelling and writing; influence of Hazlitt and Thoreau; the interesting relationship between S and Modestine; a long chapter accompanied by watercolours summarizing and commenting on S’s journey; the Camisards and the Covenanters; S’s journey as a pilgrimage; S’s ‘geopoetics’; *Travels* in the context of S’s works.

‘Tallship *Soren Larson* – Voyaging the South Pacific’ <http://www.sorenlarsen.co.nz/Pacific.htm> offers cruises and voyages in the South Pacific from 10-50 days, this year concentrating on places visited by RLS.

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## *Illustrated editions*

Janet Adam Smith (pref); Alvin Langdon Coburn (photos). *Edinburgh: Picturesque Notes*. London: Rupert Hart-Davis, 1954.

23 full page B/W gravure reproductions of Coburn's evocative 1905 photographs.

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## *Derivative works – Retellings*

Susan Sontag (1974). 'Doctor Jekyll'. *Partisan Review* 41iv: 539-552, 586-603. Also in: Sontag, Susan (1978). *I, Etcetera*. New York: Farrar, Straus and Giroux, pp. 187-203.

‘ “Doctor Jekyll,” a brilliant retelling of the Robert Louis Stevenson novella, is set mostly in contemporary New York and the Hamptons. Sontag loved Stevenson and does radical justice to his story by casting Jekyll and Hyde as separate individuals, the better to identify them, later on, as aspects of the same person. We first encounter them together in Manhattan. Hyde has arranged a meeting at the North Tower of the World Trade Center on a windswept Sunday in July. He chooses the WTC because it is “out of everyone’s way.” In this weekend wilderness, the two cross only for a few seconds: Hyde is unaccountably anxious and doesn’t want to talk. Jekyll wanders into a deserted cafe across the street and watches with interest as his breathless double keeps rounding the corner every few minutes like a hamster in a cage.

Strictly speaking, this vivid, sinister series of images has nothing to do with Sontag’s writings on 9/11. Even so, as you go back over her work you’re startled by the curious afterlife it has acquired. Thirty years on, it’s as if her Jekyll and Hyde had colonized a small patch of debris at the edge of Ground Zero and looked on impartially as the dust thickened and drifted across the world. Sontag liked the Jekyll and Hyde story because she understood the dangerous liaison between vice and virtue.’

Jeremy Harding ‘The Restless Mind’ [review of *At The Same Time: Essays and Speeches* by Susan Sontag]. *Nation*, 284.xiii (3/26/2007): 31-36.

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## *Derivative works - Music*

Stanford, Charles Villiers (1852-1924) (1892). ‘*A Child’s Garland of Songs Gathered from ‘A Child’s Garden of Verses’ by Robert Louis Stevenson*, set to Music by C Villiers Stanford. Op. 30. Longmans, Green & Co 1892.

No. 4. is Windy Nights [recorded on *Stanford Songs 2*, Stephen Varcoe baritone, Clifford Benson piano, Compact Disc Hyperion (2000) CDA67124], and references to ‘Marching Song’ and ‘Pirate Story’ have also been found (the second also in a 2-part song setting of 1914). Can anyone supply the titles of all the pieces?

Martha Sherrill Kelsey (2005). ‘My Shadow’. *Poetry at the Piano: Original Compositions Inspired by Favorite Poems*, 3 vols. Book 1. Dayton, Ohio: Heritage Music Press (The Lorenz Corporation). 24 pp., \$6.95 each.

‘Whatever the right hand plays, the left hand “shadows” an octave lower. The phrase, “I have a little shadow that goes in and out with me” has a smooth quality, which is presented in a lyrical legato. When the words change to, “And I see him jump before me, when I jump into my bed.” Kelsey recreates the image in staccato.’ [http://findarticles.com/p/articles/mi\\_m2493/is\\_2\\_55/ai\\_n15696791](http://findarticles.com/p/articles/mi_m2493/is_2_55/ai_n15696791)

## *Derivative works - Stage*

Ken Ludwig (2005). *Treasure Island*. First presented at the 4th Annual *Page-to-Stage* New Play Festival, Washington DC, in September 2005. Recently produced at the Alley Theatre, Houston, May 20-27, 2007; director Gregory Boyd with Elizabeth Bunch (Jim) and James Black (Silver).

Positive review in *Variety* <http://www.variety.com/review/VE1117933799.html?categoryid=33&cs=1>  
'Black spot' from *HoustonPress* <http://www.houstonpress.com/2007-05-31/culture/treasure-island>  
Ludwig is author of numerous Broadway shows.

Vernon Morris and B.H. Barry (1996). *Treasure Island*. Ohio Theater, New York, performed by the Blue Light Theater Company

Later performed on Sanibel Island, Florida. Big-budget production planned for Broadway, the Belasco Theatre, for the 2007-8 season, to be directed by B.H. Barry. Morris is a former actor with the Royal Shakespeare Company, now also a director and writer of children's theatre. Barry is a well-known fight-director.

Adele Thane (2005). 'The Bottle Imp'. *Plays* 64.vii: 26-35. One act.

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## *References to Stevenson's works in fiction*

Michele Mari (1997). 'La freccia nera'. *Tu, sanguinosa infanzia*. Milano: Mondadori. 85-99.

The narrator remembers a summer in his grandparents' house when he read *La freccia nera* [*The Black Arrow*]. Shortly finishing it, his father comes on a visit and, unusually, brings a present, a book – *La freccia nera*! The narrator pretends to be pleased, pretends to read it, even calculating the time to turn the page, says he likes it—getting uncomfortably further into deceit, until he realizes that the two books are different. Then follows a masterly phrase-by-phrase comparison (pp. 94-8) of the first sentence, presented as the gradual discovery by the young reader of marvellous difference. Afterwards he feels like phoning his father on some pretext to say how much he liked the book and its fascinating language—but then doesn't.

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## *Critical reception*

*Ian Rankin Investigates: Dr Jekyll and Mr Hyde*, BBC Four, 16<sup>th</sup> June 2007 9.55pm, following the first of a six-part new drama series *Jekyll* (set in present-day London) on BBC One at 9pm.

'A new documentary presented by Edinburgh crime writer Ian Rankin traces the roots of the extraordinary story back to Stevenson's childhood in the Capital. Although the novella is set in London, Rankin tells how the grave-robbers, prostitutes and characters of his home city all helped inspire the disturbing account of Dr Henry Jekyll's double life.



Rankin also classes Stevenson as a huge influence on his own career. He says: "When my first Rebus was published I found to my surprise that everyone thought I'd written a crime novel. Nobody guessed that I was trying to follow in the footsteps of a novelist like Stevenson."

[...] Says Rankin: "I owe a great debt to Robert Louis Stevenson and to the city of his birth. In a way they both changed my life. Without Edinburgh's split nature Stevenson might never have dreamt up Dr Jekyll and Mr Hyde and without Dr Jekyll and Mr Hyde I might never have come up with my own alter ego Detective Inspector John Rebus."

*Evening News* 13 June 2007, <http://living.scotsman.com/index.cfm?id=925572007>

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## *Opinions of other writers*

The Scottish Novelist Louise Welsh, in a 2007 interview, says she admires Stevenson's style, his mixture of reality and fantasy, and his ability to make the reader feel what the characters are feeling.

<http://living.scotsman.com/books.cfm?id=196352007>

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## *Call for Help*

In June 2006, Bob Stevenson asked for additions to Stevenson's self-epitaphs. The collection includes

(i) 'On my tomb, if ever I have one, I mean to get these words inscribed: "He clung to his paddle."'   
(*An Inland Voyage*, 1878)

(ii) 'This be the verse you grave for me:  
*Here he lies where he longed to be;  
Home is the sailor, home from sea,  
And the hunter home from the hill.*'  
(*Requiem*, written 1879-80; published in *Underwoods*, 1887)

(iii) 'I have been all my days a dead hand at a harridan. I never saw one yet that could resist me. When I die of consumption you can put that on my tomb [...] Sketch of my tomb follows:

Robert Louis Stevenson  
Born 1850, of a family of Engineers  
Died -----

*Nitor Aquis*

---

Home is the sailor, home from sea,  
And the hunter home from the hill.

You who pass this grave, put aside hatred, love kindness; be all services remembered in your heart and all offences pardoned; and as you go down again among the living, let this be your question: Can I make some one happier today before I go down to sleep? Thus the dead man speaks to you from the dust: you will hear no more from him.'

(1880, *Letters* 3: 66-7)

To these we can now add:

(iv) 'I shall have it on my tomb—"He ran a butler" '  
(1887, *Letters* 5: 418)

Could not an Edinburgh monument to RLS include all four?

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### *New member*

Ian Hutchinson ([ianhutch@sorenlarsen.co.nz](mailto:ianhutch@sorenlarsen.co.nz)) works for the Soren Larson, a sailing ship that undertakes voyages across Polynesia and this year is visiting many of the island destinations that Robert and Fanny visited on their travels. he writes, 'In August we shall be sailing from the Cook Islands to Samoa visiting some remoter islands untouched by modern tourism and we hope to gain some insight into the experience of the Stevenson's South Sea journeys. Our programme is <http://www.sorenlarsen.co.nz/Pacific.htm>. This is the first year we have undertaken voyages via Samoa (and some berths are still available for these voyages).'

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### *Thanks to*

Marina Dossena, Sara Rizzo and Paolo Romeo

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7	23 July 2007	No. vi
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Surely they dwell in a mythological epoch, and are not the contemporaries of their parents.

What can they think of them?

what can they make of these bearded or petticoated giants  
who look down upon their games? who move upon a cloudy Olympus,  
following unknown designs apart from rational enjoyment?

(‘Child’s Play’)

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## *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dinamico.unibg.it/rls/RLS2008.htm>

### **Call for papers (new details)**

Proposals are invited for papers presenting new scholarship concerning Robert Louis Stevenson, with papers on Stevenson and European culture especially welcome, though the conference hopes to cover the whole range of Stevenson studies.

Those interested should send an abstract (name and contact details on page one, followed by a second page with the title but no author’s name and an abstract of about 500 words) by 1 October 2007.

Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. A selection of papers will be published in 2009.

Please send your abstract to [richard.dury@unibg.it](mailto:richard.dury@unibg.it) as a Word or rtf attachment.

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## *Recent studies*

‘Stevenson et les Siens’ [dossier]. *Magazine littéraire* 321 (mai 1994) : 82-103.

Contributors: André Le Vot, Jean Echenoz, Alvaro Mutis, , Richard Holmes, Hugo Pratt, Patrick Raynal, Jacques Meunier; translated extracts from ‘Edifying Letters of the Rutherford Family’. Stevenson ‘dossiers’ were also published in the French magazines *Europe* and *A Suivre* in the anniversary year 1994. (For the latter, see below under ‘Derivative works – comic books’)

Giglioni, Cinzia (2007). 'Un racconto per conoscere meglio il mondo, "A Lodging for the Night" di R.L. Stevenson'. In Marialuisa Bignami (ed.). *Le trame della conoscenza. Percorsi epistemologici nella prosa inglese dalla prima modernità al postmoderno..* Milano: Unicopli. 79-87.

Giglioni focuses on literature (and in particular the short story) as an instrument for understanding the world, and about the type of understanding that literature gives (plurality of point-of-view, empathy, critical distance, understanding that is singular and subjective yet also able to create shared knowledge). Stevenson's essay on Villon (1877) shows unresolved conflict between artistic admiration and moral condemnation; but his short story 'A Lodging for the Night' (1878) accepts psychological complexity without any difficulty. Villon's message (that morality is a product of circumstances) is accompanied by a plurality of points of view, typical of literary understanding.

Hubbard, Tom (2007). 'Dva Brata: Robert Louis Stevenson in Translation before 1900'. *Scottish Studies Review* 8.1: 17-26.

Notes on early translations and reception in Europe: the 1885 French translation of *Treasure Island*; Jules-Paul Tardivel first translator of JH (given his reactionary social and dogmatic Catholic views, probably took the work as a 'tract on good versus evil'); Auguste Glardon's 1895 essay on RLS (in which he commends 'Markheim', gives a long exposition of 'The Lantern Bearers' and describes Falesà as a work of realism 'féroce et pourtant décent'); essays on RLS by Symbolist-critic Téodor de Wyzewa.

Rosen, Michael (1995). 'Robert Louis Stevenson and Children's Play: The Contexts of *A Child's Garden of Verses*'. *Children's Literature in Education* 26.i: 53-72.

S had written about childhood, play and imagination before CGV, and at a time when serious studies of these phenomena had just begun in Britain.

It was the first collection of poems for children 'expressed in the first person as if the writer were a child, addressed directly to a children's audience' in which the author draws on memories of his own life. CG was quoted soon after publication (and Sully uses 'Counterpane' in discussing childhood imagination in 1895). Archer complained that S avoided the pain of childhood, but the poems do include the child's view of the uncomprehending and incomprehensible adult. CG is an experiment, expressing contradictory positions on childhood found in S's own theorizing, with the group of poems on imaginative play particularly innovative and insightful. The poems can be divided into groups:

- (i) those dealing with imaginative play with a first-person child's voice: acutely observed, non-didactic and making no appeal to childish 'innocence';
- (ii) those dealing with a child's non-imaginative activities: more like conventional poems for children, betraying an adult presence and sensibility;
- (iii) poems about the world seen through a child's eyes: often with a small philosophical point, here the voice varies between child's and adult's;
- (iv) those with an adult speaker: apparently didactic (though sometimes the message is undermined).

## Translations

Vianney Boissonade has translated a number of Stevenson's texts into French. These can be obtained at: <http://stores.lulu.com/store.php?fAcctID=639979>

*Le Pavillon sur les Links et autres Nouvelles ; Les Nouvelles Mille et Une Nuits ; Une Navigation Intérieure ; Voyages avec un Ane dans les Cévennes ; Le Maître de Ballantrae ; Etrange Cas de Dr Jekyll et Mr Hyde ; L'Île au Trésor*

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## In the footsteps

(i) *Travels with a Donkey in the Cévennes*

(works in French, in chronological order; magazine articles listed separately afterwards)

R.L. Stevenson (ed. Gordon Golding, transl. Jacques Blondel, Commentaire Jacques Pujol, Avant-propos Philippe Joutard.) (1978). *Journal de Route en Cévennes*. Toulouse: Edouart Privat (for the Club Cevenol).

The French translation of Golding's edition has additional local and historical detail not in the English edition; Jacques Pujol, in the Topoguide to the Route Stevenson (2005) says that it was this edition that inspired several organizations to try and reconstruct a Stevenson way for walkers.

*Sur les traces de Stevenson*, Marvejols: Imprimerie des 4.

First guide to the itinerary; English and French text.

Nils Warolin (photographies) (1995). *Voyage avec un âne dans les Cévennes*. Rodez (F) : éditions du Rouergue. € 25. 9782841568390

Stevenson's text accompanied by more than 200 colour photos taken in September. Practical information about following the trail in an appendix. Reprinted 1998, 2000 and 2002 and 2007.

Roger Lagrave (1997). *Voyage avec un Anglais à travers les Cévennes ou Les mémoires de Modestine*. Florac: Édition Gévaudan Cévennes. 32 pp., dessins de Nicole Minck.

Kenneth White (1999). *Le Chemin des crêtes. Avec Robert Louis Stevenson à travers les Cévennes*. Bez-et-Esparon: Etudes & Communication Editions. Reprinted 2005. 112 pp; watercolours by Paul Moscovino, photographs by Christian Lhuisset.

A retracing more of Stevenson's text in eleven unnumbered chapters: a recreation of Stevenson's arrival in le Monastier; a summary of S's life till then; Stevenson in Le Monastier; Stevenson, travelling and writing; influence of Hazlitt and Thoreau; the importance of the donkey; a long chapter accompanied by watercolours summarizing and commenting on S's journey; the cannisards and the Covenanters; S's journey as a pilgrimage; S's 'geopoetics'; *Travels* in the context of S's works.

Eric Poindron (2001). *Belles étoiles. Avec Stevenson dans les Cévennes*. Paris: Flammarion.

Walking, thoughts, memories

Flora Berger (2003). *Dans les pas de Stevenson. La drôle équipée entre Velay et Cévennes*. L'Argentière-la-Bessée : Éditions du Fournel.

Sergio Cozzi (2004). *Murmures en pays camisard: A pied dans les Cévennes, sur la route de Stevenson* Brest : Géorama. 2915002088.

From the publisher's presentation: 'The walk, undertaken on the spur of the moment, evolves into an initiatory journey and a revelation concerning these uplands full of history, the echoes of which can still be heard in its deep distant valleys'.

Anne Le Maître (2004). *Sur les pas de Robert Louis Stevenson. Un voyage de Velay en Cévennes*. Rodez : Éditions du Rouergue. With the author's drawings and watercolours. 2841565645.

(2005, 3me. éd. 2007). *Le Chemin de Stevenson/GR 70*. Paris : F.F. Randonnée / Chamina (TopoGuides, Ref. 700). 978-2-7514-0190-9.

An excellent practical guide to the route with many photos and maps, accompanied by quotations from Stevenson (mainly from the *Cévennes Journal*) and preceded by an essay 'Stevenson ou la mystique de la randonnée' by Jaques Poujol (pp. 18-25).

Yves Stranger (2005). *Ces pas qui trop vite s'effacent. Sur les traces de R. L. Stevenson*. Apt : Éditions l'Archange Minotaure, « Les Portes clandestines » 5, 2005

Having followed the Stevenson trail in 1994 and remembering little, he retraced his steps in 2001, now in his own footsteps. The diary of his journey examines the motivations of others and himself, and meditates on the present-day familiarity of everywhere and the contrast with Stevenson 'who comes without images to the places he will discover'.

Jean-François Dars (2006). *Voyage avec Stevenson Dans les Cévennes*. Paris : Descartes & Cie. 256 pp. €15. 2-84446-099-2.

Following Stevenson's route on the same days of the year (in 2005). An ethnographic picture of a corner of France and its changes in 150 years.

Hervé Bellec (texte) & Bruno Colliot (photographies) (2007). *Sur le chemin de Stevenson*. Rennes : Ouest-France. 978-2-7373-3951-6.

Bellec follows in Stevenson's footsteps (in summer 2006) and comments in an amusing conversational way on what he finds today, his personal experiences and Stevenson's narrative, the text accompanied by many fine photographs.

Philippe Lemonnier (2007). 'Sur les traces de Stevenson...'. In *Le Voyage à pied. Chroniques de la pèlerinage*. Paris : Arthaud. 9782700396393. Pp. 111-127.

A brief account of walking the Stevenson route (while reading his *Travels*) in autumn 1989, when only the first 25 km had been marked out. The author repeated the walk in 2003, when he found many things changed and Stevenson tourism well-established. It is the first walk that he thinks of when remembering his crossing of the Cévennes: in particular, his feeling of escape from conventional life and renewing himself, and his observation of the solitude of the places he passed through.

*Magazine articles:*

(main source of information: <http://users.skynet.be/sky42224/alire.html>)

Dominique Lebrun (1992). 'Les Cévennes dans les pas de Stevenson'. *Grands Reportages* (août 1992). Photos de Pratt-Pries/Diaf

Patrick Bard (1993). 'Mon voyage dans les Cévennes avec un âne'. *Geo Action* (mars 1993).

Frédéric Chaleil (1994). 'En route avec Stevenson à travers le pays bleu'. *Ailleurs* (septembre 1994).

Thierry Perrin (1994). 'Stevenson dans les Cévennes'. *Voyager* (juillet/août 1994).

Mark Smith (19\*\*). 'Dans les Cévennes sur les pas de Stevenson'. *Sélection* (\*\*).

Michel Bonduelle (1996). 'Le Mont Lozère, sur les traces de Stevenson'. *Détour En France* (janvier/février 1996).

Jean-Louis Lobier (1996). 'Récit d'une rando sur les traces de Stevenson'. *Balade en France* 11 (septembre-octobre 1996).

Jacques Poujol (199\*). 'Deux regards sur les Cévennes: Stevenson, ou le paysage intérieur'  *Ici et Là* 25

Jean-Marc Dugas (1998). 'Sur les traces de Robert Louis Stevenson'. *Massif Central* 29 (septembre/octobre 1998).

Stéphane Miquel (1998). 'Sur le chemin de Stevenson [GR70]'. *La Marche Magazine* 44 (septembre 1998).

Herman Van Hilst (2000). 'À Travers les Cévennes, avec Stevenson'. *GR Infos Sentiers* 148 (automne 2000).

*(ii) Other in-the-footsteps texts*

Erik de Boer's Notes on The Stevenson Way <http://www.undiscoveredscotland.co.uk/uswalks/stevensonway/erikdeboer.html>

This is hosted on the Undiscovered Scotland site, which is promoting a signposted 'practicable walk' of the Kidnapped route <http://www.undiscoveredscotland.co.uk/uswalks/stevensonway/index.html>

Cecil Mac Lean (1936). *La France dans l'œuvre de Robert Louis Stevenson*. Paris : Jouve et Cie.

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## *Derivative works - Retellings*

Barend Vlaardingerbroek has sent me a 9000-word 'Sequel to the Strange Case of Dr. Jekyll and Mr. Hyde' as narrated by the police-officer who comes to Jekyll's house after the end of S's story.

The chapters are: I 'Aspersions are Cast on the Veracity of Jekyll's and Lanyon's Statements', II 'The Dark Side of Henry Jekyll', III 'A Grand Deception is Exposed'.

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## *Derivative works - Music*

Stanford, Charles Villiers (1852-1924) (1892). *A Child's Garland of Songs; gathered from 'A Child's Garden of Verses' by Robert Louis Stevenson*. Op. 30. Longmans, Green & Co 1892. Voice and piano.

1. Bed in summer; 2. Pirate story; 3. Foreign lands; 4. Windy nights; 5. Where go the boats; 6. My shadow; 7. Marching song; 8. Foreign children; 9. My ship and me.

Windy Nights has been recorded on *Stanford Songs 2*, Stephen Varcoe baritone, Clifford Benson piano, Compact Disc Hyperion CDA67124. Pirate Story also exists in a 2-part song setting of 1914.

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## *Derivative works – Comic books*

Manuela Rivolta (translation), Davide Rigamonti (script), Massimo Frattino (art) (2007). *Lo Strano caso del Dottor Jekyll e Mister Hyde*. Milano: Scuola del Fumetto. 88-7855-099-X.

A translation of JH, half of which is occupied by comicbook inserts—perhaps a way of allowing pupils of the Milan school of comicbook art a chance to show their abilities without constructing a whole graphic novel. The script is particularly interesting and finds new ways of representing and interpreting the narrative: mixing times of narrating and time of narrative (p. 8), combining Utterson's wandering thoughts while Lanyon offers him some wine (23), interesting subjective 'shots' of Utterson waking to find his butler and the police after the Carew murder (47), and an interpretative picture of Utterson looking at himself in perturbation in the mirror (47). The drawing is weaker but one memorable image is of Utterson standing before the the looming black façade of Lanyon's house. The influence of the film tradition can be seen in the drawings including rats but is otherwise absent, and the important role given to Utterson shows an intelligent attempt to interpret the original text.



Jean-Luc Fromental (coordonné par ) (1994). 'R.L. Stevenson Étonnant Voyageur'. *A Suivre* 196 (mai 1994) : 31-42.

Comic-book magazine, with articles by Michel Le Bris, Pierre Pelot, Jacques Meunier and graphic contributions from Jean-Luc Fromental, Miles Hyman, Hervé Prudon, François Boucq, Lorenzo Mattiotti, Nicolas Wintz, Pierre Pelot, Moebius.

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## *Derivative works - Stage*

Curt Dale Clark (book and lyrics) & Marc Robin (music) (2008). *Treasure Island: A Musical Adventure*. Fulton Opera House (Lancaster, PA), 6-22 March 2008.

2008 is the year of the announced première, though Fulton Opera House admits that the musical has had 'years of extensive development at several theatres in Chicago and elsewhere'.

Eberle Thomas and Barbara Redmond (2004, 2007). *The Strange Case of Dr. Jekyll and Mr. Hyde*. UpStage Theatre at Lambert Hall, Houston, directed by Arnold Richie with Randy Wayne Creager (Jekyll), June 15-30 2007.

Performed as a one hour piece by UpStage Theatre for Texas Nonprofit Theatres' bi-annual competition in 2004, now in a full-length version 'Wayne Creager plays Dr. Jekyll as a sort of bumbling idiot savant. He loves the lab but can barely speak when sitting in the room with Rachel Lanyon (Melissa Mumper), the sweet-faced woman who adores him.' <http://www.houstonpress.com/2007-06-21/culture/the-strange-case-of-dr-jekyll-and-mr-hyde>

Peter Royal (2007). 'A Lodging for the Night', in *U.K. Quartet*, four dramatized short stories by British Isles writers. Dir. Peter Royal, performed by pupils of Bronxville High School, NY, at Bronxville Women's Club, 21-2 June 2007

This 'chamber theater' production (staged, memorized reader's theatre without props) will be taken to the American High School Theatre Festival, part of the Edinburgh International Fringe Festival, August 2007.

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## *Events - Concert*

'Poems and Songs for the Young at Heart', The Metropolitan Museum of Art, New York, January 18 2008. Readings and musical arrangements of poems for and about children.

Singer and poet Patti Smith and friends will perform works by Hans Christian Andersen, William Blake, Lewis Carroll, A.A. Milne, Rudyard Kipling and Robert Louis Stevenson.

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## *Events – Conference papers*

Giuseppe Albano, 'Kipling, Stevenson, and "The Music of Poetry"', at 'Words and Notes in the Nineteenth Century', Institute of Musical Research, Senate House, University of London, July 3 2007. Paper advertised but not actually given.

Maria Teresa Bindella, 'Biography vs. Autobiography: The Biographical Case of Robert Louis Stevenson' at 'Life Writing: Biography in English', Università di Verona, 27 October 2006. To be published soon in the proceedings.

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## *Publishing news*

Penny Fielding (University of Edinburgh) will be editing the *Edinburgh Companion to Robert Louis Stevenson* (Edinburgh University Press, in a series dedicated to Scottish authors; probable publication date 2009).

Contributors (with provisional chapter titles): Ian Duncan ('Stevenson and Fiction'), Julia Reid ('Childhood and Psychology'), Robert Irvine ('Adventure Fiction'), Alison Lumsden ('Scotland and History'), Stephen Arata ('Gothic'), Caroline McCracken-Flesher ('Travel'), Vanessa Smith ('The Pacific'), Penny Fielding ('Poetry and Modernism'), John Lyon ('Stevenson and Henry James'), Alex Thomson ('*Treasure Island* and its Afterlife').

Tom Hubbard (2008). 'Robert Louis Stevenson'. In Tom Hubbard, Rikky Rooksby and Edward Wakeling (eds.) *Lives of Victorian Literary Figures, Part VI: Carroll, Stevenson and Swinburne by their Contemporaries*. 3 vols. Pickering. 978 1 85196 905 0. \$495.

Facsimiles, mainly of magazine articles:

Anon., 'Review of *Edinburgh: Picturesque Notes*', *The Scotsman* (1879);  
William Archer, 'Robert Louis Stevenson at "Skerryvore"', *Critic* (1887);  
Margaret Oliphant, 'Review of *Underwoods*', *Blackwood's Edinburgh Magazine* (1887);  
Sophia Kirk, 'Robert Louis Stevenson', *The Atlantic Monthly* (1887);  
Henry James, 'Robert Louis Stevenson', *The Century* (1888);  
J M Barrie, 'Robert Louis Stevenson', *British Weekly* (1888);

Interview with Robert Louis Stevenson, *Sydney Morning Herald* (1890);  
 Robert Louis Stevenson on Realism and Idealism, *Littell's Living Age* (1891);  
 Lionel Johnson, 'Review of Island Nights Entertainments', *The Academy* (1893);  
 William Archer, 'In Memoriam Robert Louis Stevenson', *The New Review* (1895);  
 Marcel Schwob, 'Robert Louis Stevenson', *The New Review* (1895);  
 C T Copeland, 'Robert Louis Stevenson', *The Atlantic Monthly* (1895);  
 Edmund Gosse, 'Personal Memories of Robert Louis Stevenson', *The Century* (1895);  
 M G Van Rensselaer, 'Robert Louis Stevenson, and his Writing', *The Century* (1895);  
 Gelett Burgess, 'An Interview with Mrs Robert Louis Stevenson', *Bookman* (1898);  
 M C Balfour and J C Balfour, 'Robert Louis Stevenson, by two of his cousins', *English Illustrated Magazine* (1899);  
 Isobel Osbourne Strong, 'Stevenson in Samoa', *The Century* (1899);  
 Montgomery Schuyler, 'The Canonization of Stevenson', *The Century* (1899);  
 Henry James, 'The Letters of Robert Louis Stevenson', *The North American Review* (1900);  
 William Wallace, 'The Life and Limitations of Stevenson', *The Scottish Review* (1900);  
 J Cuthbert Hadden, 'Robert Louis Stevenson and Music', *Glasgow Herald* (1900);  
 Anon., 'The Book of the Month: Robert Louis Stevenson's Life', *The Review of Reviews* (1901);  
 Howard Wilford Bell, 'An Unpublished Chapter in the Life of Robert Louis Stevenson', *Pall Mall Magazine* (1901);  
 W E Henley, 'Robert Louis Stevenson', *Pall Mall Gazette* (1901);  
 Ferruccio Busoni, letter to his wife on Robert Louis Stevenson and *Jeekyll and Hyde* (1904);  
 William Sharp, 'The Country of Stevenson', *Literary Geography* (1904);  
 Lord Rosebery, 'Robert Louis Stevenson', transcript of speech given at Edinburgh in 1896, in *Wallace, Burns, Stevenson: Appreciations* (1905);  
 Arthur Johnstone, *Robert Louis Stevenson in the Pacific* (1905) (excerpts);  
 Neil Munro, 'Stevenson: the Man and his Work', *The Bookman* (1913);  
 Edgar C Knowlton, 'A Russian Influence on Stevenson', *Modern Philology* (1916);  
 Anon., 'Stevenson Unwhitewashed: Was his Story of *Jeekyll and Hyde* Enacted in Real Life?', *Current Opinion* (1924);  
 G A Hayes-McCoy, 'Robert Louis Stevenson and the Irish Question', *Studies: An Irish Quarterly Review* (1950)

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## News

There are plans to convert Rutherford's, the presently run-down pub near Edinburgh University where RLS spent much time as a student, to... a gay nightspot, with a dancefloor in the basement.

<http://news.scotsman.com/edinburgh.cfm?id=1031422007>  
<http://www.queerty.com/news/storied-pub-goes-gay-20070702/>

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## References to Stevenson in poetry

Andrew Lang (1894). 'To Robert Louis Stevenson, with Kirk's 'Secret Commonwealth', and 'Ballant o' Ballantrae--To Robert Louis Stevenson', both published in *Ban and Arriere Ban--A Rally of Fugitive Rhymes*. London: Longmans.

Apparently S did not receive either of these poems before his death (no reference to them in the *Letters*).

Robert Kirk's *The Secret Commonwealth: Of Elves, Fauns, and Fairies*, left in Ms at his death in 1692, was first published by Walter Scott in 1815 and re-edited by Andrew Lang in a limited edition in 1893, with this dedicatory poem. The first verse is 'O Louis! you that like them maist, / Ye're far frae kelpie, wraith, and ghaist, / And fairy dames, no unco chaste, / And haunted cell. / Among a heathen clan ye're placed, / That kensna hell!'

The second poem, was written ‘in wet weather’ in Ballantrae, and addressed to S. It begins ‘Ken ye the coast o’ wastland Ayr? / Oh mon, it’s unco bleak and bare!’ and ends ‘O Louis, you that writes in Scots, / Ye’re far awa’ frae stirks and stots [heiffers and bullocks], / Wi’ drookit hurdies [drenched behinds], tails in knots, / An unco way! / My mirth’s like thorns aneth the pots / In Ballantrae!’

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## *Critical reception – Opinions of other writers*

*Literature*, a magazine published in New York, dedicates a section to Stevenson in their August 1888 number, an indication of growing public interest.

It includes reprints from *Underwoods* (‘To My Father’, ‘Requiem’), ‘Mr. Stevenson’s “Best Book”’, by Henry James (the last pages of his 1888 survey essay in *Partial Portraits*, dedicated to *Kidnapped*), and ‘Mr. Stevenson As A Story Teller’ by Sophia Kirk from the *Atlantic Monthly* (probably an extract from her survey essay ‘Robert Louis Stevenson’ of December 1887).

George Moore condemned Stevenson’s style as superficial in *Confessions of a Young Man* (1888), but his aversion to Stevenson had a slightly longer date: he belittles him as ‘charming’ and liked by conventional people, grouping him with Academic Victorian against modern French painting, as early as 1887 in chapter 2 of *A Mere Accident*. Perhaps Moore’s admiration for Zola and Stevenson’s criticism of him (in ‘A Note on Realism’, 1883) has something to do with this attitude.

[The misogynistic, apparently homosexual aesthete John Norton shows the visitor the library of Catholic Stanton College:]

‘We take travels, history, fairy-tales--romances of all kinds, so long as sensual passion is not touched upon at any length. [...] Here are Robert Louis Stevenson’s works, ‘Treasure Island,’ ‘Kidnapped,’ &c., charming writer--a neat pretty style, with a pleasant souvenir of Edgar Poe running through it all. You have no idea how the boys enjoy his books’.

[Later in the chapter he confesses that he cannot join conventional society because he doesn’t share the same tastes:]

‘I like neither fox-hunting, marriage, Robert Louis Stevenson’s stories, nor Sir Frederick Leighton’s pictures; I prefer monkish Latin to Virgil, and I adore Degas, Monet, Manet, and Renoir’.

Oscar Wilde lists Stevenson among the few masters of English prose in 1888 and chooses him for the ‘little library’ he would like to have when released from prison in 1897.

We have Carlyle, who should not be imitated; and Mr. Pater, who, through the subtle perfection of his form, is inimitable absolutely; and Mr. Froude, who is useful; and Matthew Arnold, who is a model; and Mr. George Meredith, who is a warning; and Mr. Lang, who is the divine amateur; and Mr. Stevenson, who is the humane artist; and Mr. Ruskin, whose rhythm and colour and fine rhetoric and marvellous music of words are entirely unattainable. (‘English Poetesses’. *Queen*, December 8, 1888).

‘I shall want a little library when I come out, a library of a score of books. I wonder if you will help me to get it. I want Flaubert, Stevenson, Baudelaire, Maeterlinck, Dumas *père*, Keats, Marlowe, Chatterton, Anatole France, Théophile Gautier, Dante, Goethe, Meredith’s poems, and his ‘Egoist,’ the Song of Solomon, too, Job, and, of course, the Gospels.’ (Frank Harris (1938). *Oscar Wilde, His Life and Confessions*.)

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### *Help with emails*

The following email addresses do not work any more. If anyone can supply a more recent address could they please communicate to the site editor.

Laura Macaluso, [LAMacaluso@aol.com](mailto:LAMacaluso@aol.com)

Glenda Norquay, [Norquay@livjm.ac.uk](mailto:Norquay@livjm.ac.uk)

Kim Parker, [parkerk@pbcc.edu](mailto:parkerk@pbcc.edu)

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### *Thanks to*

Joan Berriman, Vianney Boissonnade, Catherine Burais, Sara Rizzo, Bob Stevenson

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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## *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7

28 August 2007

No. vii

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A strong smell of tobacco and tar rose from the interior, but nothing was to be seen on the top except a suit of very good clothes, carefully brushed and folded. They had never been worn, my mother said.

Under that, the miscellany began—

a quadrant,

a tin canikin,

several sticks of tobacco,

two brace of very handsome pistols,

a piece of bar silver,

an old Spanish watch and some other trinkets of little value and mostly of foreign make,

a pair of compasses mounted with brass,

and five or six curious West Indian shells.

I have often wondered since why he should have carried about these shells with him in his wandering, guilty, and hunted life

*(Treasure Island)*

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### *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dinamico.unibg.it/rls/RLS2008.htm>

#### **Call for papers (new details)**

Proposals are invited for papers presenting new scholarship concerning Robert Louis Stevenson, with papers on Stevenson and European culture especially welcome, though the conference hopes to cover the whole range of Stevenson studies.

Those interested should send an abstract (name and contact details on page one, followed by a second page with the title but no author's name and an abstract of about 500 words) by 1 October 2007.

Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. A selection of papers will be published in 2009.

Please send your abstract to [richard.dury@unibg.it](mailto:richard.dury@unibg.it) as a Word or rtf attachment.

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## Reading group

Robert-Louis Abrahamson and myself have decided to try out a 'Robert Louis Stevenson Reading Group' at <http://groups.yahoo.com/group/ReadingRLS/>.

In order to post messages you have to join ('subscribe') by sending a message to [ReadingRLS-subscribe@yahoo.com](mailto:ReadingRLS-subscribe@yahoo.com). Members can post messages on the reading of the week or of previous weeks and get new messages forwarded to their normal email postbox (to change this, go to 'Edit Membership' at the top of the home page to choose 'Daily Digest' of messages or to exclude this forwarding service altogether).

As a trial-run we're looking at early essays, just three essays a week (if you haven't got them, the texts are in the 'Files' section of the ReadingRLS site). You can also use the reading group site to suggest any improvements (better discussion platforms, other ways of transmitting files, other formats for collaboration such as Wikisource community annotation of the texts...).

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## Recent studies

Marroni, Francesco & Marilena Saracino (a cura di) (2007). *New Critical Perspectives on Robert Louis Stevenson*. Pescara: *Rivista di Studi Vittoriani* 20 [special number]. 8874333951. €16

Can be bought from unilibro.com at

[http://www.unilibro.it/find\\_buy/Scheda/libreria/autore-marroni\\_francesco\\_calder\\_jenni\\_sandison\\_alan/sku-12408558/rsv\\_rivista\\_di\\_studi\\_vittoriani\\_20\\_.htm](http://www.unilibro.it/find_buy/Scheda/libreria/autore-marroni_francesco_calder_jenni_sandison_alan/sku-12408558/rsv_rivista_di_studi_vittoriani_20_.htm)

or ibs.it at

<http://www.internetbookshop.it/code/9788874333950/MARRONI-FRANCESCO-CALDER-JENNI-SANDISON-ALAN/RSV-RIVISTA-STUDI-VITTORIANI-VOL-20.html>

Contents (asterisked items are summarized below in this Newsletter, others will be supplied in later numbers):

- Jenni Calder, 'Secrets and Lies: Stevenson's Telling of the Past'\*
- Alan Sandison, 'The Shadow of Jocasta: Margaret Stevenson & Son'
- Marilena Saracino 'Writing Letters: Robert Louis Stevenson and the Victorian Literary Scene'
- Robert Kiely, '“A Mine of Suggestion”: Remapping *Kidnapped*'
- Richard Ambrosini, '*The Master of Ballantrae* as Colonial Epic'
- Michela Vanon Alliata, '*Markheim* and the Shadow of the Other'\*
- Fausto Ciompi, '*Dividuum est effabile*: Dialogue and Subjectivity in Stevenson's *Markheim*'
- Francesco Marroni, 'Memory and Mortality in Robert Louis Stevenson's *Weir of Hermiston*'
- Ann C. Colley, 'Journeying out of the Comfort Zone: R. L. Stevenson and Cannibalism'
- Ilaria Sborgi, 'Structures of Address in R.L. Stevenson's "The Bottle Imp"'
- Tania Zulli 'Words on the ebb-tide: Language, Literature and the Politics of Multiplicity'\*

Calder, Jenni (2007). 'Secrets and Lies: Stevenson's Telling of the Past'. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 11-30.

Oral narratives (in the Scottish tradition) based on fragmented and constantly retold and re-interpreted evidence are reflected in the narration of *Weir* and *Ballantrae*. The former contains many references to familiar stories and their retelling—mixtures of memory and fiction—and represents interpersonal

relations as a 'tapestry of secrets and deceptions'. The result is a narrative of layered interpretations in which narratives are mutable and ambiguous.

*Ballantrae*, too, is a narrative of many voices. Mackellar believes he is presenting a single authoritative version, but evidence and testimony are unreliable, assessments of character and motive are ambiguous or clearly biased. Like *JH* it is not a story of simple duality but of multiple identity, indistinct morality and incomplete knowledge of events and motivations..

Jolly, Roslyn (2006). 'Robert Louis Stevenson, Henry Maine, and the Anthropology of Comparative Law'. *Journal of British Studies* 45.i: 556-580.

S's Pacific nonfiction was influenced by not only by E.B. Tylor but also by H.S. Maine (*Ancient Law*, 1861) and his idea of Roman law as important in defining Western civilization and impeding Westerners' understanding of other legal cultures.

S, who had studied him at University, like Maine saw primitive societies as not lawless but possessed of an alternative legal culture. Like Maine he had an evolutionary approach to cultural history (cf. the opening of *A Footnote to History*), but, being more sceptical about progress, was more open to indigenous self-rule. While Maine kept comparisons within Indo-European parameters, S (seeing a kinship of all human beings) often made comparisons between European and Polynesian cultures.

Like Maine, S had a subtle appreciation of alien legal cultures: so for him, *tapu* was not 'wanton prohibition' but a useful tool of social regulation (where European systems introduced 'barbarous injustice'). It is true that he judged the traditional obligations of reciprocity negatively, but perhaps they had suffered from Western contact—his two examples involve intrusive foreign elements. S also thought Polynesians incapable of administering trusts, but his fiction shows a more subtle understanding: 'Something in It' ends with the missionary's idea of obligation and the islanders' viewpoints alien to each other yet equally valid.

Reed, Thomas L., Jr (2007). [review: Julia Reid. *Robert Louis Stevenson, Science, and the Fin de Siècle*.] *The Review of English Studies* 58 (235): 422-424

Chapter 2 offers 'compelling readings of *Treasure Island* and *Ebb Tide* that challenge the erstwhile notion that Stevenson "matured" over his career from an escapist romantic into something more like a disillusioned realist. Reid exposes the ways the earlier work already questions the Imperial project and the 'invigorating' cult of adventure on which both it and its celebratory fiction depend.'

'In Chapter 5, Reid explores various ways in which "The House of Eld", "Thrawn Janet", *Kidnapped* and *The Master of Ballantrae* skewer the progressivist assumptions of evolutionary anthropology, portraying instead "the primitive forces lurking beneath a veneer of civilization" (p. 116)—and, in the process, mounting potent counterblasts to the fictions of Sir Walter Scott.'

'Reid's book is a welcome addition to the growing collection of studies re-establishing Stevenson's reputation after the depredations of the Modernist taste-makers. She makes a strong case for his engagement with some of the most serious intellectual questions of the day—and indeed for his substantial influence on British intelligentsia. Stevenson the man emerges from her study as far less susceptible to charges of dilettantism than in the past, and his works seem not only weightier but also more unified in their methods and concerns.'



Reid, Julia (2007). [review: Thomas L. Reed Jr. *The Transforming Draught: Jekyll and Hyde, Robert Louis Stevenson and the Victorian Alcohol Debate*.] *The Review of English Studies* 58 (235): 420-422.

‘Reed’s most valuable contribution lies in his sensitive close readings which explore how *Jekyll and Hyde*’s language resonates with contemporary temperance rhetoric’, but the historical contextualisation is narrow, ‘focusing on debates about alcohol and temperance’ and Reed’s argument ‘gives too precise and limited a meaning to Hyde’.

Stiles, Anne (2006). ‘Robert Louis Stevenson’s *Jekyll and Hyde* and the Double Brain’. *Studies in English Literature 1500-1900* 46iv (Autumn 2006): 879-900.

JH may have been influenced by French case-studies of 1874 and 1876, discussed by Richard Proctor in two articles (in 1875 and 1877) in the *Cornhill Magazine* (to which S contributed regularly 1874-82), where double personality is linked to the bilateral brain asymmetry.

Ideas that over-use of one side of the brain brought greater blood flow and hence greater development seem to be reflected in the way that Jekyll’s ‘evil side’ had been ‘much less exercised’ and therefore produced a smaller and weaker Hyde. The painful transformation and the less-controlled second state of the subjects in the two French cases also has similarities with S’s tale. Stiles sees these cases as close models for JH and sees right/left brain distinctions as mapping onto the relationship of Jekyll and Hyde (and onto the structure of the narrative itself); certainly S’s correspondent Myers wanted S to change to change details so that the tale would conform more to theories of bilateral brain functions and to behaviour of subjects in case-studies.

S had already questioned the presumed truth of objective narrative and had underlined the similarity of fictional and non-fictional narrative in his essays; in JH, by imitating the case study within a Gothic romance, he implicitly criticizes the limitations of scientific prose and abolishes objective distance from the discourse of the doctor-narrator. By making the male doctor also the psychiatric patient (at a time when hysteria and madness were seen as typical feminine) he calls into question the sexual hierarchy and power structures of the medical profession. Stiles also sees Jekyll’s subjective investigation of his psychological condition as an anticipation of Freud.

Vanon Alliata, Michela (2007). ‘*Markheim* and the Shadow of the Other’.

A slightly longer version of Vanon Alliata, Michela (2006). ‘*Markheim* and the Shadow of the Other’. In Ambrosini & Dury (eds.). *Robert Louis Stevenson. Writer of Boundaries*. Madison, WI: The University of Wisconsin Press. 299-311.

Zulli, Tania (2007). ‘Words on the ebb-tide: Language, Literature and the Politics of Multiplicity’. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 209-222.

A study how language and inter-textual reference are used to characterize racial and social multiplicity in *The Ebb-Tide*. Beach-la-Mar pidgin is used by the islanders and the different speech-styles of the main characters indicates social distinctions and gives an idea of their moral disposition.

Another aspect of speech-style is the frequency, type and range of cultural allusions made by the protagonists, in a wide range from high to low culture. Everyday language and literature prove to be stable points of reference for the characters’ lives among the polyphony of voices, and of cultural and social realities of the South Seas.

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## *Illustrated editions*

Gordon Browne (illustrator) (1913). *The Pavilion on the Links*. London: Chatto & Windus.

Decorated cover, coloured frontispiece, pictorial endpapers, pictorial title-page and 23 black and white illustrations.

Jean Hugo (illustrator) (1938). *An Inland Voyage*. The Overbrook Press, Stamford, CT. Limited edition of 150 copies.

Double-spread title-page & 23 opening vignettes by Jean Hugo. Considered by Frank Altschul (founder of Overbrook Press) to be one of the most ambitious projects of the press. The paint was applied individually with the help of a series of carefully-cut stencils (pochoir-process).

Alberto Sangorski [1862-1932] (calligraphy and illumination) (1910). *Prayers written at Vailima*. Toronto/London: Musson/ Chatto & Windus. Repr. by Chatto 1922 and 1928, and by Blackwell 1937.

Hand lettered, designed, and illuminated by Alberto Sangorski in the manner of a medieval manuscript, with decorative borders and gilt and coloured initials. The introductory text by Mrs. Stevenson in printed in red, as is the colophon. See [www.illuminated-books.com/books/prayers.htm](http://www.illuminated-books.com/books/prayers.htm)

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## *In the footsteps*

Noel Cooke (Introduction and Illustrations) (1912). *An Inland Voyage*. London: Chatto & Windus.

12 pencil sketches and 12 full-colour paintings. In the Introduction Cooke describes revisiting the places mentioned in S's text. Art and Introduction were reproduced in an edition published by D.N. Goodchild at The Press at Toad Hall (Bala Cynwyd, PA) (1990s?).

Robin Neillands (Introduction) (1986). *Travels with a Donkey in the Cévennes*. London: Chatto & Windus.

Colour and b/w photographic and sketch illustrations show life in Cevennes at the end of the last century and today Robin Neillands retraced this 120 mile journey to inaugurate the 'Robert Louis Stevenson' trail.

Laura Stubbs (1903). *Stevenson's Shrine. The Record of a Pilgrimage*. London: Alexander Moring (also Boston : L.C. Page). 58 pp.

Brief record of a visit to Samoa in '1892' (a mistake: probably for 1902, since there is a reference to Balfour's biography) in which the author visits 'THE GRAVE' and meets a few people that Stevenson knew: Captain Crashaw, John Davis and Count Wurmbrand (who has a photo of S and of Vailima over his bed: 'So... I keep him there, for he was my saviour, and I wish him "good night" and "good morning," every day, both to himself and to his old home', p. 44.)

'Robert Louis Stevenson walk' (Part of the 'One Book – One Edinburgh' events of 2007).

In his Editorial in the *Scottish Review of Books* 3.iii (2007), Manfred Malzahn criticizes the limited range of the walk (Makar's Court, Advocates Close, Parliament Square, Grassmarket, Greyfriar's Cemetery) and of the commentary, which included news of the comic-book adaptation of *Kidnapped*. Both the walk and the emphasis on the comic-book rather than the original suggest that the UNESCO committee are underestimating their audience.

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## *Audio book*

*Silverado Squatters Audiobook*. Blue Pylon Creative, 2005. ISBN 0976576503. \$16.50.

Narrated by Scottish actor Francis Balfour with musical interludes. Available from Amazon.com (type in Silverado Squatters Audiobook): [http://www.amazon.com/s/ref=nb\\_ss\\_gw/103-5551206-4754234?initialSearch=1&url=search-alias%3Daps&field-keywords=Silverado+Squatters+Audiobook&Go.x=0&Go.y=0&Go=Go](http://www.amazon.com/s/ref=nb_ss_gw/103-5551206-4754234?initialSearch=1&url=search-alias%3Daps&field-keywords=Silverado+Squatters+Audiobook&Go.x=0&Go.y=0&Go=Go)

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## *Derivative works – Comic-books*

Anon. (1984). *Treasure Island*. Geneva/New York: Edito-Service/Heron Books (Classics and Comics Series).

126pp. Told in a combination of comicbook and storybook form with 30 pages of color comics. Edito-Service also published an edition in French (translation by Yvette Métral, 120 pp.).

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## *Derivative works – Film*

Ravi Godse (2007). *Dr. Ravi & Mr. Hyde*. DVD available at [www.ravihyde.com](http://www.ravihyde.com)

A film about someone trying to make a film. The only link with JH is in the title, which alludes to a doctor (the director, an Indian doctor living in Pittsburgh) who has another and different side to his personality (in this case, a comically obsessed would-be film auteur).

*Jekyll* (Hartwood Films for BBC One, 2007) with James Nesbitt as Dr Tom Jackman (Jekyll) has received enthusiastic reviews in both the UK and US. Released on DVD 30 July 2007 (UK), 18 September (USA).

Dr Jackman tries to stop, or at least control, spontaneous transformations (no potion) into Hyde (a situation similar to 'The Hulk' comicbooks). No dramatic transformation scenes: Nesbitt uses mainly body language and speech-style to show the difference between the two characters (Jackman is aging and strained by his condition, Hyde is energetic and violent but also a joker with dark charm). The plot of the series follows Jackman as he struggles to protect the world and his own family from Hyde whilst being hunted by some mysterious government agency who want Hyde for themselves (so Hyde is also victim). Script and Nesbitt's performance praised in press reviews (e.g. 'Never before has a double performance been so scintillating to witness or so compellingly complex as this')

<http://www.film.com/tv/story/bbcamericasjekyllmakesmeshiverwithdelight/13982602/15869411>

*Dr. Jekyll and Mr. Hyde*, Paolo Barzman (Muse Productions, Canada, distributed by RHI Entertainment) with Dougray Scott (J/H) and script by Paul Margolis. Made for TV.

Being filmed, summer 2007. 'In our film, the boundary between good and evil is not so clear cut as in older versions of the story,' said Barzman. 'Our challenge is to demonstrate the dual nature of Jekyll and Hyde in more subtle ways.'

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## *Derivative works - Stage*

Brad Jackson & Alex Vorse (2007). *Treasure Island*. Casa Mañana Theatre, Fort Worth, Texas, Sept. 28-Oct. 14 2007. Musical adaptation.

*Catriona*. Meanwhile Theatre Company (Prestonpans, Scotland), The Gothenburg, Prestonpans, 9-10 Aug. 2007; 13-18th Aug., 20- 25 Aug. 2007, The Greenside, Edinburgh.

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## *Derivative works - Music*

Vladimir Cosma (1978). Main theme from *Die Abenteuer des David Balfour* (German/French TV mini-series of *Kidnapped* with Ekkehardt Belle and David McCallum).

Video at <http://www.youtube.com/watch?v=QG0ZfQ7tKBY>. The whole fondly-remembered 'legendary' TV mini-series' is now available on DVD (Concorde Video, August 2007).

Vladimir Cosma (music) & Dan Kelly (words) (1979). 'David's Song'. Recorded on *Die Abenteuer des David Balfour* (Decca, 1978), *Die schönsten Songs der Kelly Family* (Universal/Polygram, 1994).

The soulful, *sehnsüchtig* Celtic-style melody is given words appealing to steadfastness and friendship. Recorded by The Kelly Family (a Europe-based post-1968 travelling Irish-American family, originally street musicians, now prominent German entertainers).

Recently recorded by Scottish-Irish Declan Galbraith (2006) and as the melodic counterpoint (featuring Jemeni) to Lamar's gentle rap 'Shine (David's Song)' (1999).

Videos of these versions can be found at <http://video.google.com/videosearch?q=david%27s+song>. (The Kelly Family versions have the unusual effect of first causing acute embarrassment and then making one forget this, thanks to the tune and the powerful performance of 12-year-old John Kelly.)

'Brooches' by Katie Targett-Adams (a setting of 'I will make you brooches') which you can hear on the RLS2008 conference web-page (<http://dinamico.unibg.it/rls/RLS2008a.htm>) is available to download for £1 on Katie's website at [www.kt-a.com/ch.html](http://www.kt-a.com/ch.html)

Margaret W. Tarrant (illustrations) and Rev. Thomas Crawford (music) (c. 1936). *Songs with Music from a Child's Garden of Verses*. London: T.C. & E.C. Jack.

Colour and line illustrations by Margaret Tarrant to each of the 12 Songs.

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## *Films about Stevenson*

The Scottish Screen Archive at the national Library of Scotland contains the following two works:

'A View from the Bass' (1963), dir. Henry Cooper (Films of Scotland) – (15 min. 35 mm promotional film) The county of East Lothian, in particular the town of North Berwick and its links with Robert Louis Stevenson. Includes shot of Berwick Law and group of Boy Scouts in kilts climbing it.  
<http://www.scottish-screen.com/film/detail.php?id=29130001>

'Glencoe and Appin' (1938), filmed by E. McGinley (8 min. 16 mm amateur educational documentary) Made for advanced children and those studying Massacre of Glencoe and novel *Kidnapped*.  
<http://www.scottish-screen.com/film/detail.php?id=38500001>

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## *Events*

The Edinburgh International Book Festival (11-27 August 2007) has three Stevenson-related events.

*Alan Grant & Cam Kennedy*: Thu 16/08/2007 5:00 PM - 6:00 PM

A discussion of their comic-book adaptations of *Kidnapped* and JH (the latter due for publication in February 2008).

Grant: 'I deliberately eschewed the horror approach, and told the tale as Stevenson intended it. It effectively comes down to a huge editing job, but wherever possible, I have tried to use Stevenson's own words.' Kennedy: 'Jekyll and Hyde is a different kind of challenge from what I'm used to. Stevenson

didn't write a lot of action. A lot of things that are happening are all in the mind – you've got to show man's inner beast at work.' (report in *The Times*, 17 Aug. 2007  
[http://entertainment.timesonline.co.uk/tol/arts\\_and\\_entertainment/books/article2274689.ece](http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/books/article2274689.ece))

*Graphic Novels: Literature or Pulp Fiction?* Fri 17/08/2007 4:30 PM - 5:30 PM

Authors Ian Rankin and Denise Mina discuss graphic novels and why aren't they taken as seriously as novels without illustrations. (For comments on the comic-book, see also 'In the Footsteps' above).

*Kidnapped: When Kilts Were Banned*. Sat 25/08/2007 1:30 PM - 2:30 PM

A theatrical adaptation of *Kidnapped* (originally commissioned for the One Book- One Edinburgh campaign) for two actors and a trunk of props.

'Robert Louis Stevenson walk': see 'In the Footsteps' above.

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## *Calls for help*

1) Heriot Street Library – Vailima Library

Elaine Greig ([elaine.greig@edinburgh.gov.uk](mailto:elaine.greig@edinburgh.gov.uk)) of the Writers' Museum, Edinburgh, asks if an inventory exists of books held in the library at 17 Heriot Row or any description of the family's book collection.

For my part ([richard.dury@t-r.it](mailto:richard.dury@t-r.it)) I would be interesting in knowing if there is a convenient listing of the Vailima library, apart from the 1914 Anderson catalogue—maybe with an indication of where the books are now? (well, you can always hope).

(2) Collected Editions – Heron Books

Richard Dury ([richard.dury@t-r.it](mailto:richard.dury@t-r.it)) writes: In 1967-8 'Heron Books' distributed a series of 21 or 23 volumes published by Edito-Service of Geneva (but printed and bound in the U.K). These have gilt-decorated leatherette covers, silk bookmark an introduction and illustrations and seem to have been sold by direct sale on a subscription basis through newspaper advertising, probably marketed as "R. L. Stevenson's Works".

Does anyone have a list of all the volumes with illustrators and names of writers of the introductions?

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## *New members*

Adriana De Ciccio ([adriana.decicco@tin.it](mailto:adriana.decicco@tin.it)) will soon be graduating in Filology and History of Oriental Europe at Naples 'Oriental' University; she is preparing a thesis on "Treasure Island as an Adult romance".

Ken Sanderson ([sandersk@berkeley.edu](mailto:sandersk@berkeley.edu)) writes 'I am retired after serving for 30 years as an editor at the Mark Twain Papers in the Bancroft Library at the University of California, Berkeley. I now live in Oakland, California, and have become interested in RLS's and Fanny's connections to this place. In particular, I'm looking for information on the schooner *Casco*, built in Oakland and chartered by Louis and Fanny from its owner, Samuel Merritt, former mayor of the city, for the first six months of the Stevensons' Pacific peregrinations. In addition, it would comfort my very liver (as Mark Twain said) to be able to eavesdrop retroactively on the conversation between Clemens and Stevenson as they sat on that bench in Washington Square in New York City in 1888.'

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### *Help with emails*

The following email addresses do not work any more. If anyone can supply a more recent address could they please communicate to the site editor.

Harold Hastings, [lees005@hawaii.rr.com](mailto:lees005@hawaii.rr.com)

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Dairine O'Kelly, [okelly@univ-tln.fr](mailto:okelly@univ-tln.fr)

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### *Thanks to*

Jenni Calder, Margaret Ward Curran, Marina Dossena, Manfred Malzahn, Tania Zulli

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

Recent additions to the RLS site

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Year 7

10 October 2007

No. viii

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I have been after an adventure all my life,  
a pure dispassionate adventure, such as befell early and heroic voyagers;  
and thus to be found by morning in a random woodside nook in Gevaudan  
- not knowing north from south,  
as strange to my surroundings as the first man upon the earth, an inland castaway –  
was to find a fraction of my day-dreams realised.  
I was on the skirts of a little wood of birch, sprinkled with a few beeches;  
behind, it adjoined another wood of fir; and in front, it broke up and went down in open order into a shallow and  
meadowy dale. All around there were bare hilltops, some near, some far away, as the perspective closed or opened,  
but none apparently much higher than the rest.  
The wind huddled the trees. The golden specks of autumn in the birches tossed shiveringly.  
Overhead the sky was full of strings and shreds of vapour, flying, vanishing, reappearing, and turning about an axis  
like tumblers, as the wind hounded them through heaven. It was wild weather and famishing cold.  
I ate some chocolate, swallowed a mouthful of brandy,  
and smoked a cigarette before the cold should have time to disable my fingers.  
And by the time I had got all this done, and had made my pack and bound it on the pack-saddle,  
the day was tiptoe on the threshold of the east.  
We had not gone many steps along the lane, before the sun, still invisible to me,  
sent a glow of gold over some cloud mountains that lay ranged along the eastern sky.

*(Travels with a Donkey in the Cévennes)*

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## Conferences

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dinamico.unibg.it/rls/RLS2008.htm>

### Call for papers (new details)

Proposals are invited for papers presenting new scholarship concerning Robert Louis Stevenson, with papers on Stevenson and European culture especially welcome, though the conference hopes to cover the whole range of Stevenson studies.

Those interested should send an abstract (name and contact details on page one, followed by a second page with the title but no author's name and an abstract of about 500 words)—absolutely last-minute proposals by 14<sup>th</sup> October 2007 please.

Acceptance (based on judgement of the proposals by the scientific committee) will be notified by 15 December 2007. A selection of papers will be published in 2009.

Please send your abstract to [richard.dury@unibg.it](mailto:richard.dury@unibg.it) as a Word or rtf attachment.



**Evidence of Reading, Reading the Evidence**, Institute of English Studies, University of London, 21-23 July 2008. A conference on the history and practice of reading.  
<http://ies.sas.ac.uk/events/conferences/2008/RED/index.htm>

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## *Reading group*

'Robert Louis Stevenson Reading Group' at <http://groups.yahoo.com/group/ReadingRLS/>.

We are reading through the essays in rough order of composition – the October programme is

1 Oct: An Autumn Effect

8 Oct: Forest Notes

15 Oct: Charles of Orleans

22 Oct: A Winter's Walk in Carrick and Galloway; Walking Tours

29 Oct: Salvini's Macbeth

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## *Recent studies*

*International Journal of Scottish Literature* (<http://www.ijsl.stir.ac.uk/index.htm>) 2 (Spring/Summer 2007, special Stevenson issue).

Most of the articles in this issue (those by Nancy Gish, Antony Hasler, Caroline McCracken-Flesher and Matthew F. Wickman – see details below) were delivered as conference papers at the 2006 MLA Convention in Philadelphia. In addition there is a paper by John Corbett discussing the recent *Kidnapped*-reading project organized by the Edinburgh City of Literature Project (ECOL) in February 2007.

Colley, Ann C. (2007). 'Journeying out of the Comfort Zone: R. L. Stevenson and Cannibalism'. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 167-89.

'When R. L. Stevenson was travelling in the South Seas, he was fully cognizant of the equation between cannibalism and the people of the Pacific. While cruising among the islands he was continuously curious about a place's ensanguined history. The lure of the act's supposed violence fed his compulsion to inquire repeatedly about past practices. Sometimes Stevenson treated what he heard with caution, scepticism, and fairness, but just as frequently he gave in to the drama of tales depicting cannibalism and, subsequently, immersed his prose in the pleasures of the tabooed. Stevenson, though, was often uncomfortable with the phenomenon, especially when there was a disparity between an island's past, its former practices, and the so-called civilized present in which a chief who formerly tasted flesh was now dressed and standing before him as a gentleman. These contrary states created an incongruity that was disorienting and non-negotiable – the kind of disparity that Stevenson had already explored in *Strange Case of Dr Jekyll and Mr Hyde*. The only way Stevenson was able to move in to a more comfortable zone was to place cannibalism in his fiction within the zone of metaphor, a zone that allows disparity and through its nature brings together the incongruous.' (Ann Colley)

Corbett, John (2007). 'Press-ganging Scottish Literature? *Kidnapped* and the City Of Literature's One Book, One Edinburgh project'. *International Journal of Scottish Literature* (<http://www.ijsl.stir.ac.uk/index.htm>) 2.

John Crowley (2007). *In Other Words, Collected essays and reviews, 1987 - 2004*. Burton. MI: Subterranean. Includes: 'Robert Louis Stevenson and the Dilemma of an Uncritical Readership' (a paper presented at the Beinecke Stevenson Centenary conference, Yale, 1994), pp. 55-64; '*Robert Louis Stevenson* by Frank McLynn and *The Letters of Robert Louis Stevenson*, Volumes III and IV, edited by Ernest Mehew' (orig. published in the *Washington Post Book World*, Jan 8 1995), pp. 65-69; '*Mary Reilly* by Valerie Martin' (orig. published in the *New York Times Book Review*, February 4 1990), pp. 70-3.

John Crowley is a much-praised writer of science-fiction (Harold Blom places his *Aegypt* in his Western canon) and also teaches the art of writing at Yale. In the 1994 essay he says 'I admired Stevenson; I did more than that. I did what we are not supposed to do with the characters we encounter in books -- I identified with him.'

DeLue, Rachael Ziady (2006). 'Response: Seeing and Reading N.C. Wyeth and Robert Louis Stevenson'. *Art Bulletin* 88.i: 33-42.

The Response is one of four such to an article by Alexander Nemerov in the same issue of the journal, previously listed here. The debate centres around whether N's use of analogies (seeing things that are 'not there'), is a valid means of analysis and explanation [it seems to me quite a normal approach in discussing literary texts]. DeLue sees S's text itself as to be partly about visual interpretation: '*Kidnapped*...is a coming-of-age story as well as a tale of friendship, loyalty, trust, and justice. It is also a story about seeing and not seeing, vision and its occlusion or failure'

Fielding, Penny (1996). *Writing and Orality: Nationality, Culture, and Nineteenth-Century Scottish Fiction*. Oxford: OUP.

Includes extensive discussion of 'A Gossip on Romance', 'A Humble Remonstrance', 'Talk and Talkers', 'The Merry Men', 'Thrawn Janet' and *Treasure Island* and has chapters devoted to *Ballantrae* (ch. 6) and *Weir* (ch. 7).

Gish, Nancy (2007). 'Jekyll and Hyde: The Psychology of Dissociation'. *International Journal of Scottish Literature* (<http://www.ijsl.stir.ac.uk/index.htm>) 2.

Hasler, Antony (2007). 'Frontier Creatures: The Imaginary Characters of Weir of Hermiston'. *International Journal of Scottish Literature* (<http://www.ijsl.stir.ac.uk/index.htm>) 2.

Jérusalem, Christine (2007). 'Stevenson, Schwob, Renard, Echenoz : des œuvres filiales?' In Christian Berg, Alexandre Gefen, Monique Jutrin & Agnès Lhermitte (eds.) (2007). *Retours à Marcel Schwob – D'un siècle à l'autre (1905-2005)*. Rennes : Les Presses Universitaires de Rennes.

Kramer, Jürgen (2007). [Review of Ambrosini, Richard & Richard Dury, eds. (2006), *Robert Louis Stevenson. Writer of Boundaries*.] *Journal for the Study of British Cultures* 14.1 (2007): 79-80.

'By looking at Stevenson from different critical perspectives and disciplines, by juxtaposing him with writers who influenced him and whom he influenced, by confronting the writer of Scotland *and* of the South Seas, the authors of this volume succeed in establishing the 'writer of boundaries' at the centre of critical debate. [...] this book should be acquired not only by Stevensonians but also by every academic library.'

Lumsden, Alision (1993). ' "Travelling Hopefully" : Postmodern Thought and Fiction of R. L. Stevenson'. R.D.S. Jack and Kevin McGinley (eds.). *Of Lion and Unicorn. Essays on Anglo-Scottish Literary Relations in Honour of Professor John MacQueen*. Edinburgh: Quadriga.

In his essays S explores human activity as 'multivalent, ambiguous and de-centred': 'we shall never reach the goal... there is no such place' ('El Dorado'), 'the whole world a labyrinth without end or issue' ('Crabbed Age'). The same ideas are later explored in his fiction: the *Treasure Island* map-led quest leads to an empty 'great excavation' and David Balfour's relationship with his uncle is not resolved by his long journey. More importantly, Jim and David abandon naïve moral categories of good and evil and come to understand the multifaceted and ambiguous nature of human experience.

S's attempt to accommodate to the lack of absolutes and essence (his 'travelling hopefully') has affinities with Wittgenstein, who saw language and human activity as not corresponding to final meaning but to the continuous evolution of 'game rules'. Some of S's characters (like Charles Darnaway in 'The Merry Men') adopt this strategy while others (Charles's uncle; Dr Jekyll) come to grief by their totalising system of strict binary categories of good and evil.

*Ballatrae* notably undermines any totalising fixed discourse, with the binary opposition of the two brothers continually called into question. Their apparent polarization is 'not *in essence* a battle between good and evil, but, rather, a perversion... brought about by their attempt to negate multivalence'.

The multifaceted nature of experience is embodied by S in the romance mode, which captures multiplicity and slippage better than analytic modes of writing. In his later fictions he adds notable narrative indeterminacy and labyrinthine textuality, as in *Ballantrae*, where the alternative discourses and suggestion of supernatural elements continually undermine Mackellar's authority and empiricism.

McCracken-Flesher, Caroline (2007). 'Cross-Channel Stevenson: David Balfour and the Problem of Scottish Return'. *International Journal of Scottish Literature* (<http://www.ijsl.stir.ac.uk/index.htm>) 2.

Schmid, Susanne (1997). 'Emma Tennant's Sister Hyde: Two Strange Cases of the Female Double'. *Zeitschrift für Anglistik und Amerikanistik* 45i: 20-32.

Wickman, Matthew (2007). 'Stevenson, Benjamin and the Decay of Experience'. *International Journal of Scottish Literature* (<http://www.ijsl.stir.ac.uk/index.htm>) 2.

Discusses Walter Benjamin's high esteem for Stevenson's work, linking this to a concern both writers shared over 'decay of experience' in modernity (the 'reduction of experience to a series of impressions and perceptions', the division of sensation from reflection, resulting in feelings of alienation). In his essay 'Der Erzähler' ['The Storyteller'] (1936) Benjamin says this evolution can be seen in the replacement of oral storytelling by the novel—though vestiges of storytelling can still be found in a few modern writers, including Stevenson, who he sees as providing an experience richer than that typically supplied by modernity, especially in 'dialectal images'. In such images 'thinking comes to a standstill in a constellation saturated with tensions'—a heightened experience of the loss involved in the 'decay of experience'.

Benjamin praises 'A Plea for Gas Lamps' in letter to Theodor and Greta Adorno in 1938 and compares it to Poe's 'The Man in the Crowd' in his essay 'The Paris of the Second Empire in Baudelaire'. Indeed Wickman sees B's *Arcades Project* as similar to S's essay on a larger scale.

Wickman, Matthew (2007). *The Ruins of Experience: Scotland's "Romantic" Highlands and the Birth of the Modern Witness*. Philadelphia: University of Pennsylvania Press.

Ch. 1 and 2 discuss the role of Stevenson's narrator as storyteller in *Kidnapped* and *Catriona*. 'These novels, I claim, negotiate the complex dynamics of experience which Stevenson inherits partly from Walter Scott, but more especially from the legacy of late eighteenth-century Scottish Highland romance. More specifically, I interpret this legacy by way of an extended analysis of the 1752 Appin Murder and subsequent Trial of James Stewart, arguing that this trial delineates the contours of modernity's paradox of experience—the paradox, that is, of the allure accruing to experience for Benjamin and others as a function of its perceived decay. Stevenson's novels *Kidnapped* and *Catriona* take up the Appin Murder, the Stewart Trial, and this history of experience in acute and compelling ways which Benjamin reiterates not only in 'The Storyteller', but also across the breadth of his work.'

Zecchi, Lina (2007). 'Le testament du docteur Cordelier. La fiaba nera di Jean Renoir'. Michela Vanon Alliata (ed.). *Nel segno dell'horror. Forme e figure di un genere*. Venezia: Cafoscarina. 97-114.

Traces the initial critical rejection then (from 1979) praise of Renoir's 1959 version of JH, 'the freest and most faithful adaptation of Stevenson's text', emphasizing Renoir's criticism of bourgeois respectability, and the unusual chance given to Opale (Hyde) to speak, as well as Barrault's outstanding 'balletic' performance.

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## Recent editions

*Dr Jekyll and Mr Hyde and Other Stories*. London: Vintage Books. £4.99.

The 'other stories' are supernatural tales

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## *Illustrated editions*

Imre Reiner (illustrator) (1935). *A Child's Garden of Verses*. Vienna: Herbert Reichner. 12pp.

Four poems from *A Child's Garden* with six woodcuts by Imre Reiner (also designer of the typography).

Hans Alexander Müller (illustrator) (1925). *Das Flaschenteufelchen* [The Bottle Imp]. Leipzig: Insel-Verlag

25 woodcuts. Müller (1888-1962) emigrated to the USA in 1937, where he did woodcut illustrations for limited editions of *Kidnapped* (1938), *Treasure Island* (1955?), and *Dr Jekyll and Mr Hyde* (1945?).

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## *Translations*

T[errot] R[eaveley] Glover (translator) (1922). *A Child's Garden of Verses / Carmina Non Prius Audita de Ludis et Hortis*. Cambridge: W Heffer & Sons. xxi + 83 pp. Latin translation.

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## *In the footsteps*

Alan Castle (2007). *The Robert Louis Stevenson Trail*. Milnthorpe (Cumbria): Cicerone. 9781852845117. £12.95.

From the publisher's presentation: 'The route, which is well served by accommodation of all types, is divided into twelve day-stages in the guide, so that the Trail easily fits into a fortnight's holiday. The book includes details of the facilities for the traveller and places of interest en route, together with a detailed route description and an account of Stevenson's adventures with Modestine. For those with more time available, trails that link the beginning and end of the route are also described, making it is possible to walk all the way from the historic town of Le Puy to Alés.

'Packed with snippets of fascinating information about this historic region, the guide is also of use to cyclists and motorists keen to trace a parallel road route, following in the footsteps of Stevenson and Modestine.' For sample maps and photos, see

<http://www.cicerone.co.uk/product/detail.cfm/book/511/title/the-robert-louis-stevenson-trail>

Guided tour: 'Robert Louis Stevenson walk' (Part of the 'One Book – One Edinburgh' events of 2007).

The walk (criticised in the editorial of the *Scottish Review of Books* 3.iii (2007), see the last *Newsletter*) was appreciated by other participants. A representative of the 'One Book – One Edinburgh' team writes saying they received the following message about the event: 'It was entertaining and well done, and made you want to find out more about RLS, as well as seeing the city in a different light.'

## *Derivative works – Audio books*

James Macpherson (read by) (2006). *Kidnapped*. BBC WW. Downloadable Audiobook (1 hr 9 mins.) for a fee.

Long sample:

[http://www.audible.co.uk/aduk/site/product.jsp?BV\\_SessionID=@@@0282113858.1191039875@@@&BV\\_EngineID=ccchaddmdkflimhcefecekjdfikdfig.0&uniqueKey=1191041393898&productID=BK\\_BBCW\\_001241UK](http://www.audible.co.uk/aduk/site/product.jsp?BV_SessionID=@@@0282113858.1191039875@@@&BV_EngineID=ccchaddmdkflimhcefecekjdfikdfig.0&uniqueKey=1191041393898&productID=BK_BBCW_001241UK)

BBC WW (2006). *Treasure Island*. Downloadable dramatisation (2 hrs 2 mins.) for a fee, with Jack Shepherd, Iain Cuthbertson, Buster Merryfield, and James McPherson (young Jim Hawkins).

Probably the same as the BBC version issued in 1996. Jim Hawkins is a Scot. Opening track sample:

[http://www.tunetribes.com/Album?album\\_id=524254](http://www.tunetribes.com/Album?album_id=524254). Another longer sample:  
[http://www.audible.co.uk/aduk/site/product.jsp?BV\\_SessionID=@@@0282113858.1191039875@@@&BV\\_EngineID=ccchaddmdkflimhcefecekjdfikdfig.0&uniqueKey=1191040170438&productID=PF\\_BBCW\\_001106UK](http://www.audible.co.uk/aduk/site/product.jsp?BV_SessionID=@@@0282113858.1191039875@@@&BV_EngineID=ccchaddmdkflimhcefecekjdfikdfig.0&uniqueKey=1191040170438&productID=PF_BBCW_001106UK)

Roberto Pedicini (read by). *Lo strano caso del Dottor Jekyll e del Signor Hyde*. RAI Radio 3, 10 episodes broadcast 1-15 December 2005 (as part of the programme ‘Il terzo anello – ad alta voce’). On-line at [http://www.radio.rai.it/radio3/terzo\\_anello/alta\\_voce/archivio\\_2005/eventi/2005\\_12\\_01\\_jekyll-hide/index.cfm](http://www.radio.rai.it/radio3/terzo_anello/alta_voce/archivio_2005/eventi/2005_12_01_jekyll-hide/index.cfm)

The interesting and well-informed introduction (at the beginning of the first episode) by psychoanalyst Simona Argentieri covers the connections with Freud, the many doubles found in the arts in the late nineteenth century, and the possible interpretations of Hyde. The translation used is that by Carlo Fruttero e Franco Lucentini.

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## *Derivative works – Comic books*

Hippolyte [Frank Meynet] (2007). *Le Maître de Ballantrae*, Tome 2. Paris: Denoël. From October 31 2007.

The second part of a full adaptation that brings out the quality of classic tragedy of the narrative. The images are watercolours, including some atmospheric sequences in grisaille and monochrome.

‘Ses face à face sont terribles, que ce soit l’homme face à la nature, ou les êtres humains entre eux... Après, il y a la beauté des dialogues qui est monumentale.’ [ (Stevenson’s) confrontations are superb, both man face to face with Nature or two individuals... Then, there’s the beauty of the dialogues, which are tremendous.]

Interview: <http://www.actuabd.com/spip.php?article5546>

‘Quand on lit Stevenson, le crayon vous démange ! Et puis... Sous couverts de piraterie, de voyage au long cours, Stevenson nous parle de l’être humain, ... et ça, ça m’intéressait, de dépasser ce côté « littérature d’aventure pour adolescents » et de le montrer sous son vrai jour, comme il m’était apparu. Et en cela « Le Maître de Ballantrae » est sans doute son plus grand chef-d’œuvre.’ [When you read Stevenson, you just itch to start drawing ! And then... while on the surface talking about piracy or ocean voyages, Stevenson is talking about human nature... and that was what interested me—to get beyond the

‘children’s literature’ aspect and show him in his true light, as I saw it anyway. And in this respect, *The Master of Ballantrae* is probably his greatest work.]

Interview : <http://www.lemague.net/dyn/spip.php?article3615>

Some sample pages : [http://hippo.canalblog.com/albums/a\\_paraitre/index.html](http://hippo.canalblog.com/albums/a_paraitre/index.html)

Zidarov, Lyuben [b. 1923] (2003). *Островът на съкровищата* [Treasure Island]. Sofia: VedArt Gallery

Zidarov’s illustrations for a Bulgarian translation of *Treasure Island* (Sofia: Narodna Mladezh, 1977) had previously won a national illustrators’ prize.

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## *Derivative works - Film*

Nihon TV (2007). *Dr. Jekyll and Mr. Hyde*. Voices by Cuning Takayama.

The Nihon TV series “Arasuji de Tanoshimu Sekai Meisaku Gekijo” (Theater of World Masterpieces That Can Be Enjoyed in Summary Form) runs through the basic plots of several of the world’s greatest novels using unexpected collaborators. Comedian Cuning Takayama does the voices in a computer-graphic animation version of JH.

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## *Derivative works - Stage*

Lidia Ravera (libretto), Alessandro Sbordonì [b. 1948] (music) (2005). *Jekyll*. Directed by Claudio Di Palma, with Alda Caiello (Jekyll) and Opera Incanto, 20 October 2005, Teatro comunale “Manini”, Narni (Italy). Broadcast on RAI Radio 3, 2 April 2006.

Chamber opera for actor, 4 voices and 9 instruments. A female Dr Jekyll, desiring greater freedom, tests a potion to transform herself into a man, but unfortunately becomes a monster. The female voice is electronically changed for the transformation.

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## *Derivative works - Music*

Liza Lehmann (1900). *The Daisy Chain*. With five songs from *A Child’s Garden of Verses*.

Three of the songs (‘Keepsake Mill’, ‘The Swing’, ‘Stars’, but not ‘A Child’s Whole Duty’ or ‘Foreign Children’) recorded on *Liza Lehmann: The Daisy Chain / Bird Songs / Four Cautionary Tales (English Song, Vol. 8)*. Naxos (2004) with Neal Davies, Catherine Wyn-Rogers, Stuart Bedford, Janice Watson, Toby Spence.

Samplers at <http://www.amazon.com/Liza-Lehmann-Daisy-Chain-Cautionary/dp/B0001FYR12>



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## *Derivative works – Game*

HMH of Hamburg are working on a video game based on *Treasure Island* to be ready for the end of 2007 or 2008.

‘Despite [...] new elements, the basic storyline follows the original closely. 17-year old Jim Hawkins stumbles on a mysterious treasure map. With his friends’ help he manages to put together an improvised crew and sets out on a treasure hunt’. New characters include 17-year-old Antoinette Trelawney, ‘whose resemblance to Elizabeth Swann from *Pirates of the Caribbean* is surely no accident’.  
<http://www.adventuregamers.com/article/id,774/>

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## *Links*

The Reading Experience Database (RED) <http://www.open.ac.uk/Arts/reading/> at the University of Reading aims to collect testimony of reading experiences in Britain 1450-1945.

It contains no records of the reading of RLS himself, but it does contain some interesting testimonies of people who read his works. Shafquat Towheed writes: ‘What always strikes me, even from the relatively small sample of evidence that we have so far collected on readers of Stevenson, is both their ubiquity and the big influence he has upon his readers. From Daphne du Maurier to John Masefield, and from ‘Rose Gamble, the daughter of a cleaning woman’ to ‘a private in an infantry regiment in Sheffield in 1918’, none of Stevenson’s readers are ever indifferent to him, and most describe their reading of his work as formative.’

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## *Call for help*

The lack of response to the calls (in the last *Newsletter*) for any listings of Heriot Row or Vailima libraries suggests that there is no such list (though it should be possible to assemble one for Vailima from the 1914 Anderson sale catalogue—volunteers?)

### (1) MLA Survey on teaching Stevenson

Caroline McCracken-Flesher is preparing *Approaches to Teaching the Works of Robert Louis Stevenson* and asks all those who have taught texts by Stevenson to help by completing (before 1 December 2007) the form at [http://www.mla.org/survey\\_att\\_stevenson](http://www.mla.org/survey_att_stevenson). The same form can be used to propose a paper for the volume.

### (2) Contents of collected editions

Editors of volumes on Stevenson sometimes receive references to texts in collected editions without the volume number, or references to unidentified essays or short stories by page and volume number: If you



have one of the collected editions handy, or even one or more odd volumes, could you add highlighted details to the attached document and return it to [richard.dury@unibg.it](mailto:richard.dury@unibg.it).

(3) Karen Steele writes: 'I have just come across, in a box of odds and ends, a cutting from a Daily Mail column Questions and Answers from quite long while ago, which says "In the Swiss Alps near Gstaad, I noticed a chalet with the words 'Home is the sailor, home from the sea: Capt John Smith 1850' carved in the wood. Who was Captain Smith and how did he come to settle so far from the sea?"' The answers merely identify the quotation. Could RLS have seen the inscription?'

RD writes: While waiting for people inspect chalets near Gstaad or identify Capt. John Smith and his dates, I'd suggest that the Captain was an admirer of Stevenson's 'Requiem' (earliest version 1879, published in *Underwoods* 1887) who retired to a chalet built in 1850 and found the line an appropriate inscription to put over the door. Gstaad is hundreds of kilometres from Davos, so RLS couldn't have seen the chalet on walks when he stayed there in 1881 and 1882.

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### *New members*

Silvia and Morrison Love ([Sylvia.Love@tesco.net](mailto:Sylvia.Love@tesco.net)) have long been interested in Stevenson's life and works; Morrison was present in Samoa for the the 1994 commemorations.

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### *Thanks to*

Ann Colley, Elaine Greig, Antonio Iriarte, Jürgen Kramer, Barry Menikoff, Sara Rizzo, Shafquat Towheed, Matthew Wickman, Philip Zidarov

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

Recent additions to the RLS site

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Year 7

13 November 2007

No. ix

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I was born in Edinburgh, in 1850, the 13<sup>th</sup> November... I have three powerful impressions of my childhood: my sufferings when I was sick, my delights in convalescence at my grandfather's manse of Collinton, near Edinburgh, and the unusual activity of my mind after I was in bed at night...

(‘Memoirs of Himself’)

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## Conferences

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dynamico.unibg.it/rls/RLS2008.htm>

*Excursion:* because of number restrictions on the originally-planned excursion we have had to choose another: a cruise on Lake Iseo followed by dinner at a waterside trattoria.

<http://dynamico.unibg.it/rls/RLS2008-programme.htm#Excursion>

*Book exhibition:* please contact the conference organizers if you wish to inform conference delegates about any recent or upcoming Stevenson publications via fliers and special discounts, or if you would like to bring a few volumes of relevant publications for display and person-to-person sales.

*Hill-walk:* for those who arrive on Saturday, I am willing to lead a gentle morning hill-walk on Sunday, ending at a traditional osteria (tavern).

**12th International Conference on the Literature of Region and Nation**, University of Aberdeen, 30 July - 2 August 2008. <http://www.abdn.ac.uk/rnla/>

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## Reading group

‘Robert Louis Stevenson Reading Group’ at <http://groups.yahoo.com/group/ReadingRLS/>. We are reading through the essays in rough order of composition – the November programme is

12 Nov: Forest Notes

19 Nov: Charles of Orleans

26 Nov: A Winter's Walk in Carrick and Galloway; Walking Tours

3 Dec: Salvini's Macbeth

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## Recent studies

**Note:** For those interested, copies of both the *Rivista di Studi Vittoriani* special Stevenson number and of the *Journal of Stevenson Studies* 1-4 will be available at RLS2008 in Bergamo. (The contributions to RSV 20 were listed in the last *Newsletter* and some summaries are included below; Contributions to JSS 4 are listed below – summaries will follow later.) If you are coming to the conference and want to be sure of your copy, send a message to Linda Dryden ([l.dryden@napier.ac.uk](mailto:l.dryden@napier.ac.uk)) for the JSS or Richard Dury ([richard.dury@unibg.it](mailto:richard.dury@unibg.it)) for the RVS.

### *Journal of Stevenson Studies* 4 (2007):

#### I. The Historical Context

Mary B. Hotaling. 'Trudeau, tuberculosis and Saranac Lake'. 4-19.

Jenni Calder. '“I should like to be an American”: Scots in the USA'. 20-42.

Robert Benjamin Stevenson III. 'Stevenson's dentist : an unsung hero'. 43-51.

#### II. Stevenson in America

Gordon Hirsch. 'The fiction of Lloyd Osbourne: was this 'American gentleman' Stevenson's literary heir?' 52-72.

Wendy R. Katz. 'Stevenson's *Silverado Squatters*: the figure of "the Jew" and the rhetoric of race'. 73-90.

Hilary J. Beattie. '“The interest of the attraction exercised by the great RLS of those days”: Robert Louis Stevenson, Henry James and the influence of friendship'. 91-113.

Roderick Watson. '“The unrest and movement of our century”: the universe of *The Wrecker*'. 114-28.

Marilyn Simon. 'Doubled brothers, divided self: duality and destruction in *The Master of Ballantrae*'. 129-50.

Richard Ambrosini. 'Stevenson's self-portrait as a popular author in the *Scribner's* essays and *The Wrong Box*'. 151-67.

#### III. Stevenson and the Sea

Jürgen Kramer. 'The Sea in Robert Louis Stevenson's writings'. 168-84.

Ilaria B. Sborgi. '“Home” in the South Seas'. 185-98.

Cinzia Giglioni. 'Stevenson gets lost in the South Seas'. 199-208.

#### IV. Fables, Poems and Comics

R.L. Abrahamson. '“I never read such an impious book”: re-examining Stevenson's *Fables*'. 209-26.

Dennis Denisoff. 'Pleasurable subjectivities and temporal conflation in Stevenson's aesthetics'. 227-46.

William B. Jones Jr. '“Hello Mackellar”: Classics Illustrated meets *The Master of Ballantrae*'. 247-69.

#### Review

Linda Dryden. [Julia Reid. *Robert Louis Stevenson, Science and the Fin de Siècle*. 2006.] 270-75.

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Ambrosini, Richard (2007). 'The Master of Ballantrae as Colonial Epic'. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 81-98.

*Ballantrae* is a pivotal work: written at a moment of crisis in S's self-identity as a British upper-class writer, it uses the Double theme to explore the problem not only of evil but also of Scottish cultural oppositions. Although it is typically criticized as a 'mixed' historical/psychological/adventure narrative, Ambrosini sees this quality as part of S's design. In particular the adventure-story ending can be seen as a way to transcend the nation-building myths of the historical novel and achieve the epic resonance that he had theoretically explored in his essays.

S's experience of the South Seas in particular led him to see 18C Scotland in a new light. The Master links the defeat of the Jacobites in 1745 with the fall of Pondicherry in 1761 and so marks the progression from English internal to external colonization. James belongs to a past age so is continually on the wrong side. His demonization by Mackellar reflects the rise of mercantile values in Scotland: Henry and Mackellar replace former loose patriarchal rule of the estates with a new capitalistic management. The only conceptual space left for the Master is as hero of the adventure story—but S denies him this: rescuing him from the Scott tradition and condemning him to 'the dustbin of history'.

Ciampi, Fausto (2007). '*Dividum est effabile*. Dialogue and Subjectivity in Stevenson's Markheim'. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 125-147.

'Markheim' is a moral fable that at the same time has a world-view of multiplicity and uncertainty. The Double itself is doubled—protagonist's alter ego, bad angel debating with good angel, devil unintentionally doing good or disguised angel. This instability is part of a general indeterminacy of real vs imaginary and good vs evil, also reflected in perceptual distortions (changing shadows, multiplying reflections, a crescendo of sounds from within and without).

In the second half of the story M 'goes upstairs to his mind' to meet the nameless creature, polite and casuistic (like the devil) and engages in a verbal duel (for which Ciampi gives a rhetorical analysis). The conclusion (M's affirmation of his ability to rationally reject evil), though reassuring and conventional, is partly undermined by the presentation of human consciousness as instable and uncertain.

Currie, Mark (1998). 'True Lies. Unreliable Identities in Dr Jekyll and Mr Hyde'. In *Postmodern Narrative Theory*. Basingstoke/New York: Macmillan/St. Martin's Press.

'The chapter on Stevenson [is] a witty, extended reflection of the unreliability of self-narration... Currie adds that his argument here is "borrowed heavily" from a lecture previously given on another text entirely, *Confessions of a Justified Sinner*' (Terry Caesar in *Style* (Fall, 2001)).

Kiely, Robert (2007). ‘“A Mine of Suggestion”: Remapping *Kidnapped*’. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 67-80.

In his 1964 monograph Kiely wanted to show that Ballantrae, Ebb and Weir should be taken seriously and was ready to grant that TrIs and Kid were just ‘yarns’. Now he sees that in Kid, at least, S produced ‘a text which can still be read as a “clean” adventure with a happy ending, but ‘at the same time, he leads his young protagonist into dangerous linguistic, historical and sexual territories that leave him tainted and his homecoming problematic... On the margins of the text, just across the borders from safety, innocence, and law, are the unsettling shadows of a language, history, and passions forbidden but not altogether expelled and forgotten’. (79-80)

Sandison, Alan (2007). ‘The Shadow of Jocasta: Margaret Stevenson & Son’. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 31-54.

Stevenson never shook free from his mother. Rivalry over her (‘my mother is my father’s wife’, 1875) possibly partly motivated the 1873 rows with his father. Only a few weeks after his father died he insisted that his mother accompany him and family to America and then to the South Seas.

Margaret Stevenson was actually delighted by the challenge of backwoods and South Sea islands. An attempt to show independence by writing an account of their travels was discouraged by S., so her lively *From Saranac to the Marquesas* was not published until 1903. *Letters from Samoa* (1906) is a greater literary achievement (and reveals how much of the creation of Vailima came from her—she encouraged and paid for the new wing, for example).

Saracino, Marilena (2007). ‘Writing Letters: Robert Louis Stevenson and the Victorian Literary Scene’. *Rivista di Studi Vittoriani* 20 [special Stevenson number]: 55-66.

S’s entertaining and carefully-written letters give us an insight into his artistic world-view. He argues with excitement and intensity about artistic theory and shows great attention to the quality of writing. Yet he was also unsure of his own position, for though he opposed Realism he also declared that ‘with all my romance, I am a realist and a prosaist’.

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## *Recent editions*

Roger Luckhurst (Introduction and Notes) (2006). *Strange Case of Dr Jekyll and Mr Hyde and Other Tales*. Oxford: Oxford University Press (World’s Classics).

Introduction: Robert Louis Stevenson – Strange Case of Dr Jekyll and Mr Hyde – The Psychology of the Double – Wider Contexts: Crime, Sex, Class, and Urbanism in the 1880s.

Appendix A: from Henry Maudsley, ‘The Disintegration of the “Ego” ’; Appendix B: from Frederic Myers, ‘The Multiplex Personality’; Appendix C: from W.T. Stead, ‘Has Man Two Minds or One?’.

The previous World’s Classics edition was *The Strange Case of Dr Jekyll and Mr Hyde and Weir of Hermiston*, edited with an Introduction by Emma Letley, 1987.

Donald McFarlan (Introduction and Notes), Alistair Gray (Foreword) (2007). *Kidnapped*. Harmondsworth: Penguin (Penguin Classics). 0141441798.

The Introduction and Notes are actually from the 1994 Penguin edition. The writer of the Foreword does not seem to be Glasgow magic-realist Alastair Gray, author of *Lanark*, as the Penguin and Amazon sites consistently spell the name Alistair with links to the lesser-known author of *Medical Care and Public Health*. Another candidate could be Iain A.S. Gray with whom McFarlan has written a couple of books. Can any reader with the book resolve this? And is it worth buying for the Introduction, Foreword and Notes?

John Sutherland (2007). *The Black Arrow*. Harmondsworth: Penguin (Penguin Classics). 0141441399. 27 September 2007.

This is a new edition by literary journalist and Penguin editor John Sutherland. Can any reader of the *Newsletter* advise if this is of interest?

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## Iconography

Vianney Boissonnade has taken the Iconography page of the RLS site and added images he has scanned or found on the internet etc. As some of these images are from SCRAN (a Scottish museums image database) for which he has paid the personal-use but not publication fee, they cannot be published on the web (even though they are not the high-quality version of the images). I have, however, put his version of the Iconography page on a wiki with access by password that will be communicated to the receivers of this Newsletter only, and on condition that they use the wiki only for consultation. The wiki is [www.rlsphotos.pbwiki.com](http://www.rlsphotos.pbwiki.com) and the password (not to be made public) is asfromthehouse

If you want to add or correct information to the entries you can do so directly by 'Edit this page' and the change will automatically be communicated to all the people who have accessed the site; additional comments and questions can also be added at an appropriate point with your identification. (Or, if you prefer, you can send me an e-mail.) After this input from recipients of the Newsletter, I will then ask Vianney to confirm which images are covered by reproduction fee and these will be removed before the page is published on the main site (and if possible replaced by scans from out-of-copyright published sources).

This project will only be an interim reference resource while awaiting Roger Swearingen's 'Robert Louis Stevenson: The Pictorial Record' (see below – *News*). I apologise for my crude html.

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## *Translations – E-texts*

T[errot] R[eaveley] Glover (translator) (1922). *A Child's Garden of Verses / Carmina Non Prius Audita de Ludis et Hortis*. Cambridge: W Heffer & Sons. xxi + 83 pp. Latin translation.

Also *Carmina non prius audita de ludis et hortis virginibus puerisque*. New York: D. Appleton & Co., 1923. xxv, 167 p. illus. 21 cm. English and Latin on opposite pages.

Text available at <http://sevenroads.org/Garden/Garden.html> (on Greg Kindall's 'Seven Roads' weblog), from a copy of the 1923 the New York edition.

The Cambridge edition has almost exactly half the number of pages as the New York edition, suggesting a more generous distribution of text in the latter (perhaps an illustration for each page of text). Abe.com has/had a UK edition for \$21.

Vianney Boissonade (2007). *Les Nouvelles Mille et Une Nuits*.

- (2007). *Le Pavillon sur les Links et autres Nouvelles*.

- (2007) *Une Navigation Intérieure*

- (2007) *Voyages avec un Ane dans les Cévennes*

All published on the lul.com site at <http://stores.lulu.com/store.php?fAcctID=639979>

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## *Derivative works – Audio recordings*

Brian Cox, Derek Jacobi, et al (read by) (2003). *Murder Most Foul 2*. London: CSA Word/Uploader. ISBN: 1901768953. £15.99. CD and mp3..

'Markheim' (45 mins) read by Jack Shepherd. Sample and downloading at emusic.com:

<http://www.emusic.com/album/Various-Murder-Most-Foul%E2%80%A6-The-Collection-1-MP3-Download/10939981.html>

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## *Derivative works - Stage*

Shane Mitchell (2007). *The Strange Case of Dr. Jekyll & Mr. Hyde*. Performed by TBA Theatre, directed by Erin Dagon Mitchell with Wayne Mitchell (Jekyll) and Shane Mitchell (Hyde). Grant Hall, Alaska Pacific University, Anchorage (Alaska) 26-28 and 31 October 2007.

The actors Wayne and Shane Mitchell are twins. Clearly presented as 'horror classic': 'The atmosphere is everything you'd want at Halloween. Fog rolls through the streets of London as the screams of Hyde's victims tear through the theater. Of the 24 characters that appear, eight are dead by the end of the play, victims of Hyde's murderous passions'. <http://www.adn.com/play/arts/features/story/9405095p-9317978c.html>

Doug Van Liew and Rachel Carter (2007). *The Strange Case of Dr. Jekyll and Mr. Hyde*. Performed by the Oklahoma City Theatre Company with Joshua Irick (as Jekyll/Hyde), Carol Klages (Mrs Poole), Ian Clinton (Rev. Carew), Timothy Berg (Mr. Utterson), and Rick Cheek (Dr. Lanyon). Civic Center Music Hall, Oklahoma City, 27 October and 2-4 November 2007.

Reviewed negatively by Larry Laneer in NewsOK.com ('numbingly static'). As in the established recent tradition, Hyde is no longer the Hollywood ape-man: 'Compared to Jekyll, Hyde in this production is downright suave and debonair. Hyde is insidiously evil rather than horrifically repugnant'. 'If you've read the book and wondered what Sir Danvers and Hyde were talking about just before Hyde beats Sir Danvers to death, Van Liew and Carter give their take on it, and it provides a little — very little, albeit much needed — comic relief.' <http://newsok.com/article/3156694/1193358245>

Stuart Paterson (2007). *Treasure Island*. Performed by Birmingham Stage Company. The Old Rep, Birmingham (GB). From 14 November to February 2008.

Neal Foster, BSC's actor/manager: 'There is a wonderful story in Stevenson's great novel which has got lost in recent pantomime productions of the book. The BSC is doing what it does best and going back to the original story to reintroduce this fantastically exciting tale to the theatre in all its dramatic glory.' <http://www.redditchadvertiser.co.uk/display.var.1800001.0.0.php>

Paul Mastrangelo (2007). *Treasure Island*. Directed by Jackie Osterman with music by Paul Osterman. Performed by Hartford Players Youth Theatre and Capitol Theatre Rising Stars Program. Capitol Theatre Performing Arts Center, Rome (NY), November 9-10, 2007.

Laura Chiotasso & Costantino Sarnelli (2007). *Ho sognato di Stevenson*. [I dreamt of Stevenson]. Performed by members of Le Cercle Rouge, Auditorium Bertelli, Borgo San Dalmazzo (Cuneo, Italy), 6 October 2007.

Four travellers are marooned late at night in a *metro* station and, while waiting for the promised last train, tell each other stories from Stevenson's Fables. The situation of the travellers is reflected both in the uncertain reality created by interacting levels of representation (actors and film) as well as in the cruel absurdity of the Fables themselves—several of which are repeated in different versions and media in a parallel exploration of sonorities and musical form.

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## *Derivative works - Films*

1974: *Markheim*, dir. Tina Wakerell (Scottish Television), with Derick Jacobi (Markheim), Julian Glover (The Stranger) and Paul Curran (Dealer); screenplay: Tom Wright. 30 mins. Broadcast 24 December 1974.

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## *Derivative works – Music*

Jager, Robert [b. 1939] (1973). *A Child's Garden of Verses* for Soprano and Chamber Orchestra.

Written for the Shenandoah University (Virginia, USA) Wind Ensemble. Performed November 8 2007 at the Shenandoah Conservatory with Charlotte Aiosa, soprano soloist.

Young, Percy [1912-2004] (1941). *A Child's Garden of Verses*.

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## *Derivative works – Comic books*

Grant, Alan (script) & Cam Kennedy (art) (2007); Ian MacDonald (translator). *Fo bhruid* [Kidnapped]. New Lanark: Waverley Books. ISBN 978902407432. £8.99.

Gaelic translation of the comic-book version that was launched during the one-city-one-book events of February 2007 in Edinburgh.

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## *Spurious quotation*

'Keep your fears to yourself, but share your inspiration with others' gets 372 Google hits, most of them ascribing the quotation to RLS, though it does not seem to come from any of his works.

For other spurious quotations, see <http://dynamico.unibg.it/rls/nonquotes.htm>. Maybe Stevenson attracted attribution for such quotations in the period when he was seen above all as 'morally-inspiring writer'.

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## *Events*

San Francisco Museum and Historical Society: John Gaul recounts tales from the life of RLS at St. John's Presbyterian Church. Cake and champagne will be served. 13 November 2007, 7:30p.m.

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## *News*

Roger Swearingen retired from his day job at Hewlett Packard/Agilent at the end of October. His first task now will be to finish his scholarly biography of Robert Louis Stevenson ('Robert Louis Stevenson: Spirit of Adventure', to be published by Faber & Faber). Future projects include a second edition of his guide to

Stevenson's prose writings and a guide to the many photographs, paintings, and sketches of Stevenson, for the moment titled 'Robert Louis Stevenson: The Pictorial Record'.

The 'One Book – One Edinburgh' citywide reading campaign organized by Edinburgh UNESCO City of Literature Trust last year to promote the reading and discussion of *Kidnapped* will be continued in another month-long campaign in February 2008 to encourage as many people as possible to read Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*. Once again debates and drama will be combined with the distribution free copies and with a new comic-book version of the text by the same team responsible for the graphic-novel *Kidnapped* (Alan Grant and Cam Kennedy). .

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## *Calls for help*

Contents of collected editions: thanks to all who helped with more information on these publications.

### 1) Filling the gap in a collected edition

Manfred Malzahn ([malzahn@hotmail.com](mailto:malzahn@hotmail.com)) is the fortunate owner of the 1896 Edinburgh Edition—complete... except for Volume VIII (Tales and Fables III, which contains *Jekyll and Hyde* and *The Merry Men*) and so would be very interested in hearing from anyone who has just this one odd volume...

### 2) Historic Scottish military regalia &c.

Gordon Prestongrange of Prestonpans (near Edinburgh) has founded an association to 'Conserve, Interpret and Present' the battle of Prestonpans of 1745 [www.battleofprestonpans1745.org](http://www.battleofprestonpans1745.org) centred around a military re-enactment group 'The Alan Breck Prestonpans Volunteers' (the name was chosen because Stevenson tells us that Alan Breck changed sides at that battle and volunteers re-enact both sides). He asks, 'Have any readers of the *Newsletter* any suggestions of badges or regalia that the Volunteers should wear, or of banners they should carry?'

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## *New members*

Gordon Prestongrange ([Prestoungrange@aol.com](mailto:Prestoungrange@aol.com)), feudal Baron of Prestongrange, is much involved in the regeneration of the local community, among other means by the organization of an annual re-enactment of the Battle of Prestonpans (see above 'Calls for help'). He is also associated with the Meanwhile Theatre Company of Prestonpans who presented a successful stage adaptation of *Catriona* at the Edinburgh Fringe Festival this year.

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*Thanks to*

Hilary Beattie, Vianney Boissonnade, Marina Dossena, Manfred Malzahn, Dennis Smith

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Richard Dury  
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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 7

17 December 2007

No. x

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Outside was a wonderful clear night of stars,  
with here and there a cloud still hanging, last stragglers of the tempest.  
It was near the top of the flood, and the Merry Men were roaring in the windless quiet.

(‘The Merry Men’)

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## *Conferences*

**RLS2008: European Stevenson**, University of Bergamo, Italy, 30 June-3 July 2008.

<http://dinamico.unibg.it/rls/RLS2008.htm>

Registration from 1<sup>st</sup> January. Early registration fee will be €100; standard €120; late €150.

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## *Reading group*

‘Robert Louis Stevenson Reading Group’ at <http://groups.yahoo.com/group/ReadingRLS/>. We are reading through the essays in rough order of composition – the December programme is:

3 Dec: Salvini’s Macbeth

10 Dec: Pierre Jean de Béranger

17 Dec: The Poets and Poetry of Scotland / Jules Verne’s Stories

24 Dec: Virginibus Puerisque I [‘With the single exception of Falstaff... bed of roses’]

31 Dec: An Apology for Idlers

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## *Recent studies*

**Note:** For those interested, copies of both the *Rivista di Studi Vittoriani* special Stevenson number and of the *Journal of Stevenson Studies* 1-4 will be available at RLS2008 in Bergamo. (The contributions to RSV 20 were listed in the August *Newsletter*; contributions to JSS 4 in November.).

Denisoff, Dennis (2007). 'Pleasurable subjectivities and temporal conflation in Stevenson's aesthetics'. *Journal of Stevenson Studies* 4: 227-46.

The adult Victorian reader of 'children's literature' could imagine re-awakened childlike belief (as a defence against challenges to traditional faith), while the imagined child reader, presumed to understand the message and endowed with the special gift of imagination, reinforces the idea of the ideal child who could redeem the adult. In *A Child's Garden*, however, the child's and adult's point-of-view are not opposed in this way: indeed, they are often alternating or simultaneous. Imagination and play for S are both aesthetic phenomena that are, unusually, not associated exclusively with childhood, and this is because S sees the individual as simultaneously embodying various subjectivities.

The valuable aimlessness of play and reverie is also seen in the *Child's Garden* focus on travelling coupled with unfulfilled progress.

Stevenson, like Pater before him, praises imagination in the adult while underlining its personal, subjective nature—yet for S the valuable exercise of imagination is not only for an élite: 'The result is popular art that encourages each individual to embody a Babylon of the self... through eager, imaginative exploration'.

Jolly, Roslyn (2007). [Review: Richard Ambrosini and Richard Dury (eds), *Robert Louis Stevenson, Writer of Boundaries*]. *English Literature in Transition 1880-1920* 50.iv: 454-57.

In the 1990s Stevenson was 'rescued from belle-lettrist oblivion and instated as a subject of serious academic study', thanks to new understandings of his affinities with modernism and postmodernism and to postcolonialist critics (like Malzahn in this volume) who demolished 'the unexamined image of Stevenson as bearer of imperialist ideology'. Two additional critical approaches have also emerged: anthropology and psychoanalysis-related-to-literary-theory—ideas that have influenced most essays in this volume. Reid shows how S was interested in evolutionary thought but rejected any narrative of increasing perfection, seeing savage survivals as a way of locating universal narrative pleasure. The latter idea is further developed by Ambrosini in his study of S's theory and practice concerning the 'epic' modes of storytelling. Another approach uniting many contributions is the idea of narrative pleasure and readerly desire, a cultivation of identification and involvement that was alien to the approach of Leavis and American New Criticism. The studies in this volume 'clearly show how people are reading and thinking about Stevenson today' and 'the enormous potentiality of the new developments in the field'.

Livesey, Margot (1994). 'The Double Life of Robert Louis Stevenson'. *Atlantic Monthly* (Nov. 1994): Available at <http://www.theatlantic.com/doc/199411/robert-louis-stevenson>

An apologetic celebration, typical of the period of Stevenson's exclusion from the canon.

S's life suggests why dualism was so important to him: bohemian child of conventional parents, Lowland Scot, invalid, exile—though the relationship with his father was the central dualism.

S's reputation has been harmed by association with children's literature, by the fact that the few works he is remembered by do not constitute a recognizable oeuvre and by the fact that his life-view is not pessimistic. In his best work (Kid, JH and Weir) 'perhaps in spite of himself, he failed to emasculate his art. He opens his eyes, and ours, to the confusion of reality'. Livesey concludes that 'If Stevenson deserves a place in our adult lives, his reputation must... rest on only a few works'.

(Margot Livesey is a Scottish-born novelist, living in the USA, author of *Eva Moves the Furniture* (2001) and several other novels.)

Niederhoff, Burkhard (2005). 'Robert Louis Stevenson's Arrival on the Academic Scene: A Survey of Recent Studies'. *Literatur in Wissenschaft und Unterricht* 38.4 (2005): 319-37.

S has always been popular with readers and biographers but has been dismissed by professors of English literature, perhaps because they perceived him as a writer of escapist romances or a preacher of Victorian optimism, or just as reaction to the attention given to his life. But 'the critical tide now seems to be moving in favour of Stevenson and a serious critical study of his works'. There follow careful reviews of Abi-Ezzi 2003, Dryden 2003, Linchan (ed.) 2003, Colley 2004, Gray 2004, Danahay & Chisholm 2005, Harman 2005, Menikoff 2005, and the 28 articles in *JSS* 1 (2004) and Jones (2003).

Niederhoff concludes that the recent growth of interest in Stevenson's works may have some connection with 'cultural studies', which sees a value in all sorts of texts and so overcomes the barrier to S perceived by 'many a high-minded scholar'. 'The relaxed way in which Ambosini, Norquay and Arata deal with S's defence of popular literature contrasts vividly with the way in which he was attacked as an evasive and escapist writer by Andrew Noble and Peter Gilmore some twenty years ago. Stevenson scholars no longer write in the mode of accusation or in the mode of apology, and this indicates—even better than the mere quantity of publications—that Stevenson has finally and fully arrived on the academic scene.'

Riach, Alan (2004). 'Treasure Island and Time: Childhood, Quickness and Robert Louis Stevenson'. Ch. 5 in *Representing Scotland in Literature, Popular Culture and Iconography. The Masks of the Modern Nation*. Basingstoke: Palgrave Macmillan. 88-100. (Originally published in *Children's Literature in Education* 27.iii (1996): 181-93.)

TrIs opens with the framing voice of adult Jim, rational, attempting legalistic precision, but moves quickly to vivid memorable images (Billy Bones's scar) seen with the quick imagination and vivid perception of the young Jim.

Jacqueline Rose (*The Case of Peter Pan*) claims that children's fiction is 'impossible' because it's by adults but about children, from whom the former are separated. But Riach says this 'space in between' can be traversed in reading when revisiting an imaginary space. And perhaps Scottish writers (Balantyne, Stevenson, Barrie) were successful writers for children because they can map their Scottish condition onto childhood and so cross more easily that 'space in between'.

Silver belongs to an earlier social world, but Jim is associated with the post-1745 civilized British 'gentlemen' (Dr Livesey served under Cumberland, associated with Culloden), with the power-based, adult world. However, though Silver and Jim are apposed to each other by the dominant Victorian world-view, they also see themselves in each other, just as the adult reader can revisit childhood through the experience of the narrative.

Watson, Roderick (2007). '“The unrest and movement of our century”: the universe of *The Wrecker*'. *Journal of Stevenson Studies* 4: 114-28.

In a narrative combining realism and symbolic devices (like paired characters), *The Wrecker* presents a darkly satiric picture of business and profit, in an amoral world where self-interest is pursued by rootless individuals (who we can also sympathize with), many of them 'discarded sons' (especially in the *Currency Lass*, a 'ship of fools'). Although the final slaughter is an epiphany of greed, blood, money and food, the text as a whole is closer to a 'postmodern black comedy' of individuals in a free-floating, absurd universe, ruled by accident and coincidence.

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## Recent editions

(2006) *Robert Louis Stevenson: Seven Novels*. New York: Barnes & Noble (Barnes & Noble's Library of Essential Writers). 1158 pp. 9780760780121.

Publisher's presentation: 'Robert Louis Stevenson was the soul of adventure, and his tales of derring-do in exotic lands rich with history and intrigue have enthralled countless readers. This literary omnibus gathers all of his thrilling non-collaborative novels - *Treasure Island*, *Prince Otto*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, *Kidnapped*, *The Black Arrow*, *The Master of Ballantrae*, *David Balfour* - into a single volume.' (This insistence on 'derring-do' seems to reflect a common perception of RLS.) Each volume in the B&N series has an original Introduction, but no information is available about the one in this volume.

Alastair (translator), Seymour Chwast (illustrator), Burkhard Niederhoff (afterword) (1995). *Dr Jekyll und Mr Hyde*. Frankfurt am Main: Büchergilde Gutenberg. Large format (A4).

Winner of a Stiftung Buchkunst 'Schönsten Bücher' prize 1995. There is also a special limited edition. Interesting double-page colour illustrations and book-design by Seymour Chwast (co-founder of the Push-Pin Studios). To see three illustrations, go to <http://www.buechergilde.de/shop/detail.jsp?BestellNr=036538> and click on 'Bilder ansehen »' on the left frame.

Burkhard Niederhoff, 'Nachwort: Die Metamorphosen eines Puritaners', pp. 105-39.

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## Iconography

RLS photos wiki at <http://rlsphotos.pbwiki.com/> password: asfromthehouse

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## Derivative works – Audio recordings

Piero Baldini (read by) (2007). *L'isola del tesoro* [Treasure Island]. Rai Radio 3, *Il terzo anello* (in the section 'Ad alta voce') 3-28 November 2007, 9.30 a.m. All programmes available at [http://www.radio.rai.it/radio3/terzo\\_anello/alta\\_voce/archivio\\_2003/eventi/2003\\_11\\_03\\_isola\\_del\\_tesoro/](http://www.radio.rai.it/radio3/terzo_anello/alta_voce/archivio_2003/eventi/2003_11_03_isola_del_tesoro/)

The 'Introduzione' is by Daniele Gorret (author and translator), who cites Giorgio Manganelli's essay on *Treasure Island* – the first paragraph tells us all; adding that even the title sums up the adventure story. The text is by no means naïve: Silver, in particular, is both antagonist and 'helper'.

Adrian Praetzelis (read by) (2007). *Treasure Island*.  
<http://librivox.org/forum/viewtopic.php?t=10836>

Jeremy Pavier (read by) 82007). *The Black Arrow*.

<http://librivox.org/forum/viewtopic.php?t=6188&start=0&sid=ed50e8230b7df3c369b1e70159e38f9e>

The readings are on the volunteer Internet-2-style Librivox site (<http://librivox.org/>). Though unpaid amateur volunteers, both readers are good, in particular Praetzelis (from Sanata Monica, but British) who must have prepared each recording carefully (or be a very good sight-reader).

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## *Derivative works - Stage*

Hugh Abercrombie Anderson (1929). *The Suicide Club*.

Anderson (1890-1965), Canadian playwright and theatre manager, lived and worked in New York.

Karen Louise Hebden & Brian Protheroe (music) (2007). *Treasure Island*. Dir. Karen Louise Hebden with Daniel Hinchliffe (Jim) and Glyn Kerslake (Silver). Derby Playhouse, 24 Nov- 2007 – 26 January 2008.

'Karen Louise Hebden's adaptation... is a swaggering synthesis of cannon smoke, sea-shanties and three-cornered hats, showing that provincial theatre can aspire to musical spectacle on a grand scale.... Long John Silver emerges here as a complex creation... a contemplative opportunist whose readiness to switch sides is the mark of a man who instinctively knows which way the wind is blowing.' *The Guardian* 14.12.07 <http://arts.guardian.co.uk/theatre/drama/reviews/story/0,2227541,00.html>. The production was presented by a concerted effort (with many staff working unpaid) in the face of the theatre's financial difficulties. Most of the dialogue is from Stevenson.

Dikla Katz (1997?). [*Treasure Island*]. With Avi Zlich and the Key Theatre (Avi Zlich and Dikla Katz). Tel Aviv Museum of Art, December 10, 12 2007.

Hebrew theatre. Zlich plays Jim Hawkins, while the other characters are all puppet-theatre objects that come to life as the tale progresses.

<http://www.jpost.com/servlet/Satellite?cid=1196834824530&pagename=JPost%2FJPArticle%2FShowFull>

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## *Derivative works - Films*

1979. *Il Signore di Ballantrae*, directed by Anton Giulio Majano (RAI TV), with Giuseppe Pambieri (James), Luigi La Monica (Henry), Mita Medici (Alison), Giancarlo Zanetti (McKellar).

TV mini-series (*sceneggiato*) in 5 episodes, Sunday evenings from 7 January 1979. Interestingly it is the better-known actor who gets the role of the Master (like Errol Flynn in 1953, and Michael York in 1984).

Photos at

<http://www.teche.rai.it/cgi-bin/multiteca/powerflv?keywords=signore%20ballantrae;radio=checked;video=checked;foto=checked;tohits=18;skiphits=1>



The RAI site has a brief promo interview with Calvino, who seems a bit bored with always being asked the same questions about Doubles—but it's preceded by a brief clip of a much younger Calvino who says 'What interests me is the mosaic in which the individual finds himself trapped: the play of relationships, the pattern to discover among the arabesques of the carpet' ('Quello che mi interessa è il mosaico in cui l'uomo si trova incastrato: il gioco di rapporti, la figura da scoprire tra gli arabeschi del tappeto').

[http://www.cittadini.rai.it/RAInet/societa/Rpub/raiRSoPubArticolo2/0,,canale=societa%5Eid=0%5Eid\\_obj=34667%5Esezione=eventi%5Esubsezione=103,00.html](http://www.cittadini.rai.it/RAInet/societa/Rpub/raiRSoPubArticolo2/0,,canale=societa%5Eid=0%5Eid_obj=34667%5Esezione=eventi%5Esubsezione=103,00.html)

*El club de los suicidas / The Suicide Club* (Tornasol Films, Spain, 2007), dir. Roberto Santiago, with Fernando Tejero (master of ceremonies)

A group of men and women in present-day Madrid who would like to commit suicide for various reasons come across a copy of Stevenson's 'Suicide Club' and decide to imitate it. But they find it is more difficult than they thought. <http://www.elclubdelosuicidas.com/descargas/documentacion-elclubdelosuicidas.pdf>. 1h 44m.

Additions and corrections to the website information on 'Suicide Club' films:

[*Der Geheimnisvolle Klub* (1919), dir. Joseph Delmont, with Joseph Delmont, Fred Sauer – sometimes wrongly identified as an adaptation of 'the Suicide Club' but is in fact taken from Chesterton's detective story *The Club of Queer Trades*.]

*Unheimliche Geschichten* (1919), dir. Richard Oswald (Richard-Oswald-Produktion) with Conrad Veidt (President); screenplay by Richard Oswald, photography by Carl Hoffmann - 'Der Sebstmörderklub' is the fourth of five linked stories; 112 mins.

*Unheimliche Geschichten* (1932), dir. Richard Oswald (Roto-G.P., Germany), with Paul Wegener, Hans Behal, etc.; screenplay by Heinz Goldberg & Richard Oswald, photography by Heinrich Gärtner. - A talkie remake by the same director of the same five linked stories, including 'Der Sebstmörderklub'; 89 mins. Released in the USA in a badly-edited version as *The Living Dead* in 1940. Footage from this film was later edited into *Dr. Terror's House of Horrors* (1943)

['The Suicide Club' (1932) (Universal) a film planned for Bella Lugosi and Boris Karloff in 1932 and mentioned again in 1933 before being abandoned (Gary Don Rhodes, *Lugosi* (McFarland, 1997), p. 218. <http://books.google.com/books?id=Aueo3mOrIKIC&printsec=frontcover&dq=Lugosi&sig=O8YTcdauI-aJAFRMm3aKgZpKbPg>]

In the *Suspense* series (season 2, episode 24), CBS 14 February 1950, dir. Robert Stevens, with Ralph Bell (Florizel) and Richard Fraser (Club President). [IMB, 10 Dec. 2007]

In *Lilli Palmer Theatre* (episode 12), NBC 12 December 1956, dir. Dennis Vance, with Derrick De Marney (Florizel) and Carl Bernard (Club President). [IMB, 10 Dec. 2007]

In *The Chevy Mystery Show* (episode 17), NBC 18 September 1960, with Cesar Romero and Everett Sloane. [IMB, 10 Dec. 2007]

In *Mystery and Imagination* (season 5, episode 1), Thames Television 9 February 1970, dir. Mike Vardy, with Alan Dobie (Florizel) and Bernard Archard (Club President). [IMB, 10 Dec. 2007]

*El Club de los suicidas* (1970), dir. Rogelio A. González, with Enrique Guzmán – not clear if this has any relation to RLS beyond the title. [IMB, 10 Dec. 2007]

*Bankrotári* (2003, Česká Televize), dir. Zdenek Zelenka, with Miroslav Donutil (Alfred Cechura) and Jirina Bohdalová (Spisovatelka Colinsova) - a Czech TV movie (99 mins.) broadcast 26 December 2003. [IMB, 10 Dec. 2007]

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## *Links*

Memories of Stevenson's step-grandson Austin Strong and a photo of him as a grown man are at [www.nha.org/history/hn/HN-theroux-strong.htm](http://www.nha.org/history/hn/HN-theroux-strong.htm); apparently some of his books and possessions were left to Nantucket Historical Association but I was unable to work the on-line catalogue to see if there is anything of Stevensonian interest. If anyone else succeeds, please let us know what you find.

Roberto Mussapi (2007). 'Le porte della notte. 22: Jekyll e Hyde'. *Rai Radio 3*, 27 February 2007, available at [http://www.radio.rai.it/radio3/radio3\\_suite/view.cfm?Q\\_EV\\_ID=205538&Q\\_PROG\\_ID=68](http://www.radio.rai.it/radio3/radio3_suite/view.cfm?Q_EV_ID=205538&Q_PROG_ID=68)

A daily 20-minute programme in which the poet (and Stevenson biographer) Roberto Mussapi (between musical frames and interludes) shares thoughts and memories and favourite passages of literature, read in his warm, almost-hypnotic voice. Here he reads extracts from the first two chapters of JH, followed by brief but intelligent comments.

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## *Academic links*

*The Bottle Imp* ([www.arts.gla.ac.uk/ScotLit/ASLS/SWE/TBI/](http://www.arts.gla.ac.uk/ScotLit/ASLS/SWE/TBI/)), edited by Gwen Enstam and Duncan Jones and published by the Association for Scottish Literary Studies, contains articles, reviews etc. on Scottish literature and language.

The title and the fine woodcut-inspired masthead by Iain MacIntosh (with second image when you pass the cursor over it) are of course inspired by Stevenson's tale.

The Association for Scottish Literary Studies promotes Scottish literature and languages. For details of its journals and other advantages of membership see [www.asls.org.uk](http://www.asls.org.uk).

Scottish Language Dictionaries ([www.scotsdictionaries.org.uk](http://www.scotsdictionaries.org.uk)) is the most important research organization for the compilation of dictionaries of Scots.

The site hosts on-line The Dictionary of the Scots Language (<http://www.dsl.ac.uk/>): for those searching for Scots words in Stevenson, it would be best to select 'SND and Suppls.' from the drop-down menu top right (DOST covers Scots from 12-17C only).

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## News

Alan Riach of Glasgow University gave the toast at the RLS Club annual dinner in Edinburgh on 10 November, preceded by an after-dinner speech, 'The Scars of Billy Bones: A Toast to Robert Louis Stevenson'.

Robert Cohen in the *New York Times* (Nov. 8) in an article entitled 'Dr. Jekyll and Mr. Musharraf' refers to the President of Pakistan's 'Jekyll-and-Hyde alternation of military and Savile Row gear', a reference taken up by Musharraf himself in a BBC interview reported on 17<sup>th</sup> November questioned this portrayal concerning his institution of emergency rule: 'Did I go mad? Or suddenly, my personality changed? Am I Dr Jekyll and Mr Hyde?'.

Robert A. Prather (2007). *The Strange Case of Jonathan Swift and the Real Long John Silver*. Morley, MO: Acclaim Press.

'From ancient maps, documents and charts, to personal diaries and secret Masonic archives, author Robert Prather boldly delves into both the mystery and legend of Swift, as well as the probable connections with Robert Louis Stevenson's classic adventure, *Treasure Island*', suggesting that the famous treasure is buried somewhere in... Kentucky (Hardin County, to be exact). A new addition to the list of 'real' locations of *Treasure Island*:

1. The island in the middle of the pond in Queen Street gardens in Edinburgh,
2. Fidra (off the coast of East Lothian) with Yellowcraig beach on the mainland opposite (A *Treasure Island*-themed play park was created a few years ago, marking the spot where the author used to holiday as a child),
3. Unst (in the Shetlands, which RLS visited in 1869 when Thomas Stevenson built the Muckle Flugga Lighthouse off its coast),
4. The Pentland Hills,
5. The Monterey Peninsular, or a coastal island visible from there
6. California around Silverado
7. Ile Ste. Marie off the coast of Madagascar in the Indian Ocean,
8. The Isle of Pines near Cuba,
9. Cocos Island off Costa Rica,
10. Cocos Island, Tafahi, not far from Samoa (Alex Capus (2005). *Reisen im Licht der Sterne*),
11. Norman Island in the British Virgin Islands

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## Public interest – a trivial listing

A rough guide to general interest in writers (and also to the growth of internet sites) can be gained from the following numbers of Google hits in December 2007 (numbers of May 2005 in brackets), showing (among other things) that Conan Doyle now generates more interest than our general term-of-comparison Britney Spears:

“Conan Doyle” – 2,690,00 (572,000)  
“Henry James” – 2,160,000 (831,000)  
“Robert Louis Stevenson” – 2,070,000 (771,000)  
“Rudyard Kipling” – 1,930,000 (807,000)

“Thomas Hardy” – 1,600,000 (615,000)  
“Walter Scott” – 1,420,000 (609,000)  
“Joseph Conrad” – 262,000 (607,000)

“Britney Spears” gets 2,550, 000 (8,520,000 in May 2005) results.

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## *Call for help*

Stevenson ends his dedication of *Ballantrae* with: ‘Well, I am for the sea once more; no doubt Sir Percy also. Let us make the signal B. R. D.!’ Adrian Poole in his Penguin edition somehow forgets to annotate these three letters... Can any yachting readers of the *Newsletter* explain the nautical signal B.R.D.? (An enigma that my Googling failed to resolve).

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## *New members*

David Rose, founder and editor of Oscholars, who writes, ‘I would like to increase our references to RLS at [www.oscholars.com](http://www.oscholars.com) in the context of aestheticism and the fin de siècle. I have read Stevenson ever since we studied *Treasure Island* at my prep school more than half a century ago’.

Robert Eisner ([reisner@mail.sdsu.edu](mailto:reisner@mail.sdsu.edu)), former Professor of classics and humanities at San Diego State University now lives in Port Townsend (Washington). Besides scholarly articles, he is author of *The Road to Daulis. Psychoanalysis, Psychology, and Classical Mythology* (1987), *Travelers to an Antique Land: The History and Literature of Travel to Greece* (1991) and various book and travel pieces for the New York Times, Washington Post, Boston Globe, and National Geographic Traveler. At present he is working on a number of writing projects, one of them a completion of *Weir of Hermiston* and an associated screenplay.

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## *Thanks to*

Anne Colley, Marina Dossena, Roslyn Jolly, Burkhard Niederhoff, Elaine Parks, Alan Riach, Sara Rizzo

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 6

21 January 2006

No. i

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There was a great to-do in the tree tops. The ape with the one ear, who was a good natured fellow, nursed the baby in his arms; another stuffed nuts in its mouth, and was aggrieved because it would not eat them.

“It has no sense,” said he.

“But I wish it would not cry,” said the ape with one ear, “it looks so horribly like a monkey!”

(“The Scientific Ape”)

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## *Conferences and Call-for-papers*

**RLS2006: Transatlantic Stevenson** (<http://www.brocku.ca/english/rls2006/main.aspx>), Saranac Lake, USA, 18-20 July 2006.

‘Scottish Crime Fiction’, special issue of *CLUES: A Journal of Detection*. Guest Editor: Gill Plain, University of St. Andrews (UK). Submit online at <http://mc.manuscriptcentral.com/heldref/clues>

Is the success of Scottish crime fiction attributable to a literary history stretching back to the nineteenth century and beyond, or is it the result of more recent cultural and political developments? Submissions addressing any aspect of Scottish crime fiction are welcome, but the guest editor would be particularly interested in manuscripts examining the current state of Scottish crime writing and work that considers the scope and definition of a "national" crime genre.

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## *Previously unpublished texts*

Parfect, Ralph (2005). ‘Robert Louis Stevenson’s “The Clockmaker” and “The Scientific Ape”’: Two Unpublished Fables’. *English Literature in Transition* 48iv: 387–403.

Parfect, Ralph (2006). ‘“God Bless My Tail!” Two Unknown Fables by Robert Louis Stevenson’. *TLS* 20.1.06: \*\*\*.

Two very interesting fables, apparently the only survivors of a fair copy and the only *Fables* manuscripts extant. They seem to have been deliberately omitted from the 1895 publication by Colvin, perhaps because of their irreverent and sceptical tone. Parfect dates them to the period 1875-1889 and suggests

that (on account of the teasing humour) 'The Scientific Ape' (and perhaps both) date from the mid-1880s (p. 394).

In their presentation of unresolved paradoxes they have the modern characteristic of many of the other *Fables*. In both of them, Stevenson also 'playfully parodies scientific and philosophical discourse' (393-4). 'The Clockmaker' 'is an amusingly cynical satire, in which an age of scientific, religious and philosophical discussion among a community of microbes is negated at a stroke' (391); it is 'perhaps one of Stevenson's broadest assaults on the confidence of the Western intellectual tradition' (392).

'The Scientific Ape', is mainly a debate among West Indian apes in the face of a local Western scientist who is capturing members of the community for vivisectionist experiments and after one of them captures the scientist's baby for similar experimentation. The baby is finally returned unharmed to the relieved parent, who then continues his experiments. Here, the attack on ethically-dubious science is linked to an anti-imperialist stance.

Certainly the most interesting previously-unpublished Stevensonian texts to have been published in the last few years.

See also an article in *The Sunday Times* of 22/1/06.

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## Recent studies

Ambrosini, Richard (2002). "Painting and Words": Landscape-Writing in R.L. Stevenson's Literary Apprenticeship and Early Essays'. *Merope* [Pescara, Italy] 14 (35-36): 179-204.

Stevenson's narrative works need to be seen in 'the context of his entire fictional and non-fictional output' [the subject of Ambrosini's 2001 monograph *R.L. Stevenson: la poetica del romanzo*] and it is in his early pieces of 'landscape writing' that we can see the germ of his future poetics. He admits to an apprenticeship of imitation in 'A College Magazine' (1887), but also to freer exercises in 'description', 'dramatic dialogues' and 'conversations'; and one of the two books he always carried with him were 'to note down the features of the scene'. In one of these notebooks we find the fragment 'Painting and Words', which explores the relative merits of the sister arts and describes the scene before him. Another experimental piece from the same period is 'Night outside the Wick Mail' (1868, contained in a letter to his cousin Bob).

These exercises in 'landscape writing' soon came up against a conflict between description and a self-reflective stance—resolved in his later 'travel writing' when he abandoned the description of landscape and (i) focussed on subjective impression (filtered by memory) of 'a semi-fictional persona' (203), and (ii) took landscape 'as a background for people'. Already in his first published essay 'Roads' (1873) he is adapting his early poetics to travel writing in his remarks on the value of filtered impressions (elaborated in later writings).

His first three *Portfolio* essays ('Roads', 'Young Children', 'Unpleasant Places') belonged to project (described in a letter to Colvin) for a series of essays 'on the enjoyment of the world'. This idea then develops after the watershed American experience of 1879-80, when, with the same aim of 'creating pleasure' but a keener understanding of his readers, he decides to create his own fictional worlds of narrative.

Costantini, Mariaconcetta (2002). 'Stevenson's South Seas'. *Merope* [Pescara, Italy] 14 (35-36); 205-31.

Stevenson dissociates himself from the Victorian mainstream in his experiments with language and spatial representation. His exotic settings reveal the evils of imperialism and also illustrate the modern condition of bewilderment.

Rejecting monologicistic colonialist ideology, he tries instead to represent 'a multi-cultural and complex reality': In his letters he portrays the forest 'as a *locus* of dangerous pleasures' and 'abandons

himself to its seductions'. In 'The Woodman' (a post-Darwinian poem composed at Vailima) he questions the antithesis *culture/nature* (one of the main tenets of Victorian colonialism) and equates man and beast.

While the landscape in *Treasure Island* is still seen from a Western point-of-view; in 'Falesá', the imperialistic assumptions of the narrator are shaken and he yields to growing interest in his surroundings. The characters do not conform to the 'types' used to validate colonial ideologies (Uma, for example, is neither expendable victim, abandoned to maintain the hero's racial integrity, nor dangerous femme fatale).

In *The Ebb-Tide* natives are not innately savage and Westerners are not bringers of progress and civilization. Even the ambiguity of the ending can be seen as a criticism of ideology that promotes a single truth. Stevenson pursues 'historical, cultural and geographical objectivity' in various ways: (i) by describing a process of contamination, the *Farallone* becoming 'a symbol of the ills of colonialism'; (ii) in the detailed description of Attwater's island, which give a realistic and disquieting picture of the Pacific world; (iii) through the ironic juxtaposition of different visual attitudes (Herrick's ecstatic contemplation of the lagoon compared with the controlling scrutiny of Davis), and by giving an ironic colouring to Herrick's words: his inadequate idealistic vision, his attempt, shared with Attwater, to understand the Pacific in terms of classical literature. Attwater, however, uses deliberately vague language as a power-strategy, while Herrick (like the author) searches for ways to describe his new experience.

Gray, William (2004). 'Amiable Infidelity, Grim-faced Dummies and Rondels: Robert Louis Stevenson' on George MacDonald'. *North Wind: Journal of George MacDonald Society* 23: \*\*\*

Affinities and differences between Stevenson and MacDonald; references to MacDonald in Stevenson's letters (RLS appreciates MacDonald's 'amiable infidelity' or undogmatic theology; he refers to a frightening scene in *Phantastes* with 'grim-faces dummies' and he praises MacDonald's rondels); literary affinities; possible influences and unconscious echoes of MacDonald in Stevenson.

In October 1872 (*Ltrs* 1: 255) RLS refers to the trampling scene in Ch. 23 of *Phantastes*, comparing the forces of religious conformity gathering round him in a threatening way to 'the wooden men in *Phantastes* who 'can stamp the life out of me'. Gray suggests that this disturbing scene in *Phantastes* remained in his mind and influenced his description of the man moving like 'some damned Juggernaut' who 'trampled calmly over the child's body' in JH.

Gray, William (2005). 'A Source for the Trampling Scene in *Jekyll and Hyde*'. *Notes and Queries* 52iv: 493-4.

Suggests that a scene of a little beggar-girl being trampled by wooden monsters in George MacDonald's *Phantastes* (1858), which RLS refers to in his letters, may have influenced the trampling scene in JH. (See also Gray, William (2005). 'The incomplete fairy tales of Robert Louis Stevenson'. *Journal of Stevenson Studies* 2: 108n. Also Gray (2004) above).

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I give below extracts from ch. 23 of *Phantastes* with interesting parallels with the trampling scene in JH in italics; the multiplication of the monsters also resembles the multiplication of Hyde in Utterson's dream (RD):

' "The little beggar-girl ... told me a very curious story... as soon as she began to beg [wings from the butterflies], *there came a great creature right up to her, and threw her down, and walked over her*. When she got up, she saw the wood was full of these beings... As soon as ever she began to beg, one of them *walked over her*, till at last in dismay, and in growing horror of *the senseless creatures*, she had run away ... I asked her

what they were like. She said, like *great men*, made of wood, without knee-or elbow-joints, and without any noses or mouths or eyes in their faces....

“As she walked before me, I looked attentively at her. Whether or not it was from being so often *knocked down and walked over*, I could not tell, but her clothes were very much torn, and in several places her white skin was peeping through....

“After walking for two or three hours ... *The child ... fell to the ground, and began crying as if hurt*. I drew my sword and heaved a great blow in the direction in which the child had fallen. It struck something, and instantly *the most grotesque imitation of a man* became visible. ... *This being, if being it could be called*, was like a block of wood roughly hewn into *the mere outlines of a man*; and hardly so, for it had but head, body, legs, and arms -- *the head without a face*, and the limbs *utterly formless*. I had hewn off one of its legs, but the two portions moved on as best they could, quite independent of each other; so that I had done no good. I ran after it, and clove it in twain from the head downwards; but it could not be convinced that its vocation was not *to walk over people*; for, as soon as the little girl began her begging again, all three parts came bustling up; and if I had not interposed my weight between her and them, she would have been *trampled* again under them. ... I ... then told the girl to beg again, and point out the direction in which one was coming. I was glad to find, however, that I could now see him myself, and wondered how they could have been *invisible* before. I would not allow him *to walk over the child*; ... Meantime *the poor child was walked over* by the other, but it was for the last time”.

Source: <http://etext.lib.virginia.edu/etcbin/toccer-new2?id=MacPhan.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=23&division=div1>

Nash, Andrew (2004). ‘ “The Dead Should Be Protected From Their Own Carelessness”: The Collected Editions of Robert Louis Stevenson’. In Andrew Nash (ed.) (2004). *The Culture of Collected Editions*. Basingstoke: Palgrave. 111-127.

*The Culture of Collected Editions* ‘continually raises interesting questions about the role of collected editions in organizing the literary system’ (Andrew Piper, Columbia University *Sharp News*). From the publisher: ‘a ground-breaking book, offering the first comprehensive account of the vital role that collected editions have played in the construction of authorship, the history of reputation and the formation of the canon.’

Nash’s chapter is based on the paper he gave at RLS2000 in Stirling: ‘Andrew Nash... gave a fascinating archive-based report on the Stevenson collected editions 1894-1924. There were in fact an exceptional number of six collected editions in this period (Edinburgh, Pentland, Swanston, Vailima, Tusitala and Skerryvore). The stately volumes of the Edinburgh Edition in particular inspired other authors, such as Hardy, Kipling and James to plan their own collected editions.’ (conference report at <http://dinamico.unibg.it/rls/stirling.htm>)

Zlosnik, Sue (2004). ‘ “Home is the sailor, home from sea”: Robert Louis Stevenson and the end of wandering’. *Yearbook of English Studies* 34i (Jan. 2004): 240-52.

‘This essay considers Stevenson's travel writings in relation to his Gothic imagination. In the early essays, *An Inland Voyage* and *Travels with a Donkey in the Cevennes*, a process of authorial self-construction is at work that anticipates the modern self of his Gothic fiction. His United States travelogue, *The Amateur Emigrant*, often dwells on the abject in his descriptions of himself and his fellow passengers. In the South Seas he engages with a culture that still possesses an epistemology relegated in Western culture to the post-enlightenment fears and anxieties that found clearest and most dramatic expression in Gothic fiction.’ (Abstract)



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## *Biography - In the footsteps*

Holmes, Lowell D. (2001). *Treasured Islands: Cruising the South Seas with Robert Louis Stevenson*. Dobbs Ferry, NY: Sheridan House. 281+xv pages. \$29.95. 1-57409-130-1. London: A & C Black, 2002. £22.99. 0713662700.

Holmes is a Pacific anthropologist, Samoan expert and sailing enthusiast who has cruised the Pacific in Stevenson's wake. His thorough (though not foot-noted) retelling of RLS's voyages draws on a wide variety of sources, including an account by a young crew-member of the *Equator*, Thomson Murray MacCallum. Of particular interest are the appended histories and detailed plans of the three vessels in which Stevenson sailed, the *Casco*, the *Equator* and the *Janet Nicoll*, as well as a discussion of Stevenson's illness which concludes, as many have, that it was more likely bronchiectasis than TB. There are several pages of contemporary and later photographs. (Hilary Beattie)

See also 'Films about Stevenson' below and Amy Geiszler-Jones (2002). 'Cruising *Treasured Islands*'. *Inside WSU* 18 (11). On-line edition at [http://www.wichita.edu/insidewsu/4-11-2002/Treasured\\_Islands\\_book.htm](http://www.wichita.edu/insidewsu/4-11-2002/Treasured_Islands_book.htm)

(2003). 'The Robert Louis Stevenson trail'. *Geographical* 75vi (June 2003).78-\*\*\*

Brief illustrated article about the 'Route Stevenson' phenomenon in the Cévennes.

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## *Films about Stevenson*

*Treasured Islands Robert Louis Stevenson in the Pacific* (1992). Prod: Lowell Don Holmes, Richard Charles Welsbacher, University of California. Distributor: UCEMC (U of Calif Extension Media Center).

Describes Robert Louis Stevenson's journey to the South Seas with emphasis placed on his last five years of life spent at Vailima, Western Samoa. Begins with the details of a voyage to the Marquesas, the Tuamotus, the Society Islands, and Hawai'i, then describes the author's trip to the Samoan Islands where he settled down, built a home called Vailima, and became involved in the Polynesian lifestyle and local political events. Ends with Stevenson's death and burial on Mt. Vaea. 57 minutes. See also 'Biography - In the Footsteps' above.

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## *Iconography*

The Corbis photo agency (<http://pro.corbis.com/>) has a photo of RLS in bed in Waikiki in striped pyjamas, obviously taken at the same time at the famous flageolet picture. The photo in Alana Knight *RLS in the South Seas* (1986) uses a cropped version of this with a shadow created to exclude a part of Lloyd Osbourne's head.



‘Writer Robert Lewis Stevenson with his stepson, Lloyd Osborne and Robert Macfie.’ (Corbis)

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## *Derivative works – Stage*

**2003** Flannery, Pauline (2003). *Dr Jekyll and Mr Hyde*. (first performed by the Ironduke Company during the Edinburgh Festival 2003). Performed in Kansas City (The Coterie Theatre, Crown Center) Oct. 2004, and by Talent Co. at the Gifford family Theatre, Syracuse, NY, 13-28 Jan 2006.

A piece for four actors, the title roles given to two actors.

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## *Links*

Strong, Isobel (1896). ‘Vailima Table-Talk. Robert Louis Stevenson in his Home Life’. *Scribner’s Magazine* (May, June 1896) 19 (5, 6): 531-549, 736-748. Included in *Memories of Vailima* (1902, pp. 7-74), without the illustrations. Available in the ‘[Making of America](http://cdl.library.cornell.edu/cgi-bin/moa/moa-cgi?notisid=AFR7379-0019&byte=200009654)’ collection at Cornell University:  
<http://cdl.library.cornell.edu/cgi-bin/moa/moa-cgi?notisid=AFR7379-0019&byte=200009654> and  
<http://cdl.library.cornell.edu/cgi-bin/moa/moa-cgi?notisid=AFR7379-0019&byte=200095829>

‘Death of R. L. Stevenson’, *New York Times* 18 December 1894.  
<http://www.nytimes.com/learning/general/onthisday/bday/1113.html>

‘It was the author's style [in *An Inland Voyage*] which captivated his readers. Some one described it as a compound of Sir Philip Sidney, Lord Bacon, George Herbert, Stern, and Blackmore.’  
‘What *The Saturday Review* admired most in [*Treasure Island*] was, as usual, the style. It said the book was “written in that crisp, choice, nervous English, of which he has the secret”’.

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## *Derivative Works - Music*

Jackie McLean (?1955). 'Dr Jekyll' (sometimes called 'Dr. Jackyll' or 'Dr Jackle'). Played by Miles Davis and Milt Jackson on *Miles Davis and Milt Jackson Quintet/Sextet* (Prestige PRLP 7034, 1955). Also by the Miles Davis Sextet on *Milestones* (Columbia CL 1193, 1958; Legacy CD 1086415, 2001).

Played at great speed, starting from rhythmical units echoing "Dr Jekyll" and "Mr Hyde".

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## *Derivative works – comic books and graphic novels*

Hamilton, Tim (script & art) (2005). *Robert Louis Stevenson's Treasure Island. The Graphic Novel*. Harmondsworth/New York: Penguin (Puffin Graphics). 176p. illus. c2005. 0-1424-0470-5.

B&w realistic artwork, making great use of light and shadow. "The section entitled The Making of Robert Louis Stevenson's *Treasure Island* includes concept sketches, photos of Hamilton's friends that he used as models for his characters, and information on his artistic techniques. Readers will also learn that the author approaches storytelling in a cinematic way, which may explain why there are so many images of characters' faces hidden dramatically in shadows." (*School Library Journal* quoted on Amazon.com)

Moore, Alan (script) & Kevin O'Neill (art) (2003; 6-part magazine publication 2002-3). *The League of Extraordinary Gentlemen, vol 2*. La Jolla, CA: America's Best Comics.

The group of agents drawn from classic Victorian literature in Vol 1 is joined by Dr Moreau and have to defeat a *War of the Worlds*-style invasion from Mars. Hyde (of towering, Hulk-like proportions, now independent of Jekyll) has a scene of tender attraction to Mina Harker (reminiscent of similar scenes in classic *Frankenstein* and *King Kong* films); although impatiently violent he dies trying to save England. At one point he expresses his opinion of Jekyll. An example of 'Steampunk' (narratives of dystopias and disasters set in Wells-Verne era, an offshoot of Cyberpunk).

Jones, Steve (script) & Seppo Makinen (art) (1998). *Sherlock Holmes: Dr. Jekyll and Mr. Holmes*. Westland, MI: Tome Press/Caliber

An 'alternative universe' steampunk narrative. (not the same story as the novel with the same title by Loren D. Estleman). B&w comic.

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## *New members*

Sara Rizzo ([zaza79it@yahoo.it](mailto:zaza79it@yahoo.it)) is a final-year old-style laurea (i.e. M.A.) student at Milan University who was at both the Gargnano and Edinburgh RLS Conferences. She writes: 'I was 9 years old when I received as birthday gift a copy of *Treasure Island* that I put on the shelf because I preferred to go out and live my

adventures - climbing trees, instead of reading. After few years I discovered adventure also could be literature, above all RLS. Now I'm preparing a thesis on comic-book adaptations of *Dr Jekyll & Mr Hyde*. RLS is still playing with genres, perhaps unwilling, even after his death.'

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## *Thanks to*

Hilary Beattie, Vianney Boissonnade, Marina Dossena, William Gray, Andrew Nash, Ralph Parfect, Sara Rizzo, Robert B. Stevenson

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 6

25 February 2005

No. ii

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In these two, particularly, the rhythm was sometimes broken by an excess of energy,  
as though the pleasure of the music in their light bodies  
could endure no longer the restraint of the regulated dance.

(‘Notes on the Movements of Young Children’)

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## *Conferences and Call-for-papers*

**RLS2006: Transatlantic Stevenson** (<http://www.brocku.ca/english/rls2006/main.aspx>), Saranac Lake, USA, 18-20 July 2006.

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## *Previously-unpublished texts - correction*

My entry in the last *Newsletter* on the two Fables by Stevenson published by Ralph Parfect in *English Literature in Transition* (and later in the *TLS*) should have been entitled ‘Texts previously unpublished in English’, as both texts were published in French translation by Pierre-Alain Gendre in 1985 (see the letter by Ralph Parfect in the *TLS*, February 8 2006):

Pierre-Alain Gendre (translation and introduction) (1985). *Fables*. Paris: Corti. [Still available; in the introduction Gendre discusses the MSS.]

The translation was republished in 1990 (with no introduction mentioned in the publisher’s catalogue), Paris: Rivages, and is also contained in: Michel le Bris (sous la direction de) (2001). *Robert Louis Stevenson. Intégrale des Nouvelles*. 2 vols.. Paris: Phébus.

The two new Fables are numbered VII and VIII on leaves numbered 15-19 and 22-25, which should allow a calculation of which of the extant short Fables might have fitted into the two pages between (though of course it might just as well have been a lost short fable). Pierre-Alain Gendre places them after the others, numbering them XXI and XXII.

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## Recent studies - Translations

Naugrette, Jean-Pierre (translation and postface) (2006). *Jardin de poèmes enfantines* [A Child's Garden of Verses]. Belval, France: Circé.

In his 'Postface' (pp. 152-163) Naugrette says that these verses are a mixture of recreated childhood vision and adult remembrance—a remembrance, however, involving no attempt to establish a past truth but rather an attempt to return to a deforming subjectivity. Here he makes an illuminating parallel with the opening pages of Proust's *Du côté de chez Swann* (1913), which also explores the frontier of waking and sleeping. In Stevenson as in Proust there is a contrast, but also a continuity, between the strange night-world and a daytime characterized by rêverie. The horseman of 'Windy Nights' reminds us of Goethe's 'The Erl-King'. And we can also see an affinity with Rimbaud in the touches of colour ('blue even', reminding us of 'Sensation', 1870) and in the stark realities suggested by 'The Dumb Soldier' (reminding us of the sleeping/dead soldier in the grass of 'Dormeur du val', 1870). (Interestingly, Elaine Showalter in the *TLS* (Jan. 27 1995) praises Naugrette's translations, saying that the verses 'sound, in French, startlingly different—sonorous, subtle, *triste*, almost like Verlaine'.) We can see two dimensions of representation in these poems: (i) the child's dream of adventure (characterized by substitution, confusion, metaphor), and (ii) the backward gaze of the adult (characterized by detailed annotation and metonymy).

Ormsby, Eric (2006). 'A Terrible, Joyous & Noble Universe'. *The New York Sun* Feb. 8 2006.

A newspaper critic discusses *Weir of Hermiston*: 'Sentence for sentence, *Weir of Hermiston* constitutes one of the greatest narratives in the language.' (start of the article at <http://www.nysun.com/article/27216>).

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## Biography

Marías, Javier (2006). *Written Lives*. Translated from the Spanish by Margaret Jull Costa. New York: New Directions. 081121611X.

A translation of *Vidas escritas*. Madrid: Siruela, 1992. Collects 'brief lives' (mixing the telling anecdote and the pithy judgment) previously published in the magazine *Claves*, including 'Robert Louis Stevenson entre criminales'. The title refers to Stevenson's interest in morally ambiguous lives. Among other comments, Marías says 'Almost nobody takes the trouble to read Stevenson's essays, which are among the most penetrating and lively examples from the nineteenth century'. Biographical sketch. (For a note on the Spanish edition, see *RLS Site*, Biographies).

It's difficult to be moderate about the charm of these brief portraits of Rimbaud, Turgenev, Rilke, Giuseppe Tomasi di Lampedusa, Robert Louis Stevenson, Isak Dinesen, Djuna Barnes and a dozen other literary eminences.[...] [A] wry sense of amusement characterizes Marías's approach. Though he acknowledges the artistic greatness of his chosen writers, he prefers to point out and relish their personal oddities, all those quirks, eccentricities and obsessions that make them neurotically and sometimes pitifully human.' (Michael Dirda, *The Washington Post* 5 feb. 2006 at <http://www.washingtonpost.com/wp-dyn/content/article/2006/02/02/AR2006020201785.html>)

‘Marias says his aim is to examine writers about whom “absolutely everything” is already known and portray them “as if they were fictional characters.[...] The book is distinguished by supple turns of phrase and bon mots “’ (*Publishers’ Weekly* qu. Amazon.com

[http://www.amazon.com/gp/product/081121611X/sr=1-1/qid=1139134153/ref=pd\\_bbs\\_1/102-4714126-5575322?%5Fencoding=UTF8](http://www.amazon.com/gp/product/081121611X/sr=1-1/qid=1139134153/ref=pd_bbs_1/102-4714126-5575322?%5Fencoding=UTF8))

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## *Biography – Films about Stevenson*

Zuppelli, Maria (2005). *Viaggio nel Pacifico con Stevenson nei Mari del Sud* [Voyage with Stevenson in the South Seas]. Produced by Macchina del Tempo channel/Mediaset (Italy), written and filmed by Maria Zuppello, edited by Marcella Simonotti, broadcast December 2005 on the Macchina del Tempo channel (Sky platform).

Maria Zuppelli is presently working on the second part of the same documentary covering the rest of Stevenson’s Pacific journeys. Anyone interested in obtaining the DVD can write to Maria Zuppelli at [m.zuppello@hotmail.it](mailto:m.zuppello@hotmail.it).

Maria Zuppelli writes:

‘I was supposed to go to K2, but then another TV company bought the copyright of the expedition and I had to find project. That’s why I ended up, first time in my life, in the Pacific Ocean, in the heart of it: Marquesas Islands. Arriving on the schooner *Aranui* (“The big travel” in Polynesian) I heard, for the first time in my life, about Robert Louis Stevenson’s travels in the Pacific. I was just in front of his favourite beach: Anaho, on Nuku Hiva Island. I was unaware I was starting something new, something that was going to take me far, in the footsteps of Robert Louis Stevenson. The Aranui company, Air Tahiti Nui and the Samoan Tourism Authority gave me the opportunity of travelling for 2 years in the Pacific seas to film a documentary on this topic, at the same time collecting information for a book that I have just started.

‘I went to the Marquesas islands, the Tuamotu islands, Tahiti, Samoa, and Auckland following the itinerary of Stevenson. And I collected a lot of information, visited places and met a descendent of the Stevenson family in Samoa. I filmed and noted everything. In the Marquesas and Tahiti I met people who have studied Stevenson’s life and I have also consulted books in the library of the Musée des Iles and Musée Gauguin. I took old buses and did many kilometres by car or on foot, in the rain and in hot weather. I went to the Tuamotu islands by ship as he did and I saw the same beaches that he described in *In the South Seas*. And of course I went to Samoa where I filmed his houses, his objects and his tomb. I also found many people and stories still connected with the life of Stevenson, for example Prince Caffarelli, an Italian aristocrat who in the 1960s made the same choice as Stevenson, moving to the Pacific, cutting himself off from the European style of life.

‘I still need to travel for the second part of my documentary. Next destinations will be Hawaii, Kiribates, Vanuatu.

‘My documentary will be the first in Italy to focus on this special aspect of Robert Louis Stevenson’s life and the associated book will permit me add things not possible on film. My aim is to show Italians how Robert Louis Stevenson can be seen as a model of a talented and modern intellectual able to regenerate in a place completely different from Europe, like the Pacific and to show his courage and continual response to challenges. A modern example. An example for everybody. Even today. Especially today. Naturally, funding and suggestions will always be very welcome.’

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## *Museums and Libraries – New letters*

The Robert Louis Stevenson Silverado Museum (St. Helena, California) has recently acquired three letters by Stevenson: (i) 27 July 1877 (476A in Booth & Mehew 2: 216); (ii) April 1889 (2160 in Booth & Mehew 6: 288-9), (iii) a previously unpublished letter to a Mr Brown of New Zealand from the early 1890s:

Dear Mr. Brown, Thanks for your letter. If boyish at all, it was so in the good sense of which a young man need not be ashamed and an old man (if he can preserve it) has cause to be proud. I am glad to have interested you; I will tell you in confidence -- I only care to be read by young men; they alone can read. I read now; yes, and with pleasure; but some years ago I read with the greed and gusto of a pig, sucking up some of the very paper (you would think) into my brain. And that is the only kind of reading for which it is worth while to support the pains of writing. Yours truly, Robert Louis Stevenson.

(St Helena Star  
[http://www.sthelenastar.com/articles/2006/01/26/features/community/iq\\_3268279.txt](http://www.sthelenastar.com/articles/2006/01/26/features/community/iq_3268279.txt), a provisional transcription based on the eBay posting—Roger Swearingen says he will pass on further information on the letter after it has arrived at the Museum.)

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## *Derivative works – Stage*

Storybook Theatre (Monterey Peninsula College) (2006). *Treasure Island*. The Studio Theatre at MPC, Feb. 10-26 2006. An audience-participation performance loosely based Stevenson's classic adventure story; 'audience members will be asked to help create the storm at sea, a mosquito-infested jungle and a cave filled with eerie ghosts'.

Heisel, John (2006). *Treasure Island*. Children's Drama Company, Columbus Performing Arts Center, Columbia, Ohio, dir. John Heisel. Feb. 11-19 2006.

Bricusse, Leslie (book, lyrics) & Frank Wildhorn (music). *Jekyll & Hyde, the Broadway Musical*. (1) The Miami Children's Theater, Dave and Mary Alper Jewish Community Center, Kendall, Florida, February 2006. (2) Thomaston Opera House, Connecticut, February-March 2006.

The Miami Children's Theater features child performers, ages 8-19, involved in every aspect of a production.

Edgar David (1991). *The Strange Case of Dr Jekyll and Mr Hyde*. From July 29 2006 at the Oregon Shakespeare Festival (Angus Bowmer Theatre, Ashland, Oregon), dir. Penny Metropulos.

James Newcomb takes the two title roles: unusual, as Edgar's script specifically calls for two actors who dialogue together—obviously one actor will dialogue together, perhaps influenced by the virtuoso song-dialogue in the Bricusse/Wildhorn musical.



## *Derivative Works - music*

Ralph Vaughan Williams (1902). 'Whither Shall I Wander'. Sung and played by Martha Wainwright on *Martha Wainwright*. Zoe Records B0007VZ9EE, 2005 (available online at [Miles of Music](#) or [Amazon.com](#).)

This is the début album for the daughter of a musical family (her parents were folk-singers Loudon Wainwright III and Kate McGarrigle, her brother is singer-songwriter Rufus Wainwright). 'The elegant piano ballad 'Wither I Must Wander' is the perfect way to close out the album, ending on a whisper.' (customer review on amazon.com).

Baritone Peter Tuff sang Vaughan Williams' *Songs of Travel* in the Monterey Bay area in April 2004

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## *Derivative works – comic books*

Bunker, Max [Luciano Secchi] (script) & Magnus (art) (1964-1974). *Satanik*. Comicbook series (231 issues). Milano: Corno Editore.

Dr Marny Bannister is a brilliant but facially disfigured scientist who develops a potion that turns her into a beautiful but diabolic femme fatale with a taste for sexy outfits. The potion, self-experimenting scientist and metamorphosis into an evil alter ego that gives expression to repressed instincts all clearly derive from JH (other elements com from a more general horror/grand guignol tradition). The first issue (entitled 'La legge del male', The Law of Evil) shows the self-experiment and transformation—sequences clearly deriving from JH films. No. 185 'Le origini di Satanik' (The Origins of Satanik) explores the frustrations and repressions that lie behind the cruelty of the alter ego (including the oppressive family).

More (in Italian), with illustrations, at

<http://associazioni.monet.modena.it/glamazonia/articoli/satanik/satanik.htm>

Lee, Stan (script), Don Heck (art) (1963). 'The Mysterious Mister Hyde'. *Journey into Mystery* 99 (Dec. 1963). Marvel Comics.

Dr. Calvin Zabo, is a brilliant scientist but resentful and immoral. Fascinated by Stevenson's *Dr Jekyll and Mr Hyde* he creates a potion with hormone-stimulating properties that turns him into a huge Hulk-like creature with superhuman strength. (The hormone transformation probably reflects current concerns, since anabolic steroids were first produced in 1958.)

Mister Hyde appears as the antagonist of superheroes in various Marvel Comic titles until *Ghost Rider* Vol.2 #4 (1990). For list of appearances: <http://www.aub.dk/~henckel/m3.html>

Cover of *The Amazing Spider-Man* 232 (Sept. 1982) with transformation sequence

<http://www.answers.com/main/ntquery?method=4&dsname=Wikipedia+Images&dekey=Hydespid.png&gwp=8&linktext=>

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## News

The film of Alberto Manguel's *Stevenson Under the Palm Trees* (2003, previously published in Portuguese, 2000, and in French, 2001) will be produced by Ros Borland for Gabriel Films (Glasgow).

[Controversy surrounds] Gabriel Productions, and its forthcoming co-production of ... *Stevenson Under The Palm Trees*. The book brands Scotland's literary giant, Robert Louis Stevenson, as a potential rapist and murderer.

For Borland it's all in a day's work. While the decision to put public money into the project has been described as "offensive" by some of Stevenson's biographers, Borland is unapologetic: "It's based on a novel about Stevenson in the latter parts of his life. We are never sure if Stevenson is a doppelganger or if it is all in Stevenson's mind. He's dying of consumption at the time."

The film will go into production early next year and Borland is happy to take any criticism thrown in her direction: "You have to go with your instinct and think what 'would I like to see'. It's a judgment call." (*Scotland on Sunday*, 5 February 2006, <http://scotlandonsunday.scotsman.com/thereview.cfm?id=182432006>)

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## Calls for help

(1) Sidney Bloomberg, after a career with 20<sup>th</sup> Century Fox now finds and sells difficult-to-find old movies ([www.blsinc.com/rarefilms.htm](http://www.blsinc.com/rarefilms.htm)) on VHS and DVD. A client is now asking for VHS copies of the following films based Stevensonian texts:

**1920** *Treasure Island*, dir: Maurice Tourneur with Shirley Mason (Jim) [no copy is thought to exist – so if anyone has one, tell the newspapers]

**1918** *Treasure Island*, dir: Chester M. Franklin, Sidney Franklin with Francis Carpenter (Jim)

**1949** *The Secret of St. Ives*, dir: Philip Rosen with Richard Ney (St Ives)

**1922** *The Ebb Tide*, dir. George Melford with James Kirkwood (Herrick)

**1917** *Kidnapped*, dir. Alan Crosland with Raymond McKee (David), Robert Cain (Alan) ['Unfortunately, prints... are not available for viewing, ranking it as a possible lost film', Nollen]

**1920**, *The White Circle*, dir. Maurice Tourneur with John Gilbert (Cassilis) [based on 'Pavilion on the Links']

**1917** *The Bottle Imp*, dir. Marshall A. Neilan with Sessue Hayakawa (Lopaka)

Anyone who has a copy of one of the above that can be sold or traded should write to [sidbloomberg@yahoo.com](mailto:sidbloomberg@yahoo.com) giving full name, address and tel. number

(2) Richard Dury ([richard.dury@t-r.it](mailto:richard.dury@t-r.it)) writes: The following quotation attributed to Stevenson (but no indication of the text) comes up on Google searches "The person who has stopped being thankful has fallen asleep in life" (34 hits; or 'forgets to be thankful' (16 hits)). However, I cannot find it in his works.

Is this another spurious quotation? I would say the bold metaphor of ‘fallen asleep in life’ has led to its attribution to a writer who specialized in these (‘the wine is bottled poetry’ etc.), and the sentiment of enjoying the world and cultivating pleasure can also be found in his writings (e.g. ‘There is no duty we so much underrate as the duty of being happy’).

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## *New members*

Billie Dukes ([DukesB@missouri.edu](mailto:DukesB@missouri.edu)) works in the administration department of the Missouri School of Journalism at the University of Missouri-Colombia. She writes: ‘RLS stories and poetry are some of my earliest recollections of learning to read and enjoy literature. I just finished the newest biography (I have read others) by Claire Harmon, *Myself and the Other Fellow* and it prompted me to open up those wonderful stories again.’

Maria Zuppelli ([m.zuppello@hotmail.it](mailto:m.zuppello@hotmail.it)) is an Italian videojournalist based in Milan. She writes: ‘At present I’m in New York working for Globalvision. In Italy I worked for the science channel ‘Macchina del Tempo’, also as editor-in-chief for eVision (a channel focused on new technologies) and as a reporter for SeiMilano (a 24-hours-a-day channel of local news), as well as working for Rai and Mediaset, focusing on soft news (shows, movies, dance, music). For more information you can see [www.mrdot.co.uk/profile\\_Maria.html](http://www.mrdot.co.uk/profile_Maria.html) and my blog (In Italian) at <http://videojournalist.blogs.it>.’ She recently finished the first part of an Italian TV documentary on Stevenson in the Pacific for the Italian science and documentary channel ‘La Macchina del tempo’ and plans to travel to collect material for the second part as well as write a book about following in the footsteps of Stevenson in the Pacific (See *Bopgraphy - Films about Stevenson*, above).

In New York she is still interested in mapping Stevenson’s life and seeing its intersections with the present. She writes: ‘Stevenson stayed in New York in two different places. The first one was the Victoria Hotel. The place it doesn’t exist anymore but I’m pretty sure that I found the place: on a corner of 5th Avenue and 27th St.. Later he moved to the Hotel Albert at E. University Place, now called Albert Apartments. Leo Tolstoy also stayed here. (Other inhabitants of the address include Thomas Wolfe, and in the 1960s Frank Zappa’s Mothers of Invention, the Lovin’ Spoonful, Michael Bloomfield and the Silver Apples; John Phillips wrote ‘California Dreaming’ here.)

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## *Thanks to*

Jean-Pierre Naugrette, Ralph Parfect, Sara Rizzo, Roger Swearingen, Maria Zuppelli

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Richard Dury  
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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 6

2 April 2006

No. iii

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And granting the impossible—granting (for the sake of argument) that life and thought exist beyond the walls of the caraffe--why does not the Clockmaker declare himself?. It would be easy for him to communicate with animalculae; it would have been easy for him, when he made the clock, to have placed upon the dial intelligible signs--the forty seventh proposition, for example--or even (had he cared) some metre of the flight of time; and instead, at distances grossly approximating to equality, there occur senseless marks, the result probably of ebullitism.\* If, then, a Clockmaker exist, he must be figured as a frivolous and malignant wretch, who fashioned the caraffe, the table and the room, with a single view to gloat on the miseries of animalculae.

(‘The Clockmaker’)

\*ebullitism – ebullism: The formation of bubbles in body fluids as a result of reduced environmental pressure’ (OED).

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## *Conferences*

**RLS2006: Transatlantic Stevenson** (<http://www.brocku.ca/english/rls2006/main.aspx>), Saranac Lake, USA, 18-20 July 2006.

**R. L. Stevenson Special Session at the MLA Convention (Philadelphia, Dec. 2006).** John Corbett of Glasgow University would like to organize a Special Session at the December 2006 meeting of the MLA Convention, in Philadelphia, on aspects of R. L. Stevenson’s work following on from Edinburgh UNESCO City of Literature’s celebration of *Kidnapped*, due in October 2006.

If you are interested in participating please send a brief (100-word) proposal by March 10 at the latest to John Corbett ([j.corbett@englang.arts.gla.ac.uk](mailto:j.corbett@englang.arts.gla.ac.uk)).

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## Recent studies

Drescher, Alexander N. (2003). 'A Reading of Nabokov's "That in Aleppo Once..."'. *Zembla* (International Nabokovian Society). <http://www.libraries.psu.edu/nabokov/dresch1.htm>

Nabokov's 'That in Aleppo Once...' (*Atlantic Monthly* May 1943; *Nabokov's Dozen*, 1953) takes the form of a letter written by a Russian émigré to his fellow countryman 'V', relating the incidents of his emigration and inviting him to make a story of it. In his second section (subtitled 'A Dialogue with Stevenson'), Drescher traces the parallels between Nabokov's story and Stevenson's *Dr Jekyll and Hyde*. In particular, Nabokov's story can be divided into two parts, in which the letter-writer appears more Jekyll-like and then more Hyde-like, linked by a paragraph containing reference to a glass containing a pink rose with 'parasitic bubbles clinging to its stem' suggestive of Jekyll's potion. [Just before this is the word 'serum'.] The same linking paragraph ends with: 'the rose was merely what French rhymesters call *une cheville*'. The last word (= a meaningless 'filler' in a poetic line) was probably borrowed from Stevenson's 'On Some Technical Elements of Style' (cited by Nabokov in his lessons on JH). Drescher remarks that "The letter's description of a cheville is *itself* a cheville' and here Nabokov seems to be imitating Stevenson who in this essay has several examples of 'the description as example' [what Dury 2005, with reference to the same essay, calls language that 'self-reflectively illustrates in itself what it discusses']. Stevenson says that prose should not become metrical in a sentence that is *close* to being an iambic pentameter and, in a similarly reflexive way, he sonorously talks of a disappointing sentence that begins 'solemnly and sonorously' but is (in less sonorous words) 'hastily and weakly finished'. Drescher also identifies a virtuoso paragraph (beginning 'I should also not like to forget...') in which he Nabokov seems to be creating a 'picture' at a 'culminating moment' (following Stevenson's observation in 'A Gossip on Romance', cited in his *Lectures on Literature*) at the same time playing with the rhythms and sound-patterns in a way that Stevenson discusses in 'Style'.

'That in Aleppo Once...' is available at [www.geocities.com/cyber\\_explorer99/nabokovaleppo.html](http://www.geocities.com/cyber_explorer99/nabokovaleppo.html)

Iriarte, Antonio (2006). 'Las fábulas de Stevenson'. *Babelia* (sup. to *El País* 741), 4 feb. 2006: 20-1.

Introduction to the Fables and report on the recent publication of the original English texts of 'The Clockmaker' and 'The Scientific Ape' by Ralph Parfekt (2005), followed by Spanish translations. Online at [http://www.elpais.es/articulo/elpbabnar/20060204elpbabnar\\_10/Tes/narrativa/fabulas/Stevenson](http://www.elpais.es/articulo/elpbabnar/20060204elpbabnar_10/Tes/narrativa/fabulas/Stevenson) (the introduction; an anonymous sub-editor has provided a heading that identifies Stevenson as the author of *Robinson Crusoe*).

The two fables are at

[http://www.elpais.es/articulo/elpbabnar/20060204elpbabnar\\_11/Tes/narrativa/mono/cientifico](http://www.elpais.es/articulo/elpbabnar/20060204elpbabnar_11/Tes/narrativa/mono/cientifico)

[http://www.elpais.es/articulo/elpbabnar/20060204elpbabnar\\_9/Tes/narrativa/Relojero](http://www.elpais.es/articulo/elpbabnar/20060204elpbabnar_9/Tes/narrativa/Relojero)

The two fables also appear in an anonymous translation without introduction in *El Cultural* (sup. To *El Mundo* 9.2.2006): 8-10. <http://www.elcultural.es/HTML/20060209/Letras/LETRAS16514.asp>

The two fables have also been translated into Italian by Laura Chiotasso of 'Le Cercle Rouge' (Busca, Italy) in preparation for a dramatic performance of some of the Fables in 'Ho sognato di Stevenson' (I dreamed of Stevenson). Some of the Fables were also included in the group's previous performance 'Il teatro del cervello' (The theatre of the brain) (Busca, 2004).

<http://www.lecerclerouge.org/home/eventi/teatro.htm>

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## e-Texts

Wikisource ('an online collection of free content source texts built by its contributors') has a (more-or-less) complete collection of Stevenson texts (undoubtedly not totally reliable but all right for many purposes) at [http://en.wikisource.org/wiki/Author:Robert\\_Louis\\_Stevenson](http://en.wikisource.org/wiki/Author:Robert_Louis_Stevenson). See also 'On-line studies' in this Newsletter.

Narratives :

The Black Arrow; Catriona; The Clockmaker; The Ebb-Tide; Island Nights' Entertainments; Kidnapped; The Master Of Ballantrae; The Merry Men; New Arabian Nights; The Scientific Ape; Strange Case Of Dr Jekyll And Mr Hyde, and The Annotated Strange Case Of Dr Jekyll And Mr Hyde - Wikisource community annotation project; Treasure Island; The Wrong Box

Essays, Travel Writing, Poems, Letters:

Travels with a Donkey in the Cévennes, and A Mountain Town in France - original opening chapter of Travels, and The Annotated 'Travels with a Donkey in the Cévennes' - Wikisource community annotation project.; 'Let Love Go, If Go She Will' (from *New Poems*, 1921); Across The Plains; The Art Of Writing; An Inland Voyage; The Letters of Robert Louis Stevenson (2 vols); Lives of a family of engineers; 'Requiem'; Vailima Letters; Virginibus Puerisque.

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## *On-line studies*

Stephen Balbach (of Ashton, Maryland, USA) has inaugurated a new branch of Wikipedia: Wikisource: Annotations (or Wikibooks: Annotated Texts) with an annotated text of Strange Case of Dr Jekyll and Mr Hyde [http://en.wikisource.org/wiki/The\\_Annotated\\_Strange\\_Case\\_Of\\_Dr\\_Jekyll\\_And\\_Mr\\_Hyde](http://en.wikisource.org/wiki/The_Annotated_Strange_Case_Of_Dr_Jekyll_And_Mr_Hyde) and an annotated text of Travels with a Donkey in the Cévennes [http://en.wikisource.org/wiki/The\\_Annotated\\_%27Travels\\_with\\_a\\_Donkey\\_in\\_the\\_C%C3%A9vennes%27](http://en.wikisource.org/wiki/The_Annotated_%27Travels_with_a_Donkey_in_the_C%C3%A9vennes%27)

By registering and logging in anyone can contribute to this ongoing project. Stephen Balbach writes: 'These are the first Stevenson books to be newly annotated online (that I'm aware of), they are also the first annoated books (by anyone) to be hosted on the Wikipedia/Wikisource platform'.

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## *Biography – Internet legend*

Paul M. Gahlinger (in *Illegal Drugs: A Complete Guide to Their History, Chemistry, Use and Abuse*, Sagebrush Press, 2001, p. 41) claims that 'Author Robert Louis Stevenson used cocaine for inspiration and is said to have written *The Strange Case of Dr. Jekyll and Mr. Hyde* in a single six-day-and-night binge' (according to a report on the book in *USA Today*, April 2002, 'Fascinating and frightening facts and legends - Drugs – narcotics' [http://www.findarticles.com/p/articles/mi\\_m1272/is\\_2683\\_130/ai\\_85370039#continue](http://www.findarticles.com/p/articles/mi_m1272/is_2683_130/ai_85370039#continue)).

Richard Dury writes: though Stevenson's heavy medication in the period just before the writing of JH *may* have caused inspiration-sparking delirious dreams, there is no evidence that he took cocaine (let alone used it for inspiration) and it is probably impossible that he wrote the story under the influence of drugs. He wrote JH not in six days but in six weeks of hard work..

On 12 May 2005 a Google search for "Robert Louis Stevenson" +ergotone +LSD got 21 hits, "Robert Louis Stevenson" +ergotone +hallucinogenic got 12 hits; "Robert Louis Stevenson" ergotone OR ergot OR hallucinogenic OR LSD got 687 hits. On 1 April 2006 the same searches got 34, 45 and 14400 hits. "Robert Louis Stevenson" +Jekyll +cocaine got 914 hits.

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## *Derivative works - film*

*Van Helsing* (2004, Universal Studios), dir. Stephen Sommers with Hugh Jackman and Kate Beckinsale. *Van Helsing*, ‘after hunting down and dispatching a murderous Dr. Jekyll/Mr. Hyde in Paris’ (Wikipedia) sets out to track down Dracula (the main subject of the film).

The film is a post-modern meta-literary fantasy set in the late Victorian period, sharing some features with the genre of ‘steam punk’ (anti-authoritarian, anti-nationalistic etc. with stories of breakdown of social order) and connected with US comicbook heroes and classic horror films where stories can involve heroes and monsters from more than one tradition (this film has Dracula, Jekyll/Hyde, Frankenstein’s monster and a werewolf). A fascination with the contrasts and complexity of Victorian London and its social order (and hidden disorder) is certainly one of the distinguishing features of the meta-literary and steam punk genres and so *Dr Jekyll and Mr Hyde* plays an important part in their formation (hence the appropriate appearance of Jekyll and Hyde in these stories).

*Van Helsing: The London Assignment* (2004, Universal Cartoon Studios, Universal Home Video), directed by Sharon Bridgeman 30-minute animated film, presented as a prequel to the film *Van Helsing*.

Official website summary: ‘On the winding and fog-enshrouded streets of London, the sinister being known only as Mr. Hyde terrorizes the city in a haunting spree of mayhem and murder. With the populace in a panic, the legendary monster hunter Van Helsing arrives in London on a mission to track down and capture the elusive Mr. Hyde’. Amazon.com reviewer: ‘Dr. Jekyll ...wants to marry old Queen Victoria ... so he turns into Mr. Hyde ... who is apparently doing the Jack the Ripper murders to get the life essences of his victims so that he can turn the queen into a young girl’. The portrayal of Hyde is similar to that in *The League of Extraordinary Gentlemen* but smaller.

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## *Biography – Places associated with Stevenson*

‘[At Braemar] it blew a good deal and rained in a proportion; my native air was more unkind than man’s ingratitude, and I must consent to pass a good deal of my time between four walls in a house lugubriously known as the Late Miss McGregor’s Cottage’ (‘My First Book’).

The cottage where RLS started *Treasure Island* in 1881 is now called Treasure Island Cottage. Located in a quiet lane in the village of Braemar in Royal Deeside, it has a wood-burning stove and takes two adults or a small family. A week costs from £270 with Unique Cottage Holidays

[http://www.unique-cottages.co.uk/cottages/highlands/deeside/treasure\\_island\\_cottage](http://www.unique-cottages.co.uk/cottages/highlands/deeside/treasure_island_cottage)

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## *Derivative works – Stage*

Manfridi, Giuseppe (2000). *L’isola del tesoro* directed by Luca De Fusco; music by Antonio Di Pofi; performed by the Teatro Stabile del Veneto ‘Carlo Goldonoi’ with Luigi Diberti (Silver) e Gaia Aprea (Jim): Part 1 in Padua (Porta Portello; 7 July 2000, repeat performance on 8th); Part 2 (set on Treasure Island) in Venice (Teatro Verde, Isola di San Giorgio; 11 July 2000). Gaia Aprea (Jim)

Then a tour of Italian theatres in 2001-2: Verona (Teatro Nuovo) 6-11 March 2001; Benevento (Teatro Comunale) 24, 25 March 2001; Naples (Teatro Mercadante) 19-29 April 2001; Rome (Teatro Eliseo) 22 May-3 June 2001; Taormina (Teatro Antico) 16, 17 July 2001; Lamezia Terme 6-10 March 2002.; Treviso 6-10 March 2002; Mestre 14-17 March 2002.



Jim was played by an actress (Gaia Aprea) in a way that reminded one critic of Cherubino in *Le nozze di Figaro*, so adding a certain ambiguous eroticism. Manfredi's style was seen as 'cinematografic' (continual alternations between present and past, memory and imagination).

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## *Derivative works – Music*

Nicholls, Frederick (1910). *Five songs from A child's garden of verses by R. L. Stevenson*. For low voice & piano. London : J. H. Larway.

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## *Answer to Call for help*

Richard Dury writes: The following quotation attributed to Stevenson (but no indication of the text) comes up on Google searches 'The person who has stopped being thankful has fallen asleep in life' (34 hits; or 'forgets to be thankful' (16 hits)). However, I cannot find it in his works.

Lesley Graham replies: The quotation is from a letter of April 1884 to Trevor Haddon (*Letters* vol. 4: 276): 'You seem to me to be a pretty lucky young man; keep your eyes open to your mercies. That part of piety is eternal; and the man who forgets to be grateful has fallen asleep in life.'

There is only one Google hit for the correct wording of the quote. Stevenson is in aphoristic mood; the same paragraph contains: 'I fear men who have no open faults: what do they conceal?'

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## *New members*

Gale O'Brien ([gale@mimsydesigns.com](mailto:gale@mimsydesigns.com)) is involved in producing a local theatre production (with an original play script) of *Treasure Island* in June 2006. She writes: "While staying true to the original story, we have added a few flourishes of humor, music, and local color, of which I hope RLS would approve. We are performing the play with no cost to the community, and collecting copies (new and used) of *Treasure Island* to give as door prizes. Our intent is to inspire the youth of Sonoma County, CA to read this great work. All participants are volunteers, with a paid part time producer, writer, and director (for 2 months). We welcome any contributions of books or money. Contributors will receive a DVD of the play. Please send contributions to PegLeg Productions, 1346 Kawana Springs Road, Santa Rosa, CA 95404."

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## *Thanks to*

Paul M. Gahlinger, Lesley Graham

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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If you wish to be removed from this mailing list, send the message 'Please remove from RLS list' to [richard.dury@t-r.it](mailto:richard.dury@t-r.it)

# RLS Site Newsletter

Recent additions to the RLS site

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Year 6

6 May 2006

No. iv

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If we were charged so much a head for sunsets,  
or if God sent round a drum before the hawthorns came in flower,  
what a work should we not make about their beauty!

(*An Inland Voyage*)

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## Conferences

**RLS2006: Transatlantic Stevenson** (<http://www.brocku.ca/english/rls2006/main.aspx>), Saranac Lake, USA, 18-20 July 2006.

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## Recent studies

Ambrosini, Richard & Richard Dury (ed.) (2006). *Robert Louis Stevenson. Writer of Boundaries*. Madison, WI: The University of Wisconsin Press.

Ambrosini, Richard & Richard Dury. 'Introduction'. xi-xxviii.

*The Pleasures of Reading, Writing, and Popular Culture*

Arata, Stephen. 'Stevenson, Morris, and the Value of Idleness'. 3-12.

Abrahamson, R. L.. 'Living in a Book: RLS as an Engaged Reader'. 13-22.

Ambrosini, Richard. 'The Four Boundary-Crossings of R. L. Stevenson, Novelist and Anthropologist'. 23-35.

Farr, Liz. 'Stevenson and the (Un)familiar: The Aesthetics of Late-Nineteenth-Century Biography'. 36-47.

Jaëck, Nathalie. 'The Greenhouse vs. the Glasshouse: Stevenson's Stories as Textual Matrices'. 48-59.

Norquay, Glenda. 'Trading Texts: Negotiations of the Professional and the Popular in the Case of *Treasure Island*'. 60-69.

Donovan, Stephen. 'Stevenson and Popular Entertainment'. 70-82.

Hirsch, Gordon. 'Tontines, Tontine Insurance, and Commercial Culture: Stevenson and Osbourne's *The Wrong Box*'. 83-94.

*Scotland and the South Seas*

Naugrette, Jean-Pierre. *The Master of Ballantrae*, or 'The Writing of Frost and Stone'. 97-108.

Villa, Luisa. 'Quarreling with the Father'. 109-120.

Calder, Jenni. 'Figures in a Landscape: Scott, Stevenson, and Routes to the Past'. 121-132.

McCracken-Flesher, Caroline. 'Burking the Scottish Body: Robert Louis Stevenson and the Resurrection Men'. 133-144.

Sborgi, Ilaria B.. 'Stevenson's Unfinished Autopsy of the Other'. 145-157.

Malzahn Manfred. 'Voices of the Scottish Empire'. 158-168.

Goh, Robbie B. H.. 'Stevenson and the Property of Language: Narrative, Value, Modernity'. 169-180.

Colley, Ann C.. 'Light, Darkness, and Shadow: Stevenson in the South Seas'. 181-189.

Parfect, Ralph. 'Violence in the South Seas: Stevenson, the Eye, and Desire'. 190-198.

Buckton, Oliver S.. 'Cruising with Robert Louis Stevenson: The South Seas from Journal to Fiction'. 199-212.

*Evolutionary Psychology, Masculinity, and Dr. Jekyll and Mr. Hyde*

Reid, Julia. 'Stevenson, Romance, and Evolutionary Psychology'. 215-227.

Turnbull, Olena M.. 'Robert Louis Stevenson and Nineteenth-Century Theories of Evolution: Crossing the Boundaries between Ideas and Art'. 228-236.

Dury, Richard. 'Crossing the Bounds of Single Identity: *Dr. Jekyll and Mr. Hyde* and a Paper in a French Scientific Journal'. 237-252.

Dryden, Linda. "'City of Dreadful Night': Stevenson's Gothic London'. 253-264.

Walker, Richard J.. 'Pious Works: Aesthetics, Ethics, and the Modern Individual in Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*'. 265-274.

Rago, Jane V.. '*Dr. Jekyll and Mr. Hyde*: A "Men's Narrative" of Hysteria and Containment'. 275-285.

Denisoff, Dennis. 'Consumerism and Stevenson's Misfit Masculinities'. 286-298.

Vanon Alliata, Michela. "'Markheim" and the Shadow of the Other'. 299-311.

*Textual and Cultural Crossings*

Sandison, Alan. 'Masters of the Hovering Life: Robert Musil and R. L. Stevenson'. 315-326.

Katz, Wendy R.. 'Whitman and Thoreau as Literary Stowaways in Stevenson's American Writings'. 327-337.

Lucas, Ann Lawson. 'The Pirate Chief in Salgari, Stevenson, and Calvino'. 338-347.

Balderston, Daniel. 'Murder by Suggestion: *El sueño de los héroes* and *The Master of Ballantrae*'. 348-358.

Yardley, Jonathan (2006). 'Stevenson's "Treasure Island": Still Avast Delight'. *Washington Post* (April 17, 2006; Page C01) <http://www.washingtonpost.com/wp-dyn/content/article/2006/04/16/AR2006041601023.html>

'An occasional series in which The Post's book critic reconsiders notable and/or neglected books from the past.'

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## Recent editions

Paula Guran (ed.). *Essays in the Art of Writing and Fables*. Writers.com Books, 2004. 0-9742907-1-8. 140 pp. \$10.95

Writers.com offers online instruction, resources and services for writers and this collection is one of only two books they have published.

Publisher's presentation: [The first section, a reprint of the 1905 Chatto selection with the same title,] collects seven important essays on authorship that are still full of insight for today's readers and brimming with still-applicable wisdom for modern writers.

Stevenson's collection of twenty *Fables* has little to do with conventional lessons of right and wrong. His allegorical parables offer, instead, what the author called "tail foremost moralities." Stevenson slices through societal façades of hypocrisy, bigotry, and stupidity with sardonic wit more akin to Monty Python than Aesop. Some of the darker tales may remind one of the works of Edgar Allan Poe or Ambrose Bierce. Odd and evocative, amusing and thought provoking, Stevenson's fables might prove more appropriate for our day and age than his own.

<http://www.webcom.com/writers/publishing/writersbooks/stevenson.html>

Reprints of *Three stories: The Misadventures of John Nicholson; The Body-Snatcher; and The Story of a Lie*. London: Chatto & Windus, 1911:

*Tales and Fantasies*. \*\*\*\*, Maryland: Wildside Press, 2004. 0809566346. 176 pp.

*Tales and Fantasies*. Whitefish, MT: Kessinger Publishing, 2004. 1419150316. 132 pp.

*Tales and Fantasies*. IndyPublish.com, 2004. 1588273903. 168 pp.

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## E-texts – Illustrated editions

*Fables*. London/New York: Longmans, Green, 1902. With 6 etchings by Ethel King Martyn. University of Wisconsin, Digital Collections, The Literature Collection: <http://digital.library.wisc.edu/1711.dl/Literature.StvnnsFables>

The six illustrations are:

And she was aware of the thing as it were a babe unmothered, and she took it to her arms. ('Poor Thing')

<http://digicoll.library.wisc.edu/cgi-bin/Literature/Literature-idx?type=turn&entity=StvnnsFables0002&pview=hide>

So he went on after the bloodless thing. ('The House of Eld')

<http://digicoll.library.wisc.edu/cgi-bin/Literature/Literature-idx?type=turn&entity=StvnnsFables0039&pview=hide>

'They cannot think,' said the philosopher.

'I don't know about that,' returned the stranger: and then, laying his hand upon a trunk: 'I like these people,' said he. ('The Distinguished Stranger')

<http://digicoll.library.wisc.edu/cgi-bin/Literature/Literature-idx?type=turn&entity=StvnnsFables0060&pview=hide>

The place of the ovens of Miru. . . . This was a dread place to reach for any of the sons of men. ('Something In It')

<http://digicoll.library.wisc.edu/cgi-bin/Literature/Literature-idx?type=turn&entity=StvnnsFables0069&pview=hide>

That Odin was to die, and evil triumph. . . .

'But what are you doing with your axe?' says he to the rover.

'I am off to die with Odin,' said the rover. ('Faith, Half Faith, and No Faith At All')

<http://digicoll.library.wisc.edu/cgi-bin/Literature/Literature-idx?type=turn&entity=StvnsnFables0076&pview=hide>

Then they sat down together; and the sea beat on the terrace, and the gulls cried about the towers, and the wind crooned in the chimneys of the house. ('Song of the Morrow')

<http://digicoll.library.wisc.edu/cgi-bin/Literature/Literature-idx?type=turn&entity=StvnsnFables0107&pview=hide>

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## On-line studies

Van Dyke, Henry [1852-1933] (1922). 'An Adventurer in a Velvet Jacket'. In *Companionable Books*. New York: Charles Scribner's Sons. [http://www.kellscraft.com/bio\\_stevenson/stevensonbioandpub.html](http://www.kellscraft.com/bio_stevenson/stevensonbioandpub.html)

Van Dyke, Murray Professor of English Literature at Princeton (1900-23), was a conservative literary critic (Modernist attacks on Stevenson were also attacks on such members of the academic old guard who had supported him: see Richard Ambrosini & Richard Dury 'Introduction', *Robert Louis Stevenson. Writer of Boundaries*, vxi). A few extracts:

It is difficult to classify Stevenson's books, perhaps just because they are migrants, borderers.

He is the best example in modern English of a careful writer. He modelled and remodelled, touched and retouched his work, toiled tremendously... a leader in the hunting of the unexpected, striking, pungent word

His first point is that fiction does not, and can not, compete with real life... not by trying to tell you everything, but by telling you that which means most in the revelation of character and in the unfolding of the story.

The second point in his theory of fiction is that in a well-told tale the threads of narrative should converge, now and then, in a scene which expresses, visibly and unforgettably, the very soul of the story.

There are many of these flash-of-lightning scenes in Stevenson's stories. The duel in *The Master of Ballantrae* where the brothers face each other in the breathless winter midnight by the light of unwavering candles, and Mr. Henry cries to his tormentor, "I will give you every advantage, for I think you are about to die." The flight across the heather, in *Kidnapped*, when Davie lies down, forspent, and Alan Breck says, "Very well then, I'll carry ye"; whereupon Davie looks at the little man and springs up ashamed, crying "Lead on, I'll follow!" The moment in *Olalla* when the Englishman comes to the beautiful Spanish mistress of the house with his bleeding hand to be bound up, and she, catching it swiftly to her lips, bites it to the bone. The dead form of Israel Hands lying huddled together on the clean, bright sand at the bottom of the lagoon of *Treasure Island*. Such pictures imprint themselves on memory like seals.

The third point in Stevenson's theory is, that details should be reduced to a minimum in number and raised to a maximum in significance

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## Biography – places associated with Stevenson

The coast walk along the Firth of Forth from Granton to Cramond was one of Stevenson's favourite walks (Letter to Frances Sitwell 13 September 1873). The latter parish contained the old mansion of Muirhouse, which may have been a model for The House of Shaws in *Kidnapped*.

In 1841 'all that remained of the old house, built in 1690, was two staircases. The towers containing them were still standing in isolation in the 1920s, when a sketch was included in John Geddes, *The Fringes of Edinburgh* [...], p. 31. One might speculate that Robert Louis Stevenson [...] saw them on one of his visits to Cramond and put the image to dramatic effect in David Balfour's adventure at the House of Shaws in *Kidnapped*'

(Alison Hanham (2005). *The Sinners of Cramond. The Struggle to Impose Godly behaviour on a Scottish Community 1651-1851*. Edinburgh: John Dale. Pp. 252, 258 n15).

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## *Biography – Films about Stevenson*

*Les aventuriers des mers du Sud*, dir. Daniel Vigne, script Michel Le Bris & Daniel Vigne (ARTE France & Exilène Films); Stéphane Freiss (RLS), Jane Birkin (Fanny Stevenson), Géraldine Chaplin (Maggie Stevenson), Stéphane Medez (Lloyd), Maria Teresa Carrasco (Belle). Broadcast on the French/German Arte channel 14 and 21 April 2006 at 20:40.

The two parts are (i) 'Le falé Stevenson'; (ii) 'La route de la gratitude' and cover Stevenson's life in Samoa, especially his involvement in political and colonial developments. The film is part of a series 'Les écrivains voyageurs' about writers and geopolitics at the turn of the nineteenth century.

[http://www.arte-tv.com/fr/search\\_results/1126552.html](http://www.arte-tv.com/fr/search_results/1126552.html)

Biographical note by Michel Le Bris:

[http://www.arte-tv.com/fr/content/tv/02\\_Communities/C3-cinema\\_20and\\_20fiction/03-Dossier/2006.04.01\\_aventuriers/02\\_Ecrivain\\_voyageur/01\\_biographie\\_stevenson/1127426.html](http://www.arte-tv.com/fr/content/tv/02_Communities/C3-cinema_20and_20fiction/03-Dossier/2006.04.01_aventuriers/02_Ecrivain_voyageur/01_biographie_stevenson/1127426.html)

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## *Derivative works – comic books*

Lee, Stan (script), Jack Kirby (art) (1962). 'The Coming of Hulk'. *The Incredible Hulk* 1. Marvel Comics.

*The Incredible Hulk* magazine only lasted six issues (May 1962 – March 1963), following which The Incredible Hulk was a guest star in other Marvel Comics. *The Incredible Hulk* magazine was restarted in 1968 and continues to the present day. The character also appears in 'The Incredible Hulk' TV series (1978-82) and in the film *Hulk*, directed by Ang Lee (2003).

Hulk is inspired by Jekyll and Hyde fused with the tender naivety of the Creature of Frankenstein. The agent of transformation is radiation, a feature typical of Marvel super-hero stories of the 1960s. At the same time, however, he clearly also derives from more negative monsters launched by Marvel in the early 60s (in particular, in his huge size and destructive energy).

There are many analogies with Stevenson's JH (and its film versions): (i) like Jekyll, Dr Bruce Banner is a brilliant scientist who transforms into a creature uncontrolled by civilized restraints; (ii) exposure to gamma rays liberates Banner's repressed side, just as the potion liberates Hyde from Jekyll (though the exposure is accidental, not planned, in the case of Banner); (iii) the metamorphosis subsequently takes place spontaneously, as happens to Jekyll; (iv) the violence in Hulk is attributed to an unresolved conflict between Banner and his father (cf. 'The Psychoanalysis of Hulk', *The Incredible Hulk*, 1991, Peter David (script), Dale Keown (art)) and there are indications of this in the story of Jekyll too (cf. Hyde destroying the portrait of Jekyll's father), (v) Banner's fiancée is Betty, daughter of General Ross, with whom Banner is not in complete agreement, a link with the JH tradition in derivative works (cf. Gen. Carew in the 1887 Sullivan play and Brig. Gen. Carew in the 1931 Mamoulian film); (vi) while Banner has suicidal instincts, Hulk wants to survive at any cost, like Hyde who represents an instinctive force of self-preservation ('his love of life is wonderful'); (vii) after transformation, The Hulk wears the remnants of Banner's clothes just as Hyde wears Jekyll's clothes after unplanned transformations and in both cases the clothes are of inappropriate size (The Hulk's too small, Hyde's too big). (Sara Rizzo)

Ferrarini, Paola (script) & Gianni De Luca [1927-1991] (art) (1988). *La freccia nera* [The Black Arrow]. In *Il giornalino*. Republished Alba: Periodici San Paolo, 1994.

Fuente, Ramon de la (art) (1977). *La freccia nera* [The Black Arrow]. Milano: AMZ (I classici a fumetti). 63 pp.

Sciotti, Antonio (art) (1976). *La freccia nera* [The Black Arrow]. Ciampino: Fratelli spada (I quaderni del fumetto). 82 pp.

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## *Derivative works – music*

Santore, Jonathan (2005). ‘The Country of the Camisards’. In *The Return*, for SATB chorus and piano.

Santore, Jonathan (2006). ‘A Song of the Road’. In *A Song of the Road*, for SATB chorus, trumpet, and piano four hands.

Santore, Jonathan (2006). ‘My Wife’ for tenor and piano.

Jonathan Santore is head of the Department of Music, Theatre, and Dance at Plymouth State University, New Hampshire, USA. ‘The Country of the Camisards’ is the epigraph to Ch. 2 of *Travels with a Donkey* and is then included in *Underwoods*; ‘A Song of the Road’ is from *Underwoods*; ‘My Wife’ is from *Songs of Travel*.

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## *Derivative works – art prints*

Tommasi Ferroni, Riccardo (1970). *Il diavolo nella bottiglia di Robert Louis Stevenson; tre acqueforti*. Roma : La nuova cometa. Three etchings in a limited edition of 105.

Tommasi Ferroni (1934-2000), an important Italian artist of the second half of the twentieth century, developed a personal polemically-traditionalist style characterized by irony and paradox with allusions to allegory and myth. These etchings are inspired by ‘The Bottle Imp’.

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## *Critical reception*

Alessandro Ceni, also a poet and painter, recently translated all Stevenson’s short stories into Italian (Robert Louis Stevenson, *I Racconti*, Einaudi, 1999). In a conversation with Doriano Fasoli published in *Riflessioni.it* (June 2005, [http://www.riflessioni.it/conversazioni\\_fasoli/alessandro\\_ceni.htm](http://www.riflessioni.it/conversazioni_fasoli/alessandro_ceni.htm)) he discusses Stevenson’s style and the qualities of his short stories.

How would you describe Stevenson’s style?

To use Robert Frost’s metaphor, Stevenson’s style is like ‘a boy whistling in the dark’, he’s amused by the tune he whistles but at the same time he knows that the darkness hides terrible things. If I had to use a label, I’d say that Stevenson belongs to the literature of ‘magic realism’ [...]

Can you explain your comment in the Introduction that Stevenson ‘would certainly have made a great film director’?

For a series of affinities with cinematic (and theatrical) art): his awareness of the image, exploration of visual correspondences of psychological and emotive states, his use of characters as actors, his focussing on the detail in the scene and the special nature of the place, the way he carries forward his narrative by sequences. [...]



Why do you think that Borges was so enthusiastic about Stevenson?

[...] Borges loves Stevenson because he recognises in his texts the basic ability of the artist: the imaginative transformation of the real and the objective, the momentary unveiling of the eternal.

(translation: RD)

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## News

Stevenson's 'To S. R. Crocket' is among those shortlisted for 'Scotland's favourite Scottish poem'  
<http://www.spl.org.uk/features/index.html#13>.

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## *In the footsteps*

Macaskill, Hilary & Molly Wood (2006). *Downhill All the Way: Walking With Donkeys on The Stevenson Trail*. London: Frances Lincoln. 0 7112 2592 3.

Publisher's presentation: In 1878, Robert Louis Stevenson and his donkey, Modestine, spent twelve days walking in the Cevennes mountains in France, as he recounted in *Travels with a Donkey*. His book became an instant hit and the route he took is now the Stevenson Trail, along the GR70 long-distance footpath. Over a period of four years, Hilary Macaskill and Molly Wood attempted to retrace his steps. In the course of several trips they negotiated the entire 212 kilometers of the Stevenson Trail, accompanied by Whiskey the dog and a variety of donkeys. This vivid and often hilarious account tells of the ups and downs of handling donkeys, getting lost, encounters with some odd people and some particularly memorable meals. Their story is interspersed with facts about the local history, cuisine, flora and fauna, important tips on donkey management, and some donkey lore. Practical information is also provided for those tempted to take up the challenge of the Stevenson Trail themselves.

## *In the footsteps – Stevenson in New York, 1887*

In the February 2006 newsletter, Maria Zuppello [not Zuppelli, my apologies] wrote of her search for the places where RLS stayed in his second arrival in New York, this time as a famous author. Hilary Beattie now offers the following contribution:

I write to correct and amplify Maria Zuppello's account, in the February newsletter, of Stevenson's stays in New York. (I have a particular interest in this topic, since I am a New Yorker by adoption and have my office at 15A East 10<sup>th</sup> Street in Manhattan, a short block and a half from where our hero stayed in 1887 and 1888.)

According to Clayton Hamilton's generally reliable *On the Trail of Stevenson* (1915, 1923), p. 134, as well as Booth & Mehew's *Letters of RLS*, 6: 2, Stevenson, on first landing (7 September 1887), stayed at the rather posh **Hotel Victoria**, as the guest of Charles Fairchild, later his host at Newport, RI. The hotel occupied the entire south side of 27<sup>th</sup> Street between Broadway and Fifth Avenue, with the main entrance and larger frontage at 1150 Broadway, and a smaller frontage and rear entrance at 230 Fifth Avenue. The *New York Times*, on June 3, 1911, announced that the hotel was to be torn down and replaced by a twenty-story building (which still stands on the site). The article included the following information on the hotel's history:

The passing away of the Victoria will remove another of the prominent Broadway hotels which, a quarter of a century ago, made that thoroughfare for several blocks north of Twenty-third Street the hotel centre of the city..... The Victoria Hotel was erected about 1868..... It was designed primarily as a family hotel, the rooms being arranged en suite, and it was the first high-class house

of its character in the city. It was a favorite resort of English and other foreign visitors ...[as well as] many distinguished public men, including Grover Cleveland and Daniel Lamont.

Stevenson soon left for Newport but moved his wife and mother to cheaper lodgings, where he joined them later in September. Neither he nor they ever stayed at the Hotel Albert, however, but at the **Hotel St Stephen** at 46-52 East 11<sup>th</sup> Street (Hamilton, p. 143; *Letters* 6: 9 and passim). I suspect that one reason for their choice of this establishment, besides its cheapness, may have been its proximity to the First Presbyterian Church, a block or so away on Fifth Avenue between 11<sup>th</sup> and 12<sup>th</sup> Streets. The confusion about the Hotel Albert must have arisen from the fact that the St Stephen was later, after Stevenson's time, incorporated with the Hotel Albert, a handsome red-brick and limestone edifice which still stands at the S.E. corner of University Place and E. 11<sup>th</sup> Street (not to be confused with the Albert apartment building on the corner of 10<sup>th</sup> and University). By 1915, according to Hamilton (p. 143), the original Hotel St Stephen had been abandoned and vacant for many years. On May 19, 1920, the *New York Times* announced that it had been leased to the Bonar, Phelps Company, manufacturers of straw hats, for conversion into "a high grade mercantile structure". The rather drab five-story building still stands and has evidently been converted to apartments (with antiques shops on the ground floor), the original character of the entry-way having been obliterated in the process. Even in Stevenson's day it was nothing to write home about. Mrs. G. Van Rensselaer, who interviewed him there in the spring of 1888, found him "in a dismal hotel, in the most dismal possible chamber. Even a very buoyant soul might have been pardoned if... it had declined upon inactivity and gloom. But these were not the constituents of the atmosphere I found." (J. A. Hammerton, *Stevensoniana*, 1907, p. 88.)

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## *Critical reception*

Hugh MacDiarmid [Christopher Murray Grieve] places Stevenson's works within 'Scottish literature' in 1922 and (contrary to the current tendency of Modernist critics to belittle RLS) indirectly praises him when he complains of the inadequate analysis of his works by amateur critics:

'Scottish literature [...], unlike most other literatures, has been written about almost exclusively by ministers, with, on the whole, an effect similar to that produced by the statement (of the worthy Dr John MacIntosh) that "as a novelist, Robert Louis Stevenson had the art of rendering his writings interesting," and "his faculty of description was fairly good".' 'Causerie'. *The Scottish Chapbook* 1.i. (Aug. 1922): 2.

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## *New members*

Stephen Balbach ([stephen@balbach.net](mailto:stephen@balbach.net)) from Ashotn in Maryland, USA, has a professional background in computers. He writes: '*Treasure Island* was the first book I ever read years ago, I re-read it again and liked it so much I started reading more of Stevenson and found him to be one of my favorite authors.' He recently inaugurated the Wikipedia Annotations project: 'I chose J&H principally because it's short and popular, but as I like Stevenson, I have moved on to *Travels with a Donkey* which has been surprisingly rich, complex and rewarding to investigate.'

Maralyn Masters ([sweetass@hvc.rr.com](mailto:sweetass@hvc.rr.com)) of Woodstock, NY, has been deeply interested in RLS for some time and has just written a long piece about him and the cottage in Saranac Lake which she hopes to have published before the conference in Saranac Lake.

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## *Thanks to*

Hilary Beattie, Marina Dossena, Lesley Graham, Sara Rizzo

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

Recent additions to the RLS site

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Year 6

14 June 2006

No. v

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The motive and end of any art whatever  
is  
to make  
a pattern.

(‘On Some Technical Elements of Style in Literature’)

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## Conferences

**RLS2006: Transatlantic Stevenson** (<http://www.brocku.ca/english/rls2006/main.aspx>), Saranac Lake, USA, 18-20 July 2006.

The 32nd Annual FSU Conference on Literature and Film, ‘**Cosmopolitanism: Thinking Beyond the Nation**’, February 1-4, 2007, Florida State University, Tallahassee, Florida <http://english.fsu.edu/filmlit/>

In his introduction to *Cosmopolitics*, Pheng Cheah writes, “The main purpose is to explore the feasibility of cosmopolitanism as an alternative to nationalism.” Could be of interest to Stevensonian scholars wanting to talk about the cosmopolitanism nature of his world-view.

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## Recent studies

Stephen Arata (2006). ‘Robert Louis Stevenson’. David Scott Kastan (ed.). *The Oxford Encyclopedia of British Literature*. Vol. 5: 99-102. Oxford/London:Oxford University Press.

Stevenson, a celebrity in his own lifetime regarded as ‘a writer of exceptional versatility and skill’, was then seen for most of the twentieth century as ‘a writer of the second class’ (Swinerton, 1914), not a serious thinker. The late twentieth century ‘saw the beginnings of a vigorous revaluation’ as ‘an artist of great range and insight... a prescient literary theorist, a shrewd essayist and social critic and... a sharp-eyed witness to the colonial history of the South Pacific’ (100).

In his early career he was known as an essayist of ‘concise and evocative prose’ whose ‘genial personage’ projects ‘an aura of companionable ease’. He was also ‘a literary theorist of uncommon intelligence’ who wrote ‘a series of essays on the art of fiction that reject some of the main tenets of Victorian realism’: ‘Stevenson’s antimimeticism prefigures important moments in modern literature, and it is one source of his interest to writers such as Borges, Nabokov and Calvino’ (100).

From the late 1870s Stevenson turned increasingly to fiction: *The New Arabian Nights* (‘exercises in camp avant la lettre’); *Treasure Island* (‘an archetypal fanatasy narrative’ with the protagonist gaining maturity via a series of trials, yet with an ‘atmosphere of

moral ambiguity’); and the gothic tales of the early 1880s, culminating in *Dr Jekyll and Mr Hyde*. (‘a potent myth for the modern era’.. notable too for its narrative structure’) (101).

The two fictional masterpieces of his Samoan years, *Falesá* and *The Ebb-Tide* ‘anticipated (and indeed influenced) the South Seas fiction of Joseph Conrad’, depicting the ravages—both psychological and material—of colonial exploitation’. In the same period Stevenson produced ‘the vastly underrated novel *The Wrecker*... a surprisingly cynical recasting of the narrative elements of *Treasure Island*’ and ‘a gimlet-eyed meditation on the mingling of art and commerce in the modern world’ (102). The final period of his life was also associated with interesting Scottish fiction: *Ballantrae*, *Catriona*, and *Weir of Hermiston*.

Manfred Malzahn (2006). ‘Richard Ambrosini and Richard Dury, eds. (2006). *R.L. Stevenson: Writer of Boundaries*. Madison: University of Wisconsin Press.’ [Review.] *International Journal of Scottish Literature (IJS�)* 1 (probably July/August 2006) < <http://www.ijsl.stir.ac.uk/>>

The *IJS�* is a planned on-line journal to be published by the Association for Scottish Literary Studies based at Stirling University. Here are some extracts from Malzahn’s review (published here by kind permission of the *IJS�* co-editor Scott Hames):

[The volume contains much] food for thought. Luisa Villa, for example, foregrounds the “personal self-affirmation” that Stevenson’s protagonists often achieve in opposition to a despotic but weakening father figure; Stephen Arata in turn highlights the motif of “mental abstraction” or escape from the self. [...] others such as Glenda Norquay set “the pleasure of creation” beside the intended pleasure of the reader in their account of Stevenson’s literary production. Stephen Donovan illuminates Stevenson’s popularity as founded in a realisation of “the psychological depth of children’s imagination”; while Richard Ambrosini records [...] [Stevenson’s] attempt [...] to mediate between simplicity and sophistication by “trying to create for himself a space between Polynesian and European cultures”.

[The different readings] illustrate only a fraction of the possibilities for interpretation given in Stevenson’s diverse and multi-faceted oeuvre whose elusive nature is referred to by quite a few of the contributors, such as Ilaria Sborgi who talks about “undecidable bodies and their disruptive effects on narrative closure”. Much critical energy is spent by several essay writers in the necessarily paradoxical attempt to pinpoint indeterminacy: an effort that proves to be anything but fruitless, mainly because it is supported by a consistently high level of observation, erudition, wit, and involvement. The writers of the essays have evidently entered into close and personal engagements with the works and with the author who made them, whether as the kind of textual “demolition site” that Nathalie Jaëck perceives, or as the “epitaphic” engraving that is described by Jean-Pierre Naugrette.

Petzold, Dieter (2006). ‘Robert Louis Stevenson und die Ambivalenz des Abenteurers’ [Robert Louis Stevenson and the Ambivalence of the Adventurer]. *Anglistik: Mitteilungen des Deutschen Anglistenverbandes* 17i: 27-38.

Petzold claims that the notion of adventure (the single-minded and free-ranging pursuit of self-interest regardless of the consequences for oneself and for others) is a focus of constant attraction and revulsion for Stevenson. In his works we find a playful handling of the topic or a manifestation of contradictory impulses: the yearning for adventure on the one hand, and the distaste for real adventurers on the other. In his early travel writings the author betrays a histrionic tendency to act the vagrant and vagabond, while preserving an ironic distance from his own persona. In later writings such as *The Ebb-Tide*, the attraction of the adventure has receded, and the reality of adventurers appears as being one of losers, failures, or amoral egotists. Stevenson’s typical adventurer, Petzold concludes, reveals himself as “an incarnation of human hubris and greed, the true impulses of colonialism”. (Manfred Malzahn)

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## On-line studies

David Fergus (2005). ‘A Major Minor Poet?’ *Textualities* 4 <<http://textualities.net/writers/features-n-z/stevensonrl02.php>>

‘Although the title [*Underwoods*] derives from Jonson, some critics have claimed that Herrick was Stevenson’s chief influence. But he was an eclectic versifier, and there are echoes of Arnold, Swinburne, Morris and Whitman in his verses.’ Memorable poems from *Underwoods* are ‘The House Beautiful’ and ‘Requiem’. Borges, in a conversation with Graham Greene, said the latter was Stevenson’s finest poem. For Greene, the best was XXXVIII (‘Say not that weakly I declined’). Scots poems in the same collection worthy of note are the humorous ‘A Lowden Sabbath Morn’ and ‘The Scotsman’s Return from Abroad’.

Of the *Ballads*, Fergus mentions ‘Christmas at Sea’ with its moving last lines.

In the posthumous *Songs of Travel* there are a series of interesting poems of exile: ‘To My Old Familiars’. ‘The Tropics Vanish’ and the poignant ‘To S.R. Crockett; also the heartfelt portrait of his dying father (‘The Last Sight’). The other posthumously-published poems (badly edited by George S. Hellman, but treated with exemplary scholarship by Janet Adam Smith) also contain many interesting pieces in all his styles.

Fergus concludes that it is time for Stevenson to be acknowledged as ‘a major minor poet’.

*Textualities* (<http://textualities.net/>) is a Scottish online literary magazine (also issued in print)

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## *Recent editions*

Lilli Monfregola (2006). ‘Il giallo degli inediti di Stevenson’ [The mystery of Stevenson’s unpublished works]. *Il Falcone Maltese*. 3 (8): 23-31.

The first Italian translation of the two new Fables (see *RLS Site Newsletter* January and February 2006), here given freely translated titles: ‘The Clockmaker’ is ‘La teoria della stanza’ and ‘The Scientific Ape’ is ‘Esperimento 701’. The introduction (pp. 24-5) presents the mysterious exclusion of the manuscript from the printed edition of *Fables* as a mystery-story (since this is a magazine of the mystery and detective stories and films). The first fable contains ‘Carrollian paradoxes that call into question all certainties about the divine’ and the second is ‘a satire on colonialism and the idea of a superior race’.

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## *Illustrated editions*

Brian Wildsmith (illustrator) (1966). Robert Louis Stevenson. *A Child’s Garden of Verses*. London: Oxford University Press.

Wildsmith helped to revolutionize picture-books in the 1960s with bold colourful illustrations mixed with the text and often spreading over two pages. Images from the book:

[http://www.amazon.com/gp/reader/0192760653/ref=sib\\_dp\\_pt/102-6473696-4949768#reader-link](http://www.amazon.com/gp/reader/0192760653/ref=sib_dp_pt/102-6473696-4949768#reader-link)

Article in The Guardian on Brian Wildsmith (13 may 2006):

<http://books.guardian.co.uk/review/story/0,,1772512,00.html>

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## *Derivative works - stage*

Aurand Harris [1915-1996] (1983). *Treasure Island*. Children’s play with music. Director Rob Zapple, Harwich Junior Theatre, West Harwich, Mass., USA, 18 July 18-3 August 2006.

Also recently produced at the Paramount Theatre, Abilene Christian University, Texas, USA, 5-8 December 2000. Aurand Harris is the most produced children’s playwright in the USA.

Ken Ludwig (2005). *Treasure Island*, world première at the Alley Theatre, Houston, May 18-June 17, 2007; director Gregory Boyd.

Ken Ludwig is author of numerous Broadway and West End hits, including *Crazy for You* and *Lend me a Tenor*.

<http://www.alleytheatre.org/Alley/NewsBot.asp?MODE=VIEW&ID=114&SnID=53742532&FullStoryArea=NEWSFULLSTORY>

The play was presented at The 4th Annual *Page-to-Stage* New Play Festival Sep 3 - 5, 2005, John F. Kennedy Center, Washington DC.

<http://www.kennedy-center.org/calendar/index.cfm?fuseaction=showEvent&event=XFPRE>

It was previously scheduled for première in 2006.

[http://www.kenludwig.com/plays/treasure\\_island/treasure\\_island\\_1.php](http://www.kenludwig.com/plays/treasure_island/treasure_island_1.php)

Lauren Wilson (2006). *Chemical Imbalance*. (1) Jon Sims Center for the Arts, San Francisco (a gay arts centre) March 26-27 May 2006. (2) Exit Theatre, San Francisco, directed by Graham Smith with Elizabeth Bullard, Andrew Calabrese, Erin Carter, Gabriel Diamond, Ben Dziuba, Javier Galito-Cava, Nicole Lungerhausen, Maria McKee and Kendra Lee Oberhauser June 2-10 2006.

Laughter and blood erupt in this darkly comic adaptation of Robert Louis Stevenson's *Dr Jekyll* [sic] and *Mr Hyde*. During a particularly charming Christmas holiday, Dr. Jekyll's macabre experiments go badly awry and twist his refined, Victorian upbringing into unthinking evil. Repressed impulses burst their corsets as Jekyll embarks on his schizophrenic journey which threatens to reveal the bloody hands beneath the gloves of the British Empire. Murder, mayhem, and crumpets abound in this romp through an empire on the verge of collapse and a man tight-rope walking the line of aristocracy and depravity.'

<http://www.sffringe.org/now.html>. See also <http://www.jonsimsctr.org/MatthewGrahamSmith.html>

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## *Derivative works – music*

Carlisle Floyd [b.1926] (1966). *Markheim: Opera in One Act*. London: Boosey & Hawkes. 72 mins., for soprano, two tenors and a bass. World Premiere March 31 1966, at the New Orleans Opera; director: Carlisle Floyd; conductor: Knud Anderson; singers: Norman Treigle, Alan Crofoot, Audrey Schuh and William Diard.

A recording of this performance is available on a CD published by Video Arts International (VAI 1107); clips at <http://www.amazon.com/gp/product/B000003LKU/104-3991435-3345534?v=glance&n=5174>.

Also performed in New York, May 31-June 1 2001, at the Center for Contemporary Opera at the Kaye Playhouse; in Cincinnati, November 14-16 2003, at the Cincinnati College-Conservatory of Music, in the Cohen Family Studio Theater.

Review of the Cincinnati production: 'In *Markheim*, Floyd's lyrical gifts are best displayed in the role of the mysterious stranger, whose bass-baritone lines clearly establish his implied power to bring about the things he proposes to Markheim.

What is most telling in the music of *Markheim*, though, is the way in which the composer portrays our protagonist's wrenching mental drama. To take this stranger up on his offer, only to pay later in unimagined ways? To live the life he dreams of, and damn the consequences? Or to allow the return of his full conscience and admit his guilt, hoping in that action for redemption? In casting Markheim's inner struggles, Floyd creates nearly palpable tension through his use of scoring and harmony. In the end, Markheim's decision is accompanied by the most appropriate music possible for the scenario, and in knowing his decision both musically and in a spoken manner, the audience's anticipation is at last abated.' (Kendra Leonard, *AroundCinci.com*, [http://www.aroundcinci.com/gen\\_includes/article.asp?articleid=1978](http://www.aroundcinci.com/gen_includes/article.asp?articleid=1978))

Review (*New York Times* June 5, 2001) of the New York 2001 production at



John Leavitt, *Five Travel Songs*, arrangements of five poems by Robert Louis Stevenson (including 'Wither Must I Wander' for choir and alto). Performed by The Schola Cantorum, First Presbyterian Church, Fort Worth, USA 7 May 2006).

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## *Derivative works – comic books*

IF staff (script) & Alberico Motta (art) (1984). 'Lo strano caso del Dottor Paper e di Mister Paperyde'. *Almanacco Topolino* No. 325 (1 gen. 1984). Reprinted in *Paperino mese/Paperino* No. 105 (1989), 28 pp., 3 strips per page.

Parody of the *Dr Jekyll and Mr Hyde* with Disney cartoon characters from Duckburg published in the Italian comic *Topolino* (= 'Mickey Mouse'), a periodical dating from 1932 producing its own stories, including a series of such parodies. Dr Paper (Donald Duck) makes up a potion against stinginess (the poles of the original struggle are turned into meanness against generosity) but, failing to make his uncle Scrooge McDuck drink it, he tests it on himself. His new personality is good and generous (a twist on the original story, as in Paolo Villaggio's *Dr Jekyll e gentile signora*, 1973). In the end the altruistic personality gets stronger and he starts spending Scrooge McDuck's money during his uncle's absence. When the latter returns, Paper is forced to flee, leaving his diary and the potion to Grandma Duck.

This story, set in the 19<sup>th</sup> century, is contained in a contemporary frame: the present Scrooge Duck inherits a villa from his ancestors in London and Donald Duck cleaning up the place finds Dr Paper's diary and reads it (as in many 'Son of...' B-movies). The comic ends with Scrooge McDuck's determination to turn that diary into a winning film 'Lo Strano caso del Dottor Paper and Mister Paperyde'.

Apart from this direct reference to Hollywood tradition, the parody contains other elements from movies: (i) the love story between Dr Paper and Lady Paperyne; (ii) Paperyne in his loose overcoat and hat is reminiscent of Barrymore's Hyde (iii) Dr Paper looks like the typical handsome Hollywoodian Jekyll; (iv) when Dr Paper drinks the potion he looks himself in the mirror—present in the original text but specially emphasized in the Hollywood versions. (Sara Rizzo)

Bruno Sarda (script) & Francesco Bargadà Studio (art) (1994). 'La freccia pera'. *Topolino* No. 2036 (A & B; 6 dic. 1994), published in two parts (26 pp. and 28 pp.), 3 strips per page.

This parody of *The Black Arrow* (with Paperino (Donald Duck) as Dick and Paperina (Daisy Duck) as Joanna) abandons most of the original plot to focus on the love-story. The Wars of the Roses are transformed into a dispute between two local noble families: Paperyork and Duckester, headed respectively by Dick and Joanna's ambitious uncles. The outlaws in the Tunstall Forest become boys that (like the boy in the Hans Christian Andersen's *The Emperor's New Clothes*) declare what adults cannot see, that war is absurd, and show this by adopting a ridiculous weapon: pear arrows (arrows with a pear instead of a point: so 'freccia nera', black arrow, become 'freccia pera', pear arrow...).

In the forest Dick meets John (Joanna in disguise), both dispatched by their uncles to seek the Marchesa Brigitta Paper as an ally. This is the beginning of their love but also the beginning of their vicissitudes. In the end Dick marries Joanna and the contention between the two families will be interrupted for a while, thanks to the intervention of Grandma Duck and Marchesa Brigitta. (Sara Rizzo)

Francesco Artibani, Alessandro Bottero, Silvano Caroti (script) & Andrea Ferraris (art) (1994). 'Lo strano caso di Topo Jekyll e Mister Mike'. *Topolino* 2037 (A & B; 13/12/1994), published in two parts (26 and 31 pp.), 3 strips per page.



Parody of the *Dr Jekyll and Mr Hyde* with Pippo (Goofy) and other Disney characters.

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## *Derivative works - Retellings*

Michele Serra (1989). 'Jekyll'. In *Il nuovo che avanza*. Milano: Feltrinelli. 53-65.

Grotesque tale (reminiscent of those in Dahl's *Kiss Kiss*) in which Stevenson's social criticism is redirected at the superficiality of the beautiful, well-manicured existence of a modern fashionable plastic surgeon who takes a potion to become a modern monster: fat, ugly and misshaped.

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## *Critical reception – opinions of other writers*

Attilio Bertolucci (in colloquio con Gigliola Jannini) (1979). 'Bertolucci: «Raccontare per salvarsi»'. *Panorama* 9/1/1979: 72.

Attilio Bertolucci (1911-2000), father of the film director and considered among the most important Italian poets of the twentieth century, comments on the revived interest in Stevenson and how he had seemed of little interest when critics were politically-committed. He indicates Silvio D'Arzo (author of *Al insegna del buon corsero*), who died aged 32 in 1952, as a writer influenced by Stevenson. Stevenson's 'apparently easy and limpid style' make it hard for him to be imitated: 'Who can seize again that happy narrative gracefulness?' ('Chi può riacciuffare quella felicità di racconto?')

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## *In the footsteps*

Macaskill, Hilary & Molly Wood (2006). *Downhill All the Way: Walking With Donkeys on The Stevenson Trail*. See *Newsletter*, May 2006.

Graham Coult interviews Hilary Macaskill and Molly Wood about *Downhill all the Way*.  
[http://www.managinginformation.com/news/content\\_show\\_full.php?id=4896](http://www.managinginformation.com/news/content_show_full.php?id=4896)

Ambrogio Borsani (2004). *Addio Eden. Le isole Marchesi in un viaggio alla ricerca di Melville, Stevenson, Gauguin, London, Brel e altri* [Goodbye Eden. The Marquesas Islands in a voyage to find Melville, Stevenson, Gauguin, London, Brel and others]. Venezia: Neri Pozza. 177 pp. €8.

Ambrogio Borsani (2006). *Stranieri a Samoa. Racconti dei Mari del Sud* [Foreigners in Samoa. Tales of the South Seas]. Venezia: Neri Pozza. 163 pp. €14,50.

Ambrogio Borsani (who teaches mass communication theory and techniques at the Università Orientale in Naples) has explored the Marquesas and Samoa and tells the stories of travellers in parallel with his own travels and observations.

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## Events

Robert Louis Stevenson Festival, North Berwick, 9-19 June 2006. Events include a musical based on Stevenson's life and a dinner with speakers.

North Berwick was a frequent family holiday destination in Stevenson's childhood and teenage years and is a setting for 'The Lantern Bearers', 'The Pavilion on the Links' and an episode in *Catriona*. Now fund-raising for the Scottish Seabird Centre situated there has grown into a local Stevenson Festival, which will include film shows, a musical about Stevenson's life, and a Festival Dinner with guests speakers Archie Leslie (a descendent) and the Sandy Stoddart, creator of the monumental Alan Breck and David Balfour sculpture in Edinburgh. <http://www.north-berwick.co.uk/index.asp?article=4>

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## New members

Sandy Irvine ([sandy.irvine@blueyonder.co.uk](mailto:sandy.irvine@blueyonder.co.uk)) lives in Edinburgh and has been familiar with the works of RLS from childhood and is now planning to visit California and Samoa. He writes: 'Stevenson was part of my literary wallpaper as a child growing up in Scotland. I read *A Child's Garden of Verse* and enjoyed television adaptations of *Kidnapped* and *The Black Arrow*, although Robert Newton's interpretation of Long John Silver spoiled *Treasure Island* for me. Later, I studied *Travels with a Donkey*, 'Markheim' and 'Thrawn Janet' at school. When I came to university in Edinburgh, I discovered Swanston, the Hawes Inn & Deacon Brodie. I am now retired, and my current reactivation of interest arises from a trip to Australia which my wife and I plan in July 2006. On the way we shall visit San Francisco and Samoa. Accordingly, I am pursuing Stevenson's American & South Seas writings. However, despite the warmth and light of these new lands, I shall still think of Stevenson in the evening as the cold, damp North Sea *haar* rolls up the High Street past St Giles, shrouding the street lamps and hinting at a more complex and murky city.'

Manfred Malzahn ([malzahn@hotmail.com](mailto:malzahn@hotmail.com)) writes 'I was born in West Germany in 1955, in a fairly mixed family that included a Scottish branch. I got hooked on Stevenson in the mid-1960s, when in some obscure corner of our house I chanced upon 'The Bottle Imp' in a slim and well-worn school edition with a dark purple cover and yellow pages; shortly after, an aunt gave me a copy of *Treasure Island*. When I moved to Scotland in 1985, a bookselling friend presented me with a nearly complete set of the Edinburgh Edition of RLS's works, which since then has accompanied me to Tunisia, Algeria, Taiwan, Malawi, and the United Arab Emirates where I am teaching English Literature now'.

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## Thanks to

Stephen Arata, Marina Dossena, Manfred Malzahn, Sara Rizzo

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## *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 6	10 July 2006	No. vi
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[He] raised his head with a sudden movement.  
Their eyes met in the mirror.  
John's face was deformed with hatred,  
and in an instant Malcolm's was stricken into the scarcely less hideous image of fear.

(‘An Old Song’)

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### *Conferences and calls for papers*

**RLS2006: Transatlantic Stevenson** (<http://www.brocku.ca/english/rls2006/main.aspx>), Saranac Lake, USA, 18-20 July 2006.

The programme is at <http://www.brocku.ca/english/rls2006/program.php>

**‘Ford Madox Ford: Literary Networks and Cultural Transitions’**, Birmingham and Midlands Institute Birmingham, September 14-15, 2006.

Paul Skinner of the Ford Madox Ford Society is looking for a Stevenson scholar to write an article or just a short note on Stevenson and Ford Madox Ford for their journal.

‘Ford Madox Ford’s Literary Contacts’. Vol. 6 of *International Ford Madox Ford Studies*, edited by Paul Skinner, will be a varied volume, making room both for biographical contacts and literary ‘influences’ (understood as including figures influencing Ford, and those influenced by him). [...] Papers given at the 2006 Birmingham conference may be submitted for inclusion. Briefer pieces (say 1 or 2 pages) are also welcome, from writers who prefer other forms than academic papers, or who have salient observations that might not warrant full-dress treatment.’

More information at [http://www.riato.com/fordmadoxford\\_society/otherevents.html](http://www.riato.com/fordmadoxford_society/otherevents.html)

**‘Literature in Transit’**: Scholars of Stevenson’s travel writing may like to contribute publication proposals for a new Humanities Ebook monograph series, ‘Literature in Transit’. This series is dedicated to studies of travel writing and related genres and will include theoretical, historical and genre studies of travel writing and travel fiction, especially eighteenth- and nineteenth-century.

For further information and a full Prospective, contact the series editor, Dr Benjamin Colbert (University of Wolverhampton, UK), [B.Colbert@wlv.ac.uk](mailto:B.Colbert@wlv.ac.uk), or visit the website <http://www.humanities-ebooks.co.uk/monograp.htm>

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## Recent studies

Albertazzi, Silvia (1989). 'Stevenson e il suo pubblico: pretesto per una divagazione sul lettore pre- e post-moderno' [Stevenson and his public: pretext for a digression on the pre- and post-modern reader]. *Problemi* 84: 4-14. Repr. in Schulz-Buschhaus, Ulrich (ed.) (1991). *Scrittore e Lettore nella Società di Massa. Sociologia della letteratura e Ricezione*. Trieste: Lint. 235-246.

Paradoxically, Stevenson (acutely conscious of the reading process and the active contribution of the reader) has two ideal readers: the child and the fellow-artist. The ideal reader of Stevenson could be seen as Borges, who always saw Stevenson as one of his precursors.

Stevenson himself also looks forward to a future postmodern reader, for example in the Preface to *The Master of Ballantrae*: the opening of the manuscript 100 years after its deposition with the pretence of absolute textual accuracy. And in the text itself, Mackellar is what Adso is for Umberto Eco in *Il nome della rosa*: a layer between writer and characters and a technique for 'letting everything be understood through the words of someone who doesn't understand a thing' (Eco 'Postille a Il nome della rosa', 1987). Another postmodern characteristic of Stevenson is his awareness of the interdependence of texts on texts: in 'My First Book' he indicates the sources and models of some of the most well-known elements of *Treasure Island*.

The child reader is the best accomplice for any writer: ingenuous and amoral and ready to be completely involved in the story; yet only an educated person can appreciate all the allusions of his writing and appreciate their rewriting as myth. Both these readers are non-reverent, non-passive. Both are also among the rare readers who re-read the same book—'to multiply the meanings, not to reach any final single meaning' (Barthes). Stevenson's prose calls for reading aloud (Daiches), his narratives contain typical elements of oral narratives, he aims (as he says in 'A Gossip on Romance') at a kind of hypnotic dream-like state of reading that reminds us of the cinema.

The boy who 'becomes' *The Master of Ballantrae* by learning it by heart to transmit it to others in Truffaut's film *Fahrenheit 451* (see below, Call for help) translates the text into a bodily experience and is also a kind of collaborator with the author who saves the text by 'rewriting' it. We also find a child reader of Stevenson in Carlo Mazzacurati's film *Notte italiana* (1987) (see below 'Critical reception - References to Stevenson's works in films').

Danta, Chris (2006). 'Two versions of death: the transformation of the literary corpse in Kafka and Stevenson'. *Textual practice* 20ii: 281-299.

According to Nabokov Stevenson's question 'Has my face changed?' immediately after his fatal stroke shows his death as curiously imitating *Dr Jekyll and Mr Hyde*. In what way is JH an allegory of the actual death of the author?

Kafka says (in a letter to Max Brod) that the writer is constantly attempting to escape the body by writing, yet is made aware of the illusory nature of this desire. The writer is constantly playacting at death: Stevenson is imagining his own death when he writes of Jekyll's transformation and at the end he experienced his own death as just such a metamorphosis.

In 'Memoirs of Himself' Stevenson remarks on the impossibility of conceiving his own death like that of others (who disappear): it can only be conceived as a 'change of function', a transformation: death not as disappearance but as appearance (as in Kafka's *Metamorphosis*).

Jekyll's transformation is an appearance of his death. At the end of chapter 8 and the discovery of Hyde's body by Utterson 'the allegory simultaneously forms and fails to take form. Which is to say it takes the indeterminate form of Hyde's body' (288).

Myers wanted Stevenson to change the end of the story and make Jekyll commit suicide (and then transform in to Hyde), but 'the moral of the story comes to depend... upon the enigma of a purely physical transference' (290).

'[D]oes the corpse... attest to literary truth? This has been the hypothesis I have been testing in this paper' (292). 'Whoever looks for the key to a text ordinarily finds a body' (Jacques Rancière 1999) and this is true of JH—where a central image is Hyde's body in the cabinet that refuses to be resurrected, and which Utterson will realize is a sign of his own death when he discovers that his own name has been substituted for Hyde's in Jekyll's will.

Stephen B. Haugh & Zane Publishing (1996). *Strange Case of Dr Jekyll and Mr Hyde*. San Diego, CA: Zane Publishing (PowerCD). CD-ROM. \$8.95.

This CD-ROM, aimed at school audiences (it contains a dictionary), consists of: a general discussion and analysis of the book (Overview; Introduction to JH; Life of RLS; Creation of JH; Response; Analysis), information on play and movie versions, stills and audio clips from the three main movie versions (Frederick March's lecture on the duality of man and the equivalent after-dinner discussion by Spencer Tracy), a copy of the text, many short extracts (numerous reviews and passages from literary critics), photographs of Stevenson and his family. A well-researched collection on a rather old-fashioned 'platform' (the advantages of CD-ROM apart from the audio clips not immediately obvious); it includes the whole text of Sullivan's theatre version from the New York Public Library copy, so this is the first full publication of any version (later published in a definitive edition collating the three extant versions by Danahay & Chisholm (2005)).

On sale at CdAccess.Com: <http://www.cdaccess.com/html/shared/bljekyll.htm>

Hollander, John (1997). *The Work of Poetry*. New York: Columbia University Press. Ch. 8 is dedicated to *A Child's Garden of Verses*.

Hollander places ACGV in the poetic tradition and sees echoes of Herrick, Lovelace, Marvell, Cowper, Coleridge (reveries in front of the fire) and Whitman, but also anticipations of Hardy, De La Mare and Wallace Stevens. (Information from a review of *Jardin de poèmes enfantins* (trans. Naugrette), *Europe* 925 (mai 2006): 349).

Naugrette, Jean-Pierre (2006). 'Marcel Schwob auteur de *L'île au trésor*' [Marcel Schwob, author of *Treasure Island*]. 168-177.

This *jeu d'esprit* of Borgesian inspiration presents the affinities of Stevenson and Schwob through a fictional presentation of each as the author of the other's works (with real bibliographical references given by the endnotes). 'Schwob', then, wrote *Ile au trésor*, translated by Stevenson, which led to a correspondence but also to 'a kind of osmosis between the two writers': both were fascinated by François Villon—'Stevenson' wrote about him in *Spicilege* and elsewhere and, of course, 'Schwob' wrote 'A Lodging for the Night' and an essay on him. Similarly both wrote about Burke and Hare. 'Stevenson' wrote four essays on 'Schwob', translated his 'Will du Moulin' and dedicated *Coeur double* to him. Both writers developed 'an art of coloured and changing surface, both sought the authenticating detail, as in *Robinson Crusoe*, which both admired'. 'Schwob' had an important influence on the French novel in the early twentieth century. The piece ends with a re-evocation of a famous 1894 meeting in Honolulu (with allusions to Stevenson taken from Tabucchi and Hesse) between Gide, Kipling, Gosse, Schwob and Stevenson on a ship captained by Conrad in which they write a literary manifesto (a collage of quotations on art with interesting affinities from RLS, Schwob and Wilde).

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## Recent editions

Escaig, François (ed.) (1992). *M. Schwob/R.L. Stevenson: correspondences*. Paris: Allia.

Published too late to be consulted by Mehew in *Letters of Robert Louis Stevenson* (1994-5). Contains the letters from RLS to Schwob, Schwob's four essays on Stevenson, an introduction by Escaig, and various appendixes. It is not clear if this title is still in print—any information on this would be much appreciated.

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## Audio book

*Silverado Squatters Audiobook*. Blue Pylon Creative, 2005. ISBN 0976576503. \$16.50 (10 or more \$10). Narrated by Scottish actor Francis Balfour with musical interludes (guitar).

Available from from Amazon.com (type in Silverado Squatters Audiobook); www.devotionmedia.com (Click on "concession stand" and Silverado Squatters; includes an audio clip); or direct from David Duddles ([Harp4me@aol.com](mailto:Harp4me@aol.com), phone: 919-969-8477)

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### *Derivative works – comic books*

Bill Jones (convenor of RLS2000 at Little Rock and historian of the American 'classics' comic books) has kindly supplied images for the front covers of Dell Movie Classic comic-book editions of the Walt Disney films of *Treasure Island* (1955) and *Kidnapped* (1960); the cover of the Golden Picture Classic illustrated abridgement of *Treasure Island* (1956), and the front and back covers of the Golden Stamp Classic version (1955):

<http://dinamico.unibg.it/rls/comicbookDell624.jpg>

<http://dinamico.unibg.it/rls/comicbookDellKidn.jpg>

<http://dinamico.unibg.it/rls/comicbookGPCTrIs.jpg>

<http://dinamico.unibg.it/rls/comicbookGoldenStamp.jpg>

<http://dinamico.unibg.it/rls/comicbookGoldenStampback.jpg>

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### *Derivative works - music*

David Crane and Marta Kauffman (Book and lyrics). Michael Skloff (Music) (1990). *Jekyll and Hyde*. Theaterworks/USA (a travelling theatre company, founded 1961) June-July 2006 At the Promenade Theater, Broadway and 76th Street. directed by Jay Harnick (original director of the 1990 production). review <http://query.nytimes.com/gst/fullpage.html?res=9C0CE6D7143AF932A35754C0A966958260>. Also produced by the same company in River Ridge, Florida, March 2006.

A musical about a shy, insecure high school student and amateur chemist 'who creates a substance [called 'More'] which changes him from a nerd into the coolest kid in school. When craving for the substance takes over his life, he decides to stop using it, cannot, and realizes that he needs help. This powerful musical examines the alarming issues of substance abuse and the critical role that self-esteem plays in the deadly drama of addiction.'

<http://www.josef-weinberger.com/weinberger/mtishows/jekell2.html>. See also

<http://query.nytimes.com/gst/fullpage.html?res=9C0CE6D7143AF932A35754C0A966958260>

The basic variation on the JH story is reminiscent of *I Was a Teenage Jekyll and Hyde*. (Lewton & Miller, 1983) and the films *The Ugly Duckling* (1959), and *The Nutty Professor* (1963).

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### *Biography – In the footsteps*

Elizabeth Buchan (2006). '10 books to comfort and console during a divorce'. *Guardian Unlimited* <http://books.guardian.co.uk/top10s/top10/0,,1801128,00.html>. No RLS in the list, but the author has followed in the footsteps of Richard Holmes, who wrote about following in the footsteps of RLS.

The first in the list is *Footsteps* by Richard Holmes: ‘The book opens with an homage to Robert Louis Stevenson’s *Travels with a Donkey*, in which Holmes describes his own trek over the Cevennes, during which he abandoned his ambition to become a poet, having been led “far away into the undiscovered land of other’s men and women’s lives ... towards biography”. It is the turning point of his life and for the remainder of the book - as he hunts down subjects that include Mary Wollenstencraft, Shelley, Gerard de Nerval and Gautier - he goes on to explore the nature of the relationship between biographer and quarry. The book so enraptured me that I myself walked in the company of friends over the Cevennes in his footsteps. It was one of the best journeys of my own life.’

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## Iconography

SCRAN [www.scran.ac.uk](http://www.scran.ac.uk) (images from Scottish museums, galleries, archives) contains 29 pages of images connected with RLS, including many photographs rarely, if ever, reproduced in print.

These include (these are just thumbnail photos—you have to pay to get full-size images):

Fanny, Robert Louis Stevenson and Pere Bruno Shouten at Ori’s front door (Tautira, Tahiti)

<http://www.scran.ac.uk/database/record.php?usi=000-000-550-414-C&PHPSESSID=4b04ca1b7b027d03e1a69531a9d7d7de&scache=2eot74fvw0&searchdb=scrans>

Robert Louis Stevenson and Lloyd at Ori’s back door

<http://www.scran.ac.uk/database/record.php?usi=000-000-550-409-C&PHPSESSID=4b04ca1b7b027d03e1a69531a9d7d7de&scache=2eot74fvw0&searchdb=scrans>

Lloyd, Paerai and Robert Louis Stevenson in village street

<http://www.scran.ac.uk/database/record.php?usi=000-000-550-413-C&PHPSESSID=4b04ca1b7b027d03e1a69531a9d7d7de&scache=2eot74fvw0&searchdb=scrans>

Stevenson with Ori and other Tahitian friends

<http://www.scran.ac.uk/database/record.php?usi=000-000-550-411-C&PHPSESSID=4b04ca1b7b027d03e1a69531a9d7d7de&scache=2eot74fvw0&searchdb=scrans>

Three slave girls presented to the Stevenson party

<http://www.scran.ac.uk/database/record.php?usi=000-000-550-448-C&PHPSESSID=4b04ca1b7b027d03e1a69531a9d7d7de&scache=2eot74fvw0&searchdb=scrans>

Flashlight photograph of Stevenson’s visit to Saluafata

<http://www.scran.ac.uk/database/record.php?usi=000-000-550-464-C&PHPSESSID=4b04ca1b7b027d03e1a69531a9d7d7de&scache=2eot74fvw0&searchdb=scrans>

Interior of Vailima - the great hall looking to cupboard, with safe in left corner

<http://www.scran.ac.uk/database/record.php?usi=000-000-550-492-C&PHPSESSID=4b04ca1b7b027d03e1a69531a9d7d7de&scache=2eot74fvw0&searchdb=scrans>  
also

<http://www.scran.ac.uk/database/record.php?usi=000-000-550-493-C&PHPSESSID=4b04ca1b7b027d03e1a69531a9d7d7de&scache=2eot74fvw0&searchdb=scrans>

King Tembenoka of Apemama, Kuria, Aranuka

<http://www.scran.ac.uk/database/record.php?usi=000-000-550-450-C&PHPSESSID=4b04ca1b7b027d03e1a69531a9d7d7de&scache=2eot74fvw0&searchdb=scrans>

Stevenson and others enjoying a musical evening (probably taken in Manuia Lanai (the Waikiki bungalow rented by RLS, January to June 1889)

<http://www.scran.ac.uk/database/record.php?usi=000-000-550-429-C&PHPSESSID=4b04ca1b7b027d03e1a69531a9d7d7de&scache=2eot74fvw0&searchdb=scrans>



Stevenson family group outside bungalow, Waikiki, Honolulu (detail published in Furnas)  
<http://www.scran.ac.uk/database/record.php?usi=000-000-550-427-C&PHPSESSID=4b04ca1b7b027d03e1a69531a9d7d7de&scache=2eot74fvw0&searchdb=scan>

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## *New letters*

**1894:** letter to Robert Reid dated 5th Nov. 1894 in the possession of the Wanlockhead Museum Trust, Scotland. One page.

<http://www.scran.ac.uk/database/record.php?usi=000-000-510-150-C&PHPSESSID=4b04ca1b7b027d03e1a69531a9d7d7de&scache=2ejzr4fvwt&searchdb=scan>

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## *Critical reception – References to Stevenson in works of fiction*

Alberto Meschiari (2004). *Le lanterne di stagno. Dieci racconti di commento a Stevenson* [Tin lanterns. Ten short stories as a commentary to Stevenson]. Pisa: ETS.

Alberto Meschiari writes: ‘My ten short stories develop the idea that the sole light which illuminates our life’s path is that of our inner lantern, however weak that may be.’

The ten stories (poetic narrative fragments) are about the small pleasures and treasured memories that give a meaning to life, commentaries or exemplifications of Stevenson’s presentation of the importance of the imaginative life in ‘The Lantern Bearers’ (an essay that Meschiari, a lecturer in moral philosophy at the Scuola Normale di Pisa, first met with through William James, who praises it in *The Will to Believe*, 1897). The essay is never directly named, but in the seventh story a traveller from Scotland asks the narrator if he knows ‘the story of the lantern-bearers’ and later on in the same story a part of the essay is quoted and paraphrased. The first story, an evocation of childhood holidays in the country, ends with the grandfather showing him a secret lantern: ‘Angelo,... if you realize one day that too much light stops you seeing anything, just remember this lantern. It doesn’t give much light, it’s true, but when you’re grown up you’ll realize it’s all the light we have’. And the last story, table talk about treasured memories of small pleasures, ends with ‘It was night once again, darkness all around, no land in sight, the lighthouse to the north-west no longer visible, and up above not even the stars. I raised my tin lantern on the tossing deck among the waves. It didn’t give much light, to tell the truth, but it was the only light I had’.

The edition is still in print but there are problems with distribution: anyone interested can write to Edizioni ETS Pisa, at the address [info@edizioniets.comauthor](mailto:info@edizioniets.comauthor) or to the author at [alberto.meschiari@aliceposta.it](mailto:alberto.meschiari@aliceposta.it).

## *References to Stevenson’s works in films*

*Notte Italiana* (1987), dir. Carlo Mazzacurati (for Nanni Moretti’s Sacher Film): mystery with film noir touches about provincial lawyer in North Italy who uncovers corruption and crimes connected with land speculation. After almost getting killed himself, the protagonist goes back to his home city. The film ends with a boy reading the end of *Treasure Island*, concluding with the book’s last sentence: a parallel closure (but non-closure) to another adventure and a suggestion of our need for stories to understand existence.

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## *Critical reception*

The UNESCO "Index Translationum" project [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=7810&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=7810&URL_DO=DO_TOPIC&URL_SECTION=201.html) is a database of translations from 1979. In it they have a list of the 50 most translated authors in the world at <http://databases.unesco.org/xtrans/stat/xTransList.a>. Stevenson ranks at Number 25, ahead of Dickens, Poe and Wilde.

Italy seems to be the country with most Stevenson translations: he is presently the seventh most translated author in Italy, with 69 translations counted, more than any other English-language writer except Shakespeare <http://databases.unesco.org/xtrans/stat/xTransStat.a?VL1=A&top=10&c=ITA&lg=0>. But this is probably due in part to a remarkable spate of new Italian translations in the 1980s, just after the beginning of the database.

The most translated 'author' in the USA is the Old Testament of the Bible; in the UK it is René Goscinny (Asterix); France – Barbara Cartland; Spain – Jules Verne; Germany – Enid Blyton. Interesting...

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## News

1) In *Treasure Island* Long John Silver uses the phrase 'shiver my timbers' (= (literally) 'break up my ship', the equivalent to expressions of fear or amazement like 'strike me dead!', 'bugger me!' etc.) seven times, as well as the phrases 'shiver my sides' and 'shiver my soul'.

'Shiver me timbers' doesn't have a genuine nautical origin, but seems to be typical of fictional nautical narratives: 'the phrase apparently first popped up in Frederick Marryat's book *Jacob Faithful* in 1834' (Roger Schlueter, *Bellevillenewsdemocrat.com*, June 11 2006  
<http://www.belleville.com/mld/belleville/living/14777954.htm>)

2) In *Treasure Island* Billy Bones tells dreadful stories 'about hanging, and walking the plank, and storms at sea, and the Dry Tortugas, and wild deeds and places on the Spanish Main'. Apparently 'walking the plank' is a fictional invention too (see [http://seattlepi.nwsource.com/movies/276533\\_piratefacts06.html](http://seattlepi.nwsource.com/movies/276533_piratefacts06.html) 'Did pirates make their prisoners walk the plank?'). The OED does have a quote from 1789 from slave-traders where 'to make them walk the plank' is glossed as 'to make them jump overboard' (no mention of blindfold, an actual plank etc.) and the next quote is from Scott's *The Pirate* (1821).

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## Call for help

1) Karen Steele writes: I recently visited the exhibition at the National Gallery in London on 'Americans in Paris 1860 - 1900'. there is one painting called 'The Ten Cent Breakfast', painted by Willard Leroy Metcalf in 1887, which the catalogue describes as follows: 'This is the interior of the Hotel Buady, where many of the Americans who gathered in Giverny met. On the right is the novelist Robert Louis Stevenson, to his right is Theodore Robinson etc.' The painting is also reproduced on the exhibition website at [http://www.nationalgallery.org.uk/exhibitions/americans\\_paris/feature/feature4\\_2\\_lrg.htm](http://www.nationalgallery.org.uk/exhibitions/americans_paris/feature/feature4_2_lrg.htm)

As there is no record of RLS being in Giverny I contacted Kathy Adler who organised the exhibition, asking where the information came from. She answered with the following. "I really can't help with this. The information that the man on the right is Robert Louis Stevenson has been repeated many times, and it certainly looks like him, doesn't it? I don't know the original source of it, I'm afraid, I didn't do detailed research on this area of the exhibition.[...] perhaps he was visiting his cousin for a short time that isn't documented? I will forward your letter to my colleague Barbara Weinberg at the Metropolitan Museum of Art to see if she can add anything."

We know that Stevenson stayed with the Lows in Paris in August 1886 and knew Theodore Robinson from the Grez days. Did he know Willard Leroy Metcalf? Since Giverny is between Paris and the Channel coast a short trip there would have been possible during the 1886 stay in Paris. Has this visit been recorded anywhere else? And what are people's opinions as to the identification of the figure on the right with RLS?

Answers to [karen@karen-steele.fsnet.co.uk](mailto:karen@karen-steele.fsnet.co.uk) with a copy to [richard.dury@t-r.it](mailto:richard.dury@t-r.it).

2) Richard Dury ([richard.dury@t-r.it](mailto:richard.dury@t-r.it)) writes: *Fahrenheit 451* by François Truffaut (1966, based in the 1960 novel by Ray Bradbury about book-burning in a dystopian intellectually repressive future where the masses are held captive by television) includes a final scene ('among the best... in cinematic history')

<http://www.bbc.co.uk/dna/collective/A2978210>) in which 'Book People', members of resistance hiding in the countryside, are each memorizing a great book to save it from destruction. The film ends touchingly with a zoom to a dying grandfather helping his grandson learn his book—*The Master of Ballantrae*. This is what Silvia Albertazzi says in 'Stevenson e il suo pubblico' (1991: 244-5, see above 'Recent studies'), yet *Ballantrae* not mentioned in the lists of books in the film at [http://en.wikipedia.org/wiki/Fahrenheit\\_451\\_\(film\)](http://en.wikipedia.org/wiki/Fahrenheit_451_(film)) or at <http://www.imdb.com/title/tt0060390/trivia>.

Can anyone confirm that the final book mentioned in the film (added by Truffaut himself [Albertazzi 1991: 244]) is in fact *The Master of Ballantrae*?

3) Richard Dury ([richard.dury@t-r.it](mailto:richard.dury@t-r.it)) writes: André Gide read *The Master of Ballantrae* during his journey to the Congo (1925-7) and says 'Curieux livre, où tout est excellent' [curious book, everything in it is excellent]. Can anyone supply a reference for this quotation? What else does Gide say about it?

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## *New members*

David Duddles ([Harp4me@aol.com](mailto:Harp4me@aol.com)) is a former longterm resident of the Napa Valley and friend and supporter of the Robert Louis Stevenson Silverado Museum in St. Helena, California. He writes: 'Recently with my son I produced an audiobook version of *The Silverado Squatters*. I am very interested in the life and writings of RLS having investigated and photographed all the sites appearing in *The Silverado Squatters*, as well as having read many of his other works. If you are interested in acquiring one of the audiobooks, you may do so by writing to me or by stopping by the RLS Society of America table at the Transatlantic Stevenson Conference coming up at Lake Saranac, NY.' (For ordering, see also Audiobooks (above)).

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## *Thanks to*

Stephen Balbach, Bill Jones, Caroline McCracken-Flesher

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

Recent additions to the RLS site

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Year 6

31 August 2006

No. vii

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With that I turned my back upon the sea and faced the sandhills. There was no sight or sound of man;  
the sun shone on the wet sand and the dry, the wind blew in the bents, the gulls made a dreary piping.  
As I passed higher up the beach, the sand-lice were hopping nimbly about the stranded tangles.

(*Catriona*, ch. 13)

*bent*, 'grass of a reedy or rush-like nature' (OED),  
but here a Scots usage: *bents*, 'sandy hillocks covered with bent' (Cons.Sc.D.)

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## Conferences

**RLS2006: Transatlantic Stevenson**, Saranac Lake, USA, 18-20 July 2006.

Local resident Will Tissot came to the conference and was involved in the organization. For any Stevenson scholar or enthusiast who would like to visit or revisit Saranac in future he would be willing to offer hospitality, saying 'It is a natural way for us to help and stimulate future research at the Cottage and the local library collection.' His email address is [t1ssot@hotmail.com](mailto:t1ssot@hotmail.com).

Report on the conference: this should be ready for the September *Newsletter*.

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## Recent studies

Gordon K Booth (2001). 'The Strange Case of Mr Stevenson and Professor Smith.' *Aberdeen University Review* 59: 386-97.

On-line at (i) <http://www.scottishcorpus.ac.uk/corpus/search/document.php?documentid=683>

And at (ii) <http://www.gkbenterprises.fsnet.co.uk/papers/rlswrs.htm> (where it is re-titled 'Robert Louis Stevenson and William Robertson Smith: A Study In Contrast').

(i) is from SCOTS (Scottish Corpus of Texts and Speech) is being created by members of the English Language Department and STELLA project of the School of English and Scottish Language and Literature at Glasgow University headed by Dr John Corbett.

(ii) is from the GKB Enterprises site dedicated to the life and work of William Robertson Smith (1846-1894).

Explores the amusing personality clash between R. L. Stevenson and William Robertson Smith when the latter attempted to initiate Stevenson into the mysteries of physics at Edinburgh University

Both WRS and RLS contributed to the new edition of *Encyclopaedia Britannica*. RLS supplied 'Jean de Béranger' and 'Robert Burns' (rejected); WRS's entry on 'Bible' was a key entry that began the liberation of English-language Bible criticism from literalism. The two possibly met again, since in 1875 they were elected members of the Savile Club, where both stayed during

visits to London. RLS mentions ‘Smith o’ Aiberdeen!’ in his Thomson-Johnson poem ‘The Scotsman’s return from abroad’ (*Underwoods*, 1887).

‘Smith successfully adapted his Scottish Calvinist inheritance to meet the challenge of his intellectual explorations; Stevenson, on the other hand, never truly escaped its chill hand.’ WRS was the ‘new theologian’ who instigated a paradigmatic shift in theological study of the Bible by introducing the scientific study of Bible into English-speaking countries. He also contributed to sociology and social anthropology and was “the founder of religious anthropology”.

Calder, Jenni (2006). [review of] ‘Narrating Scotland. The imagination of Robert Louis Stevenson. By Barry Menikoff’. *Scottish Studies Review* 7i: 124-5.

King, Stephen (1981). ‘Tales of the Tarot’. In *Danse Macabre*, Everest House.

In this book on horror and suspense films, television and fiction from 1950-80, King discusses four archetypes of horror (‘tarot cards’) which can be seen in all modern horror narratives: the Vampire (from *Dracula*), the Beast Within (*Dr. Jekyll & Mr. Hyde*), the Creature Without a Name (*Frankenstein*), and, to a lesser extent, the Ghost or the Bad Place (*The Turn of the Screw*).

This essay seems to be different from King’s Introduction to *Frankenstein; Dracula; Dr. Jekyll and Mr. Hyde* (Signet, 1978), where the term ‘tarot card’ is not used, and ‘The Turn of the Screw’ is not mentioned but *Frankenstein*, *JH* and *Dracula* are presented as archetypal modern horror stories.

Naugrette, Jean-Pierre (2006). ‘Marcel Schwob auteur de *L’île au trésor*’ [Marcel Schwob, author of *Treasure Island*]. *Europe : revue littéraire mensuelle* 925 (mai 2006): 168-177.

The reference to the journal was omitted by mistake from the last Newsletter.

Reid, Julia (2006). *Robert Louis Stevenson, Science, and the Fin de Siècle*. London : Palgrave Macmillan. June 2006. 256 pp. 1403936633. £45. See below for **special offer**.

From the publisher’s presentation: ‘In this fascinating book, Reid examines Robert Louis Stevenson’s writings in the context of late-Victorian evolutionist thought, arguing that an interest in ‘primitive’ life is at the heart of his work. She investigates a wide range of Stevenson’s writing, including *Dr Jekyll and Mr Hyde* and *Treasure Island* as well as previously unpublished material from the Stevenson archive at Yale. Reid’s interpretation offers a new way of understanding the relationship between his Scottish and South Seas work. Her analysis of Stevenson’s engagement with anthropological and psychological debate also illuminates the dynamic intersections between literature and science at the fin de siècle.’

#### Contents:

Introduction: Stevenson, Evolution, and the ‘Primitive’

Part I: ...Romance and Evolutionary Psychology

1. Stevenson and the Art of Fiction
2. Romance Fiction: ‘Stories Round the Savage Camp-fire’

Part II: ...Degeneration And Psychology

3. ‘There was Less *Me* and More *Not-me*’: Stevenson and Nervous Morbidity
4. ‘Gothic Gnomes’: Degenerate Fictions

Part III: Stevenson as Anthropologist: Culture, Folklore, and Language

5. ‘The Foreigner at Home’: Stevenson and Scotland
  6. ‘[T]he Clans Disarmed, the Chiefs Deposed’: Stevenson in the South Seas
- Conclusion

**Special offer from Palgrave:** Palgrave are pleased to offer a 50% discount on this book to mailing-list recipients of the *RLS Site Newsletter*. To order the book for £22.50 (reduced from £45), just click on the catalogue link below and enter the promotional code WROBERT2006a. Offer valid until 31 December 2006.

<http://www.palgrave.com/products/Catalogue.aspx?is=1403936633>

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## *Forthcoming publication*

Glenda Norquay (2007). *Robert Louis Stevenson and Theories of Reading*. Manchester: Manchester University Press.

From the publisher's presentation: 'Glenda Norquay... offers an unusual combination of literary history and reception theory and argues that Stevenson exemplifies tensions within the literary market of his time and anticipated later developments in reading theory... Stevenson is reassessed as both a Victorian and a Scottish writer.'

Introduction: The vagabonding reader

Ch.1: The Calvinist configuration

Ch. 2: A 'fictitious article': Stevenson and nineteenth-century literary culture

Ch. 3: 'Whores of the mind': the analysis of pleasure

Ch. 4: 'A landmark on the plains of history': Covenanting history and *The Master of Ballantrae*

Ch. 5: Textual haunting: Stevenson and Dumas

Ch. 6: Trading texts: Stevenson and the popular

Conclusion

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## *Recent editions*

*Kidnapped*. New York: Barnes & Noble (The Barnes & Noble Library of Essential Reading), 2006. Introduction by Caroline McCracken-Flesher.

The text is that of the 1895 Cassell's edition which incorporates corrections that Stevenson made before his death and which were not incorporated into the Edinburgh edition. The Introduction (pp. xi-xix) discusses David as protagonist (undirected, ordinary, non-idealised); the literary context (Scott, Dickens, Defoe); and the complexity of both the characters and of Scotland itself. Though David measures out Scotland in his travels his 'encounter with the other works not to fix him in opposition, but to complicate the idea of national and personal character' and his adventures 'pose problems of Scottish difference as confusions of personal identity'. Alan Breck is the strange other that is needed to understand ourselves—so that his absence in the end is felt as a lack. The Introduction ends with a brief review of Scottish landscape-travel narratives influenced by *Kidnapped*—adventure novels (by Broster and Buchan), national fantasies (Dand and Laidlaw) and postmodern novels of Scottish identity (Warner and Kelman).

*Catriona*. New York: Barnes & Noble (The Barnes & Noble Library of Essential Reading), 2006. Introduction by Caroline McCracken-Flesher.

The Introduction (pp. ix-xix) emphasizes the way David tries to understand the developments of politics and romance that fragment around him—pointing to a 'condition of modernity'. Stevenson's experience of politics on Samoa influenced his depiction of the political and social order, the contingency of truth. At the same time he creates a female protagonist, sentimentalized by the narrator David, but of interesting independence and unconventionality. Modernity is also seen in

Stevenson's images which seem to anticipate later 'imagism': 'Stevenson's use of imagery, as with his creative use of competing plotlines and ambiguous characterizations, seems to predict twentieth-century writing' (xviii).

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## *Derivative works – comic books*

Alan Grant (script) & Cam Kennedy (art). *Kidnapped*. Edinburgh: Waverly Books. Release Date : 22 February, 2007 (Amazon.com says 1 Feb.)

Scots writer Alan Grant and illustrator Cam Kennedy have a worldwide reputation for their work on *Batman*, *Star Wars* and *Judge Dredd* comics. Their new graphic novel version of *Kidnapped* will form part of the 'One Book, One Edinburgh' campaign, which aims to get as many people as possible reading the same book in February 2007. A new paperback edition of the text, with a foreword by crime writer Louise Welsh, and a "retold" edition for children, will also form part of the project.

More at:

<http://www.sundayherald.com/56794>,

[http://www.forbiddenplanet.co.uk/index.php?main\\_page=product\\_music\\_info&products\\_id=32860](http://www.forbiddenplanet.co.uk/index.php?main_page=product_music_info&products_id=32860)

Forina, Danilo (script), Dino Battaglia (art) (1963). *La freccia nera* [The Black Arrow]. In *Il Corriere dei piccoli* from N° 32 al 51. Also in Claudio Bertieri (Prefazione) (1982). *I crociati*. \*\*\*: Il gatto e la volpe edizioni.

Dino Battaglia (1923-1983) was one of the most gifted and original of Italian comicbook artists.

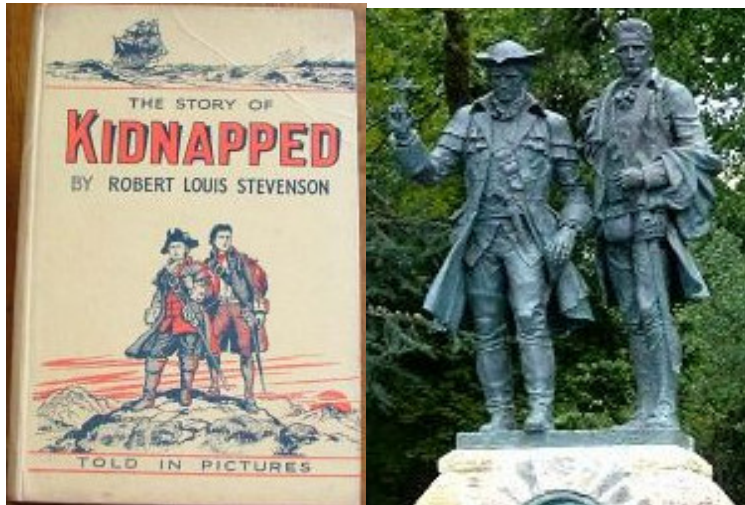
Dudley D. Watkins (1948). *The Story of Kidnapped Told in Pictures*. Dundee/London: D. C. Thomson & Co., John Leng & Co. [Previously serialized in D.C. Thomson's *People's Journal*]

Dudley D. Watkins (1907-1969) also illustrated *The Story of Treasure Island Told in Pictures* (1950), and *The Story of Catriona Told in Pictures* (19\*\*). Though Watkins was an artist with great experience in comic strips (he drew *The Broons* and *Oor Wullie* in the *Sunday Post* supplement from 1936 to his death in 1969 and front-page strips in *The Topper* (1953-1990) and *The Beezer* (1956-)), these adaptations had blocks of text alternating with pictures, halfway between a comic book and a picture book.

Kidnapped cover and 2-page spread [http://cgi.ebay.co.uk/Kidnapped-by-R-L-Stevenson-Artist-Dudley-D-Watkins\\_W0QQitemZ230014591557QQcategoryZ64758QOrdZ1QQssPageNameZWINO3aPOST0Q3aRECOQ3aBIDOQcmdZViewItem#ebayphotohosting](http://cgi.ebay.co.uk/Kidnapped-by-R-L-Stevenson-Artist-Dudley-D-Watkins_W0QQitemZ230014591557QQcategoryZ64758QOrdZ1QQssPageNameZWINO3aPOST0Q3aRECOQ3aBIDOQcmdZViewItem#ebayphotohosting)

As a boy, the sculptor Sandy Stoddart (born 1959) was given a copy of *Kidnapped Told in Pictures* and found the illustrations 'dramatic, rich in detail and accuracy and drawn with masterly draughtsmanship' (Ian Nimmo 'A Monumental Task'. *The Scots Magazine* May 2006: 464). Stoddart's monumental statue of Alan Breck and David Balfour in Edinburgh (Corstorphine Road, corner of Ellersly Road) (2004, <http://www.rampantscotland.com/let050625.htm>) clearly draws inspiration from Watkins' illustrated cover.





Luciano Bottaro & Carlo Chendi (script) & L. Bottaro (art) (1959). 'Paperino e l'isola del tesoro'. *Topolino* No. 216, 217 e 218 (10, 25 agosto e 10 settembre 1959).

Parody of *Treasure Island* with Disney cartoon characters from Duckburg published in the Italian comic *Topolino* (= 'Mickey Mouse'), a periodical dating from 1932 producing its own stories, including a series of such parodies.

Ducklings Huey, Dewey and Louie are playing at pirates in the bathroom till the water reaches Donald Duck downstairs. He gets furious and forbids them to read such harmful stuff as adventure novels (reminiscent of arguments against popular literary genres, in which RLS had also been involved). At bedtime (when we see an example of another popular genre on the bed: a comic book), the three brothers complain about their uncle's prohibition; using Dickensian's device of the ghost to move characters forward or backward in Time, 'an authentic ghost of an authentic pirate' appears and makes them fall asleep and re-awake the following morning in the 17th century in his bedroom where there's a trunk with the treasure map inside. So suddenly three generations (like RLS, his father and Lloyd?) find themselves involved in the adventure: Uncle Scrooge as Long John Silver, captain of the pirates (Beagle Boys); Donald Duck and Huey, Dewey and Louie as a sort of diffused Jim Hawkins. (Confirming RLS's brief fable 'The Tadpole and the Frog' about the hypocrisy of the older generation towards the younger, Donald finally admits he read adventure books too).

In this parody, the pirates steal the map from a sleep-walking Donald Duck and then load him and his nephews on the vessel. There's no Captain Smollett or Dr Trelawney but to make the journey more complex a giant octopus tries to sink the ship and a sea dragoon swallows Scrooge and Donald Duck (echoes of Verne's *Vingt mille lieues sous les mers* and Collodi's *Pinocchio*). As soon as the treasure has been found, the pirates decide to betray Silver and to take the gold for themselves, and eventually there are two battling coalitions: the pirates (who have captured Huey, Dewey and Louie) against Silver, Donald Duck and a tripled Ben Gunn with a ship. There are no winners because both of the boats sink and with them the treasure. The adventure is over, and the three duck generations return home to blame the ghost for involving them in such a dangerous experience. (Sara Rizzo)

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### *Derivative works – sequels and retellings*

Simon Bent (2006). *Under the Black Flag* (subtitled: *The early life, adventures and pyracies of the Famous Long John Silver before he lost his leg*). Performed at The Globe Theatre, London, summer 2006, dir. Roxana Silbert.

John Silver (Cal MacAninch), unfortunate enough to earn the disfavour of Cromwell, is press-ganged away from his wife and daughter, for a life in the colonies, where he is later captured by pirates. We learn why he is called 'Long', how he lost a leg, and

we get background to Billy Bones and One-eyed (later, Blind) Pew. We don't learn, however, how the treasure got to Treasure Island. Reviews (with links to other reviews) at [http://english.ohmynews.com/ArticleView/article\\_view.asp?menu=A11100&no=306930&rel\\_no=1&back\\_url=](http://english.ohmynews.com/ArticleView/article_view.asp?menu=A11100&no=306930&rel_no=1&back_url=)

René Hemmerling (2004). 'Dr. S. und Mrs. R.'. *Noch ein blödes Märchenbuch*. Norderstedt: Books on Demand. 64-8.

A jocular 'sexy story' (in a schoolboy-student style): female doctor mixes and tests a new perfume on herself, undergoes a transformation and becomes super-sexy... (The 'Mrs. R.' has no correspondence in the text—it acts merely as an allusion in the title to 'Dr Jekyll...Mr. Hyde'.)

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## *Derivative works - stage*

John Carnegie (2006). *Hermiston*. Performed (as part of the Edinburgh Festival) by the Rowan Tree Theatre Company, dir. John Carnegie, with Michael Mackenzie (Lord Hermiston), Grant O'Rourke (Archie Weir) and Isabella Jarrett (Kirstie Elliott), at the Netherbow Theatre, Edinburgh, 1-26 August 2006.

Background to the production:

<http://www.borderstoday.co.uk/ViewArticle2.aspx?SectionID=1591&ArticleID=1655255>

Review from *The Scotsman*: <http://living.scotsman.com/performing.cfm?id=1121442006>

Gene Levitt [1920-1999] (book), Peter Matz (music) & Kelly Hamilton (lyrics) (1995). *Stevenson By Heart*. Brigham Young University in Laie, Hawaii, June 1995, directed by Peter Matz with Scott Holmes as Robert Louis Stevenson.

A musical drama with the same title but written and directed by Lupeautino Tafiti Fuimaono with music by Elder Alfred Morris was given an abbreviated concert performance at Vailima on 3<sup>rd</sup> December 2001 by students of the Church College of Samoa at Pesega; R.L.S. (Tusitala) played by Trevor Palupe, and Fanny (Aolele) by Tristar Nansen. The relationship between the two shows is not clear.

Review of the production of David Edgar's 1991 *Strange Case of Dr Jekyll and Mr Hyde* at the Oregon Shakespeare Festival (July-August 2006): <http://www.mailtribune.com/archive/2006/0801/local/stories/review-bv.htm>

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## *Events - performances*

'Stevenson in Scots', Scottish Poetry Library (in association with the Robert Louis Stevenson Club), 5 Crichton Close, Canongate, Edinburgh; 17 October, 7.30 p.m.

Actor John Sheddon will present and read a selection of Stevenson's poetry and prose in Scots.

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## *Derivative works – Film*

The BBC begins filming in September on a version of *Dr Jekyll and Mr Hyde* (a six-part mini-series with 90-minute episodes) set in the present-day. Script: Steven Moffat; actors: James Nesbitt, Gina Bellman, Denis Lawson, Michelle Ryan, Meera Syal.

Producers Elaine Cameron and Jeffrey Taylor comment: ‘The series is a remarkable conspiracy thriller - more Spooks than Robert Louis Stevenson.’ James Nesbitt [Jekyll] comments: “Jekyll is modern, contemporary and cutting-edge – I am excited about exploring the comedy and darkness in both characters.” [...] What Hyde doesn’t know is that Jekyll is married. There’s a wife and two children he’ll do anything to protect from his dark side. With all the resources of modern technology, and the best surveillance hardware, he’s determined to keep his dark side in line. He’s done a deal with his own devil. What neither of them knows: an ancient organisation, with limitless wealth and power, is monitoring their every move, and a plan over a century in the making is coming to fruition.’

[http://www.bbc.co.uk/pressoffice/pressreleases/stories/2005/12\\_december/13/jekyll.shtml](http://www.bbc.co.uk/pressoffice/pressreleases/stories/2005/12_december/13/jekyll.shtml)

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## *Biography – Places associated with Stevenson*

‘Stevenson Way’: a page aimed at promoting the development of ‘a practicable walk following something like the line taken by David Balfour and Alan Breck between 27 June and 25 August 1751 in Robert Louis Stevenson’s novel *Kidnapped*’ <http://www.undiscoveredscotland.co.uk/uswalks/stevensonway/index.html>.

Includes notes and tips by Erik De Boer on walking the *Kidnapped* route

<http://www.undiscoveredscotland.co.uk/uswalks/stevensonway/erikdeboer.html>.

See also: The ‘Kidnapped Trail’: a full description (in German) of a personal journey, accompanied by maps and excellent photos on Ursula Ritzmann’s *Empty Glens* site, now at

<http://people.freenet.de/glens/>

## *Stevenson monuments in Edinburgh:*

- (i) Portrait plaque by Augustus St. Gaudens, St. Giles Cathedral (unveiled 1904);
- (ii) ‘Robert Louis Stevenson Memorial Grove’ with sculpture by Ian Hamilton Findlay, West Princes Street Gardens (inaugurated 1989);
- (iii) Monumental sculpture by Sandy Stoddart of Alan Breck and David Balfour with portrait medallion of RLS in the base, Corstorphine Road (inaugurated 2004), see below ‘Derivative works – comic books’;
- (iv) Plaques or carved inscriptions marking buildings associated with Stevenson:
  - 8 Howard Place (‘Robert Louis Stevenson was born in this house on 13th November 1850’),

- 17 Heriot Row ('The Home of / ROBERT LOUIS STEVENSON / 1857-1880; also a brass plaque on the railings outside with four lines from 'Leerie the Lamplighter', 'For we are very lucky with a lamp before the door...'),
- 14 Canonmills ('In this hall Robert Louis Stevenson first went to school circa 1857'),
- George Square ('In honour of / ROBERT LOUIS STEVENSON / 1850-1894 / Poet, author of Treasure Island, Kidnapped, Dr Jekyll & Mr Hyde, alumnus of the University');

(v) plaques inspired by Stevenson's own requests made in letters:

- Canongate Kirkyard ('This stone originally erected by Robert Burns has been repaired at the charges of Robert Louis Stevenson, and is by him re-dedicated to the memory of Robert Fergusson, as the gift of one Edinburgh lad to another', added 1986 by the Saltire Society);
- Drummond Street ('when I remembered all that I hoped and feared as I picked about Rutherford's in the rain and the east wind [...] I should like the incident set upon a brass plate at the corner of that dreary thoroughfare, for all students to read, poor devils, when their hearts are down' (erected by the RLS Club thanks to the enthusiastic involvement of Karen Steele and Don Boulter)

A public subscription to erect a monument to Stevenson in Edinburgh was opened in 1896 and led to the memorial plaque in St. Giles Cathedral unveiled in 1904. In the early 1980s the RLS Club raised funds for a freestanding monument and a site was assigned by the City Council, but agreement could not be reached on the form of the monument. Finally Edinburgh City Council commissioned a sculpture from concrete poet/gardener/sculptor Ian Hamilton Finlay: a row of stones form a pathway leading to a little copse of birch trees surrounding the base of a stone column, on which is carved 'A MAN OF LETTERS / R.L.S / 1850-1894.' Inaugurated by Muriel Spark in 1989, this solution left some people 'dissatisfied and disappointed' (<http://heritage.scotsman.com/topics.cfm?tid=87&id=552872003>).

Alan Marchbank wrote an article on the troubled history of the RLS statue for the *Edinburgh Evening News* 20/08/2004.

For pictures of the Findlay inscribed block, the brass plate outside 17 Heriot Row and the plaque added to the Ferguson grave, see

[http://www.webdelsol.com/LITARTS/Literary\\_Traveler/edinburgh/edinburgh.html](http://www.webdelsol.com/LITARTS/Literary_Traveler/edinburgh/edinburgh.html).

See also: 'Robert Louis Stevenson's Edinburgh', *scotsman.com* 6 June 2005

<http://heritage.scotsman.com/greatscots.cfm?id=621412005>

And Roger Swearingen (2001). *Robert Louis Stevenson's Edinburgh*. Edinburgh: The Writers' Museum.

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## *Links – Scottish studies links*

The Association for Scottish Literary Studies at <http://www.asls.org.uk/> is launching a new online (peer-reviewed) *International Journal of Scottish Literature* <http://www.ijsl.stir.ac.uk/>. Scott Hames (Stirling) and Eleanor Bell (Glasgow) are the editors and Caroline McCracken-Flesher (at RLS2002 and RLS2006) is on the Editorial Board. They are looking for strong articles on Scottish authors, from whatever perspective.

IJSL 1 (coming out this autumn) will have an article by David Farrier on Stevenson and 'textual dwelling'. David Farrier (Leicester University), a specialist in postcolonial literature, is presently working on a monograph dedicated to the Pacific writings of Robert Louis Stevenson, William Ellis, Herman Melville, and Jack London.

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## *Answer to call for help*

Richard Dury wrote: *Fahrenheit 451* by François Truffaut (1966) includes a final scene in which 'Book People', members of resistance hiding in the countryside, are each memorizing a great book to save it from destruction. The film ends touchingly with a dying grandfather helping his grandson learn his book. Can anyone confirm that the final book mentioned in the film (added by Truffaut himself [Albertazzi 1991: 244]) is in fact *The Master of Ballantrae*?

Thanks to Ralph Parfect, Bill Jones, Bob Stevenson and Tom Hann for identifying the book as *Weir of Hermiston*. Here is Tom Hann's reply:

*Fahrenheit 451* remains one of my all time favorite movies. Prior to the closing scene, we see an ailing, elderly man helping his grandson to commit a book to memory. The old man had chosen to BE this work ever since coming to the colony of book lovers. Now, as death approaches, he is passing the torch, so to speak, on to his grandson. The boy is having some trouble with lapses of memory. In the closing scene, snow is falling in this woodland community of literary outlaws. We see the boy - who now knows the book by heart - reciting, unaware that his grandfather (at his side) has passed away. The book is *Weir of Hermiston* and the character of Archie is mentioned in the boy's recitation.

There is a *Fahrenheit 451* screenplay at [http://www.script-o-rama.com/movie\\_scripts/f/fahrenheit-451-script-transcript-bradbury.html](http://www.script-o-rama.com/movie_scripts/f/fahrenheit-451-script-transcript-bradbury.html), a transcript from the film itself so 'the Weir' for 'Weir' and 'boldly' for 'baldly' may be mistakes of the transcriber:

You see, Montag, that man over there hasn't much longer to live. He's the Weir of Hermiston by Robert Louis Stevenson. The boy is his nephew. He's now reciting himself, so the boy can become the book.

[The old man then patiently teaches the boy the following text from Chapter IV of *Weir of Hermiston* in repeated phrases until the boy learns it perfectly and 'becomes the book':]

"'I will be very quiet,' replied Archie. And I will be boldly [baldly] frank. I do not love my father. I wonder sometimes if I do not hate him. There's my shame, perhaps my sin. At least, and in the sight of god, not my fault. How was I to love him? He has never spoken to me, never smiled upon me. And I do not think he ever touched me. He was more afraid of death than of anything else. And he died as he thought he would, while the first snows of winter fell."

[Followed by scraps of narratives from other Book People.]

The last sentence of the *Weir* passage is not in Stevenson and seems to have been added by Truffaut and his screenwriter Jean-Louis Richard: 'He was more afraid of death than of anything else. And he died as he thought he would, while the first snows of winter fell.'. In the film, the old man is dying and the snow is falling around him, so he is making himself into a part of the narrative.

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## *New members*

Elaine Parks ([southseasdreamer@yahoo.ca](mailto:southseasdreamer@yahoo.ca)), a member of the Edinburgh and Monterey RLS Clubs and present at RLS2006 in Saranac, lives in Toronto where she teaches English as a second language to adult immigrants and refugees. She writes 'I was introduced to Stevenson not at University (his works at the time were not included to any great extent) but through an article I came across on *Travels with a Donkey* while working as a research librarian at CTV (Canadian Television). Since then I have read and collected

his works and books about him.’ Apart from 19C literature her other interests include art history, film and writing poetry.

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*Thanks to*

Margaret Curran, Andreas Dierkes, Marina Dossena, Tom Hann, Bill Jones, Caroline McCracken-Flesher, Alan Marchbank, Lachie Munro, Ralph Parfect, Julia Reid, Sara Rizzo, Bob Stevenson, Will Tissot

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 6

21 October 2006

No. viii

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I came to myself in darkness, in great pain, bound hand and foot,  
and deafened by many unfamiliar noises. There sounded in my ears  
a roaring of water as of a huge mill-dam, the thrashing of heavy sprays,  
the thundering of the sails, and the shrill cries of seamen.  
The whole world now heaved giddily up,  
and now rushed giddily downward...

*(Kidnapped)*

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## *Calls for papers*

1) **RLS2006: Transatlantic Stevenson**, Saranac Lake, USA, 18-20 July 2006.

A reminder for all who submitted abstracts for RLS2006 (even if you were unable to attend) - you are invited to submit your papers for possible inclusion in a special issue devoted to RLS2006. The deadline for submissions is December 1st.

The *Journal of Stevenson Studies* issue #4 will be devoted to papers delivered at RLS2006. This special issue will be edited by Professors Ann Colley and Martin Danahay. If you would like to submit an article for consideration please email your submission to Professor Colley at Buffalo State University:

[COLLEYAC@BUFFALOSTATE.EDU](mailto:COLLEYAC@BUFFALOSTATE.EDU)

by December 1st 2006.

A Report on the Saranac conference is hereby promised for the November *Newsletter*.

2) Richard Walker will be guest-editing a special edition of the international journal *Gothic Studies* (Manchester University Press) on Stevenson and asks for proposals for contributions on **Stevenson and the Gothic**: possible areas for contributions include:

- Stevenson and Scottish Gothic
- Stevenson and the urban Gothic
- Stevenson and the 'Christmas story'
- Stevenson's Gothic tales (1881-6)
- Stevenson's Gothic reading
- Gothic conventions in Stevenson



Deadline for submission of proposals is January 31st 2007 and for submission of essays December 1<sup>st</sup> 2007. The edition would be either Vol. 11 issue 1 or issue 2.

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## *Recent studies*

Abbott, Donald M. (2006). 'Happy for the Child - the Family of Robert Louis Stevenson'. *Scottish Genealogist* 53.iii.(September 2006): 131-132.

A note on three collections of papers deposited in the National Library of Scotland, connected with the Balfours of Pilrig. Collection GD69 comprises legal documents deposited by Mrs Balfour Geddes from the 18th Century to the late 19th, including the marriage contracts of Willie and Henrietta Traquair who 'in a garden green with me were king and queen.....'. GD126 is from the Balfour-Melvilles mostly concerning Strathkinness, their estate in Fife. GD192 is a miscellaneous collection from a Balfour-Melville descendant a Col. Davey, with many letters relating to the relationships of Margaret Stevenson's aunts etc., who were the elders who watched the children in the garden of RLS's infancy.

Bozzetto, Roger (1994). "L' dont le est une aventure." *Europe* 770: 62-73.

Stevenson as a writer of *Bildungsromane*

Farrier, David (2006). 'Stevenson and "textual dwelling"?'. *International Journal of Scottish Literature* 1. <http://www.ijsl.stir.ac.uk/>

The article looks at instances of building and writing in *In the South Seas*, and the extent to which Stevenson, as a 'text-builder', experienced tensions and correspondences in his urge to settle in and his urge to write of the Pacific.

Fitzpatrick, Elayne Wareing (2006). *The Shepherds of Pan on the Big Sur-Monterey Coast*. Xlibris. 1-4257-1578-8. ([Orders@Xlibris.com](mailto:Orders@Xlibris.com)). <http://www2.xlibris.com/bookstore/bookdisplay.asp?bookid=31383>

Subtitled 'Nature Wisdom of Robert Louis Stevenson, Gertrude Atherton, Jack London, Robinson Jeffers, John Steinbeck, Eric Barker, D.H. Lawrence, Henry Miller and Others, with a Postscript on William James'. Ch. 4 'From Edinburgh to Monterey: Robert Louis Stevenson and Pan', pp. 47-60.

From the Publisher's presentation: *Shepherds of Pan on the Big Sur-Monterey Coast* is a medley of lively, literate essays about the Nature wisdom linking some unlikely bedfellows... All these luminaries came to perceive divinity in the awesome, double-dealing power of Nature, symbolized by the Greek god Pan. Many became pantheists, or nature mystics, under the spell of the alternately soft and violent landscape of California's central coast. The book is a multicolored meditation on a deeply rooted -- and often overlooked -- human need to reconnect with Nature, wellspring of our inner joy and psychic wholeness.

Jolly, Roslyn (2006). 'Robert Louis Stevenson, Henry Maine, and the Anthropology of Comparative Law'. *Journal of British Studies* 45iii (July 2006): 556-80.



In his ground-breaking *Ancient Law* (1861) Henry Maine (1822-1888), with reference to European, Indian and primitive legal systems, traces and defines basic concepts of law.

Massie, Eric (2006). 'Robert Louis Stevenson'. In J. Merriman, J & J. Winter (eds.). *Encyclopedia of Modern Europe — Europe 1789 to 1914 - Encyclopedia of the Age of Industry and Empire*. 5 vols. New York: Charles Scribner's Sons.

McLaughlin, Kevin (1996). 'The Financial Imp: Ethics and Finance in Nineteenth-Century Fiction'. *Novel* 29ii: 165-183. [http://www.findarticles.com/p/articles/mi\\_qa3643/is\\_199601/ai\\_n8737402/pg\\_1](http://www.findarticles.com/p/articles/mi_qa3643/is_199601/ai_n8737402/pg_1)

The application of the methods of political economy to moral questions was much debated in Victorian times, including in novels. Stevenson's interest in finance was connected to his enthusiasm for America, its sense of aspiration and adventure, for example in the boldness of Thoreau's economic speculations in the first part of *Walden*. Stevenson's essay on Thoreau suggests a link between moral economics and adventure.

'The Bottle Imp' is a tale of caution: it warns against diabolical pacts, and also turns on the deposition of 'a caution' in the sense of a pledge in the establishment of a contract. In this case, the caution is Keawe's life. But though the story seems to recommend utilitarian calculation, this is difficult to apply to the story itself: for the readers will the story be genuine or counterfeit?

Miller, Renata Kobetts (2005). *Recent Interpretations of Stevenson's Dr. Jekyll and Mr. Hyde. Why and How This Novel Continues to Affect Us*. Lewiston, NY: The Edwin Mellen Press.

'In this work, the author analyzes the original story, provides a useful survey of many of the adaptations, then focuses on three of the most interesting adaptations [Emma Tennent's *Two Women of London* (1989), Valerie Martins' *Mary Reilly* (1990) and David Edgar's stage adaptation (1992)] ... Besides contributing her own fresh insights about both the original story and its many adaptations, the author also provides transcripts of the interviews that she conducted with Tennant, Martin and Edgar, who reflect on the choices they made in reinterpreting Stevenson's classic tale of human duality. This is a worthy addition not just to the growing list of critical studies of Stevenson and his most famous story, but also to studies of modern adaptations and retellings of classic novels.' (Patrick Brantlinger)

<http://www.mellenpress.com/mellenpress.cfm?bookid=6426&pc=9>

Stirling, Kirsten (2004). 'Dr Jekyll and Mr Jackass: *Fight Club* as a Refraction of Hogg's *Justified Sinner* and Stevenson's *Dr Jekyll and Mr Hyde*'. *Postmodern Studies* 35 ('Refraction of the Canon in Contemporary British Literature and Film', ed. Susana Onega and Christian Gutleben): 83-94.

Abstract: 'This paper considers *Fight Club* (both Chuck Palahniuk's novel and David Fincher's film) as a "refraction" of James Hogg's *Justified Sinner* and R. L. Stevenson's *Jekyll and Hyde*. *Fight Club* reworks the Gothic topos of the *Doppelgänger* in a twentieth-century American urban context, and, like its nineteenth-century predecessors, it can be read both psychologically and supernaturally.'

Waller, Philip (2006). *Writers, Readers and Reputations Literary Life in Britain 1870–1918* 1181pp. Oxford University Press. £85.00. 0 19 820677 1.

Robert Louis Stevenson earned £465 in 1883, when *Treasure Island* was published in book form. Four years later, after the appearance of *Dr Jekyll and Mr Hyde* and *Kidnapped*, he was bringing in more than £4,000 a year. (TLS review Aug. 30 2006 <http://tls.timesonline.co.uk/article/0,,25341-2334872,00.html>)

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## *Recent editions*

Barry Menikoff (ed.), Margot Livesey (Introduction) (2001). *Kidnapped: or, The Lad with the Silver Button*. New York: Modern Library/Random House.

A paperback edition of Menikoff's hardback edition (Huntington Library Press, 1999) based on the MS for *Young Folks*.

*Kidnapped*. Edinburgh: Canongate, 2006. ISBN 1841957593.

A paperback edition with the text from Menikoff's 1999 edition, ready for the 2007 'one book, one city' events and promotions when Edinburgh is World City of Literature.

Le Bris, Michel (ed.), Théo Varlet, Isabelle Chapman (transl.) (2003). *Dans les mers du sud [In the South Seas]*. Paris: Petite Bibliothèque Payot. 2228897469. 528 pp. Re-issue of the edition published in 1995 with an introduction by Michel Le Bris.

Théo Varlet's translation dates from 1920.

Le Bris, Michel (Préface), Pierre-Emmanuel Dauzat (transl.) (1994). *La croisière de la Janet Nichol*. Paris: Petite Bibliothèque Payot. 210 pp. 2-228-88768-4; also 1996: 2228890391.

*The Strange Case of Dr Jekyll and Mr Hyde*. New York: Pocket Books/Simon & Schuster (Enriched Classics), 2005. ISBN 1416500219.

A short Introduction (ix-xi), Life and Works (xi-xiii), Historical and Literary Context, Notes (93-98), followed by Interpretative Notes (99-108), Critical Excerpts (109-128), Questions for Discussion (129-130).

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## *Illustrated editions*

Tracey Campbell Pearson (illustrator) (2006), *The Moon*. Farrar, Straus & Giroux; 40 pp.; \$16

Pearson's watercolours turn Stevenson's poem into a story of a father and his young son taking a late-night boat trip.

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## *Derivative works - retellings*

Bryan, Francis (2001), ill. Peter Bailey. *Jim Hawkins and the Curse of Treasure Island*. London: London: Orion. ISBN: 1 84255 076 4

Jim Hawkins, now a young man, is landlord of the Admiral Benbow, and leading a comfortable, uneventful life near his old friends Dr Livesey and Squire Trelawney. But then a terrified young woman comes looking for him and begs him to find the father of her young son - the pirate Joseph Tait, whom Jim last saw on Treasure Island. And Jim, despite his vow that nothing would take him back to 'that accursed island', again sets sail on the Hispaniola, on board of which is a mysterious young woman...

Inagaki, Taruho (1925). '[Dr. Jekyll and Mr Hyde]'. Transl. Tricia Vita in *One thousand and one-second stories*. Los Angeles, CA : Sun & Moon Press, 1998.

Originally published in the collection *Tokyo Attractions That Shouldn't Be Missed*.

Taruho Inagaki (1900-77) was an avant-garde artist and writer whose short pieces 'assume a comic lunacy' reminiscent of 'the Futurist, Dadaist, Surrealist and Expressionist writings of the period' <http://www.triciavita.com/work14.htm>

'Taruho's "stories" seem closer to surreal prose poems than to conventional short stories. Most weigh in at less than a page.'

They are 'Clearly as influenced by French symbolist poetry as by Japanese literary traditions'

<http://www.amazon.com/exec/obidos/tg/detail/-/1557133611?v=glance>

Can anyone provide a short summary or even—if very short—a transcript?

Judd, Denis (1977). *The Adventures of Long John Silver*. London: Michael Joseph.

A dying John Silver finds an adult Jim Hawkins, and tells the good doctor of his exploits prior to the events in Treasure Island

Judd, Denis (1978). *Return to Treasure Island*. London: Michael Joseph.

Sequel in which Dr. Jim Hawkins writes of a reunion with Silver who then tells of his tireless quest to recover the remaining treasure from Treasure Island.

Naugrette, Jean-Pierre (2006). *Les Variations Enigma*. Rennes: Terre de Brumes. ISBN 2 84362 290 5.

A meta-literary fantasy, following *Le crime étrange de Mr Hyde* (1998) and *Les hommes de cire* (2002). Hyde is the first-person narrator of three of the chapters and we learn that Sherlock Holmes went to school with the future Dr Jekyll. Other allusions and imitations come from Wilde, Hitchcock, and Borges within the framework of a detective story constantly undermined by fantasy and metatextual playfulness. Houses are fantastic labyrinths that not only contain symmetrical structures but are doubled by elaborate doll's houses (which one of the characters collects); similarly, the characters (as in *Dr Jekyll and Mr Hyde*) are frequently doubled by others yet also equivalents of each other.

Patten, Gilbert (1892). *Double-Voiced Dan, the Always-on-Deck Detective, or, the Female Jekyll and Hyde: A Weird Mystery of the Great Metropolis*. New York: Beadle & Adams (Beadle's New York Dime Library).

Scott, Jeremy [Kay Dick [1915-2001]] (1983). *Doctor Jekyll and Miss Hyde*. London: W.H. Allen.

Erotic pulp fiction.

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### *Derivative works – comic books*

Duval, Yves (script) & Jacques Laudy (art) [1907-1993] (1952-3). 'David Balfour'. *Le Journal de Tintin* 1952/24-1953/7 (Belgium ed.), 1952/196-1953/232 (French edition). Reprinted \*\*\*\*: Distri BD, 1980; \*\*\*\*: Paul Ryperman, 1980. <http://home.tiscali.be/jduq0908/laudy/>

Jacques Laudy spent his summer holidays in Scotland and was a bagpipe player and maker.  
<http://home.tiscali.be/jduq0908/laudy/ecosse.html>

Hippolyte; Michel Le Bris (Introduction) (2006). *Le Maître de Ballantraë*, Tome 1. Paris: Denoël.

The first volume of a full adaptation that brings out the quality of classic tragedy of the narrative; watercolours, with some atmospheric sequences in grisaille and monochrome.

<http://20six.fr/hippolyte/art/401252>; [http://hippo.canalblog.com/albums/a\\_paraitre/index.html](http://hippo.canalblog.com/albums/a_paraitre/index.html)

Review: [http://www.actuabd.com/article.php?id\\_article=4174](http://www.actuabd.com/article.php?id_article=4174).

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### *Derivative works – Film*

'Lo strano caso del Dottor Jekyll e Mr. Hyde' episode in the TV series *Premiata Teleditta 4* (Italia 1/Mediaset) by the quartet of comics 'Premiata Ditta' with Roberto Ciufoli as Jekyll/Hyde; aired 11 September 2006, 21.05-22.45. A musical comedy parody.

Opens and closes with a drawing-room scene (a tradition of the Sullivan play and the Hollywood films) where (as in the 1941 film) Jekyll makes his declaration of man's double nature. Jekyll has hair over his face when he is Hyde (as in the Wildhorn musical). The plot inhabits a familiar Victorian and horror-classic inter-textual space (mixing in Jack the Ripper, Dr Frankenstein, Dracula, the Wolfman).

A weak and self-indulgent hotch-potch that doubtless cost an enormous amount of money, which Mediaset certainly will consider well-spent if it exposes enough hypnotised viewers to the maximum amount of advertising.

*Dr. Jekyll and Miss Hyde* (1983; ABC Network, USA); dir. Rod Holcomb, with Maureen McCormick (Dr. Jennifer Griffin) and Rosemary Forsyth (Melanie Elizabeth Griffin).

An adaptation with two female roles: Dr. Griffin, a drab and unfeminine lady psychiatrist makes a shocking discovery about her own nature and instincts. Half of episode 57 in the *Fantasy Island* series (1978-1984), aired Feb. 2 1980.

DeBoy, David (1995). *Dr. Jekyll and Miss Hyde*. Performed at the Barter Theatre in Abingdon, Virginia, dir. Richard Rose with James Horan (Jekyll), June 23 1995

‘gender-bender comedy’

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### *Derivative works – stage*

Pavlovich, Radenko (?) (2002). *Jekyll and Hyde*. A one-act ballet performed by Columbia Classical Ballet at the Kroger Center, Columbia, SC, with Mikhail Ronnikoc as Jekyll/Hyde. Revived Oct. 20 2006.

The Ballet was probably created by the Artistic Director and founder of CCB, Radenko Pavlovich. Judged an ‘explosive ballet... without a doubt the best show of the season’ by Edward Smith (who mistakenly ascribes it to George Balanchine) in *The State* (South Carolina), and a show that ‘enraptured the crowd with lyrical movement and wonderful dramatic performances’  
<http://www.ballet-dance.com/forum/viewtopic.php?t=2795&view=next&sid=a270521fbb81dba3aad7293d53d26ca6>

Goodman, Jules Eckert [1876-1962] (1915). *Treasure Island*. Dir. by Charles Hopkins and Edward Emery at the Punch and Judy Theatre, New York, (Dec. 1 1915 – April 1916), music arranged and adapted by Maurice Rumsey, with Edward Emery (Silver) and Mrs. Charles Hopkins (Jim Hawkins).

Recently performed by The Peacock Players (a non-profit children’s theatre group) at the Court Street Theatre, Nashua, New Hampshire, dir. by Timothy L’Ecuyer, Oct. 13-22 2006 .

McKinney, Michael (2006). *Treasure Island*. Dir. Michael McKinney with student actresses from Wesleyan College (Macon, Georgia). 5-7 October 2006.

A cheeky slapstick parody version. Long John Silver (Mattera Drafts) is accompanied by a dead parrot, some of the pirates wear Hello Kitty t-shirts. <http://www.macon.com/mld/macon/entertainment/15629145.htm>

Speary, Linus (2006). *Treasure Island*. Performed by the First State Children’s Theater (Newark, DE) at the Delaware Theatre Company, Wilmington, DE, Nov. 8-14, 2006, and at the Schwartz Center for the Arts, Dover, DE, Nov. 15-18.

Stuart, Anna Bird (c. 1915?). *The Jeekyll and Hyde Woman. A play in one act, written for Mrs. Mansfield from the original play by T.R. Sullivan and the story by Robert Louis Stevenson*. Typescript in New York Public Library

. This would seem to be the first example of the variant of the JH story that makes both protagonists female (later used in Emma Tennant’s *Two Women of London*, 1989). Listed in Harry M. Geduld, (1983), *The Definitive “Dr Jekyll and Mr Hyde Companion*, p. 193. Google search produces a reference to another play for high-school girls by Anna Bird Stuart in *The Daily Review* [Decatur, Ill., USA] April 4, 1916.

Tatham, Lew and John McDonald (2006). *Dr Jekyll and Mr Hyde*. First performed at the Roxy Regional Theatre, Clarksville, Tennessee, October 13-28, 2006 with Thomas Meany in the title roles.

A new adaptation 'faithfully based on the novel' (see also Wiggs below). "We can't build up suspense in the same way Stevenson did," Tatham says. "What [McDonald] did in adapting it to the stage is take the revelation Dr. Jekyll leaves in the letter after his death and introduce it into the story. We lead the audience on by gradually revealing to them what exactly it was that made Dr. Jekyll into this evil person he became."

<http://www.theleafchronicle.com/apps/pbcs.dll/article?AID=/20061013/ENTERTAINMENT/610130301>  
<http://www.theleafchronicle.com/apps/pbcs.dll/article?AID=/20061020/ENTERTAINMENT/610200322>

Whelihan, Paul (book), Ian August (lyrics), Mark Baron (music) (2006). *Treasure Island*. Performed by Luna Stage (Montclair, NJ), at the Running Rabbit Family Theatre (Monmouth University, West Long Branch, NJ), Dec. 8-30 2006.

This production features a cast of deaf and hearing actors and includes sign interpretation throughout.

Wiggs, Cathleen (2006). *Dr Jekyll and Mr Hyde*. Dir. by Michael Arcesi at the Waverly Opera House (Waverly, NY), with Eric VanDuzer (Jekyll) and Justin Lantz (Hyde).

Wiggs and other members of the company are students at Waverly drama school (Arcesi is a drama instructor). She has gone back to the original novella, ignoring the film tradition, and giving lead roles to two actors.

<http://www.stargazettenews.com/apps/pbcs.dll/article?AID=/20061016/COLUMNIST05/610160307>

*Treasure Island* (1947). St. James' Theatre, London, with Harry Welchman (Silver) and John Clark (Jim).

Unknown author.

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## *Derivative works – Radio adaptations*

Forrest, Robert (dramatised by) (1997). *The Strange Case of Dr Jekyll and Mr Hyde*. London: BBC Radio/Mr Punch Audio Books. ISBN: 1900912 65 1. Directed by Patrick Rayner, with Alexander Morton as Jekyll/Hyde and Tom Fleming as tempter/inner-devil 'Legion'.

This fully dramatised radio recording is set in Scotland with Scots-speaking characters, including Hyde, and more genteel Edinburgh accents and Standard Scottish English for the professional men.

Robert Forrest's interesting free adaptation weaves in phrases from other Stevenson works, such as 'Pulvis et Umbra', 'A Chapter on Dreams' and *Edinburgh Picturesque Notes*, and there are passages on the divisions of Scotland and of Edinburgh. The 'inner voice' (excellently acted by Tom Fleming) is a useful device for including parts of Jekyll's 'statement' and also parts of the narrator's comments in ch. 1-8.

The focus on hands in the original is elaborated in Hyde's placing of interlacing his hands with the contrasting hands of his victims (a policeman, Lanyon, Enfield) before killing them. Jekyll is pronounced 'jee-kill' throughout.

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## *Derivative works - music*

Deak, Jon [b. 1943] (1987). *Shiver me Timbers!* for solo piano and narrator. New York: Carl Fischer.

Based on a chapter of *Treasure Island*; 10 mins. Recorded by Catherine Kautsky on *Francis Poulenc: Babar the Little Elephant, with other musical tales by Erik Satie and John Deak*. (1998). Vox; 47163 75452.

Morgan, Axel (music), Axel Morgan & Rolf Kasperek (lyrics) (1992). 'Treasure Island'. Performed by Running Wild on *Pile of Skulls*. Noise. B00000J5ZF.

Judged by many to be the best album by this German 'speed metal' (or 'thrash') band, the 11-minute 'Treasure island' is a high point, starting with a spoken introduction that comes mainly from the first paragraph of Stevenson's text. Reviews at <http://www.metal-archives.com/review.php?id=1457>

Devil Music Ensemble (Tim Nylander, Jonah Rapino and Brendon Wood) (2006). *Dr Jekyll and Mr Hyde*. On tour, fall 2006. <http://www.massdist.com/dme/2006%20fall%20tour.htm>

This Boston trio (guitars, electric violin, keyboards and drums) compose and perform music to accompany classic silent films: this score is played to accompany Robertsons's *Dr Jekyll and Mr Hyde* (1921).

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## *Biography*

Mussapi, Roberto (1990). *Tusitala. Verso l'sola del tesoro*. Milano: Leonardo.

Biographical outline and episodes starting from the first voyage to the USA, proceeding by episodes combined with flashbacks to childhood and youth. Lyrical evocations in poetic prose are mixed with interesting critical analyses (the repeated evocation of sounds heard in the darkness in Stevenson's writings; the influential experience of unromantic Silverado which taught him that 'stories must be created from every fragment of common reality, illuminated by imagination'; the unusual attitude towards South Sea cultures of seeing affinities with one's own culture rather than exotic differences ['Conobbe per affinità, non per differenza']). It begins and ends with a name: 'Devonia...Tusitala'

## *Biography – Dramatizations of Stevenson's life*

Reynolds, Edmond (2003). *If I'm Spared: A Solo Play*. St Helena: The Silverado Museum.

## *Biography – In the footsteps*

Dars, Jean-François (2006). *Voyage avec Stevenson Dans les Cévennes*. Paris : Descartes & Cie. 256 pp. €15. 2-84446-099-2.

Account of a journey (without a donkey but pushing a bike) from 22 September to 4 October 2005 following Stevenson's route and his stages. Stevenson's words alternate with those of Dars. Like the Hervé Pauchon programmes (see below), a sort of ethnographic picture of a corner of France and its changes in 150 years. In Langogne he stays at the Modest Inn! Illustrated with numerous photographs.

<http://www.editions-descartes.fr/livres/hors/voyageavecstevenson.html>.

<http://www.volle.com/lectures/dars.htm>, <http://forum.lixium.fr/cgi-bin/v.eur?9417458>

Le Maître, Anne (2004). *Sur les pas de Robert Louis Stevenson. Un voyage de Velay en Cévennes*. Rodez (F) : éditions du Rouergue. 112 pp.. 2841565645. With the author's watercolour illustrations.

Hervé Pauchon (production et animation) (2006). *Voyage avec un Âne*. France Inter. Ten 1-hour radio programmes: interviews, reportage and readings from Stevenson, following the Chemin Stevenson through the Cévennes.

More an exploration of 'la France profonde' of today, but some fascinating voices and attestations of the enduring interest in Stevenson's work and the desire to follow in his footsteps.

'Été 2006, Hervé Pauchon, avec pour unique compagnon Sardane, son âne, chemine sur les traces de Stevenson et parcourt à pied les 230 km du sentier et, tel Don Quichotte, un micro à la main, va à la rencontre de ceux qui vivent entre la Haute-Loire et le Gard en passant par la Lozère.

10 étapes, 10 émissions qui racontent un coin de la France d'aujourd'hui, loin de Paris, mêlant petites et grandes histoires, à travers les rencontres d'Hervé, ses aventures et pour seul guide, le livre de Stevenson dont il lit des extraits'.

[http://perso.orange.fr/maurice.labadie/filtemp/f\\_intram/voyane.htm](http://perso.orange.fr/maurice.labadie/filtemp/f_intram/voyane.htm)

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## *Stevenson monuments in Edinburgh*

An addition to the list in the last *Newsletter* and at <http://dynamico.unibg.it/rls/monuments.htm>:

(iv) Plaques or carved inscriptions:

- Makars' Court, outside The Writers' Museum ('"There are no stars so lovely as Edinburgh street-lamps", Robert Louis Stevenson 1850-1894' [quote from *The Silverado Squatters*], unveiled in 1998, as one of the first 12 stones in Makars' Court).

There are now 26 stones in Makars' Court commemorating Scottish writers from the 14th century to the present day, with a further three stones due to be added on 29th September (to Fionn MacColla, James Bridie and David Daiches). (Elaine Greig)

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## *Critical reception- opinion of other writers*



Jean-Marie Le Clézio has written narratives in the tradition of Stevenson, e.g. *Le Chercheur d'or* (1985, which includes a relationship between the narrator and the indigenous woman Ouma, a name borrowed from 'Falesá'), *La Quarantaine* (1995), and *Poisson d'or* (1997). He wrote a short appreciation for the special Stevenson issue of *Europe: revue littéraire mensuelle* 779 (mars 1994, p. 15) in which he praises *Kidnapped*: the 'admirable strangeness' of the duel by bagpipe, and in general the novel's mythical quality, source of a memorable childhood reading experience.

'Stevenson a été, avec Conrad et Dickens, un des auteurs que j'ai lu quand j'étais enfant... De Stevenson, *L'île au trésor*, bien sûr, et aussi ce roman moins connu, *Kidnapped*... il y avait là... tous les éléments qui pouvaient faire rêver un jeune garçon, le jeune héros jeté malgré lui dans l'aventure, et devant faire face aux situations nouvelles avec sa force de caractère. La solitude, la rencontre avec Stuart, la haine d'Ebenenezzer, la traversée de la guerre, la rencontre avec des hommes de légende (le récit du duel à la cornemuse entre Stuart et MacPherson me semblait d'une étrangeté admirable). Je crois que, dans ce roman, plus encore que dans *L'île au trésor*, Stevenson était, pour un jeune lecteur épris d'aventures, le conducteur d'une initiation comparable à celle qu'il aurait pu trouver, en autres temps, dans le récit d'un mythe.'

Michael Morpurgo (writer of children's books and Children's Laureate 2003-5) in an interview (*The Times*, Oct 12) says 'I had problems some years ago sitting at a desk. I got pains in my wrist and shoulder. I live in Devon and nearby was Ted Hughes. He said he wrote standing up sometimes. I tried that. My feet hurt. Then I saw a photograph of Robert Louis Stevenson, my great writing hero and the person I most want to be. He was on the island of Samoa, not long before he died, and he was sitting on a bed propped up with pillows, a pad balanced on his knees. I thought: "I will do what Robert Louis does." The only problem is from time to time you are wont to fall asleep.' <http://www.timesonline.co.uk/article/0,,30769-2399235,00.html>

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## *Call for help*

Wikiquote.org ([http://en.wikiquote.org/wiki/Robert\\_Louis\\_Stevenson](http://en.wikiquote.org/wiki/Robert_Louis_Stevenson)) has a page of RLS quotes, including the following section of 'Attributed' quotations:

- Don't judge each day by the harvest you reap, but by the seeds you plant.
- Our business in this world is not to succeed, but to continue to fail, in good spirits.
- So long as we love to serve; so long as we are loved by others, I would almost say that we are indispensable; and no man is useless while he has a friend.
- The best things in life are nearest: Breath in your nostrils, light in your eyes, flowers at your feet, duties at your hand, the path of right just before you. Then do not grasp at the stars, but do life's plain, common work as it comes, certain that daily duties and daily bread are the sweetest things in life.
- You cannot run away from a weakness; you must sometimes fight it out or perish. And if that be so, why not now, and where you stand?

Can anyone supply a precise reference for any of the above, or are we to consider them all as Stevenson-like quotes of uncertain origin?

## *Answer to call for help*

In the July 2006 *Newsletter* Robert B. Stevenson commented that in 1879 RLS composed the poem 'Requiem', part of which was later chiselled onto his funeral monument and that at least two other proposed inscriptions preceded this:

i) [...] 'When I die you can print this on my tombstone. / 'HE CLUNG TO HIS PADDLE.' (*An Inland Voyage*, 1878).

ii) 'I have been all my days a dead hand at a harridan. I never saw one yet that could resist me. When I die of consumption you can put that on my tomb.' (1878; from *Robert Louis Stevenson*, by Frank McLynn, Pimlico, 1994, page 170. Cites Stoddard 1903).

Question for the group: are there any other known RLS proposed inscriptions for his own tomb?

*Richard Dury replied* in July 2005: Not an epitaph, but a reference to one and to the form of his name on it: in 1873 (Letters I. 276) he says he has decided to use 'Robert Louis' in full and to abandon 'Balfour': 'I am going to land fame wholesale under the same designation; and as such will probably be the superscription on my toomb in Westminster Abbey, as well as on the marble tablet, to be let into the front of the house of my birth—No. 8 Howard Place.'

*Additional reply* October 2006: The reference in ii) above is in a letter to Colvin (actually of 1880, *Letters* 3: 66-7, late Feb. 1880) It continues 'Sketch of my tomb follows:

Robert Louis Stevenson  
Born 1850, of a family of Engineers  
Died -----

Nitor Aquis

---

Home is the sailor, home from sea,  
And the hunter home from the hill.

---

You who pass this grave, put aside hatred, love kindness; be all services remembered in your heart and all offences pardoned; and as you go down again among the living, let this be your question: Can I make some one happier today before I go down to sleep? Thus the dead man speaks to you from the dust: you will hear no more from him.

Who knows, Colvin, but I may thus be of more use when I am buried than ever while I was alive? The more I think of it, the more earnestly do I desire this. I may perhaps try to write it better some day; but that is what I want in sense. The verses come from a beayootiful poem by me.'

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## *New members*

Alison Bowden ([ali@cityofliterature.com](mailto:ali@cityofliterature.com)) is Manager of Edinburgh UNESCO City of Literature Trust. She has 10 years experience in book publishing in Scotland, in various roles, working as a Commissioning Editor at Polygon, and later as Rights Manager at Edinburgh University Press. In addition to publishing,

she has any years experience in the Scottish arts and culture environment, on committees, and working as advisor and lecturer, as well as work within the music sector as a promoter.

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*Thanks to*

Lesley Graham, Elaine Greig, John Macfie, Sara Rizzo

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 6	3 December 2006	No. ix
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The whole necessary morality is kindness

(Letter, December 1880)

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*The RLS Site this month celebrates its tenth birthday*

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## *Conferences*

1) A report on RLS2006 is accompanies the mailing of this Newsletter and can also be found at [http://dinamico.unibg.it/rls/pict\\_notes\\_saranac\\_2006.htm](http://dinamico.unibg.it/rls/pict_notes_saranac_2006.htm).

2) Modern language Association convention, Philadelphia, 27-30 December 2006

**A Celebration of the Life and Work of David Daiches** (28th December, 7.15-8.30 pm)

[...]4. ‘“One City” of Fragments: Robert Louis Stevenson’s Second (Person) City through David Daiches’s Personal Eye’, Caroline McCracken-Flesher (Univ. of Wyoming)

**Revisiting Robert Louis Stevenson** (29 December, 8.30-9.35 am):

1. ‘Stevenson and the Ruins of Experience’, Matthew F. Wickman (Brigham Young Univ., UT)
2. ‘Jekyll, Hyde, and Modernism’, Nancy Kathryn Gish, (Univ. of Southern Maine, Portland)
3. ‘Frontier Creatures: The Imaginary Characters of *Weir of Hermiston*’, Antony James Hasler (Saint Louis Univ.)
4. ‘Cross-Channel Stevenson: David Balfour and the Problem of Scottish Return’, Caroline McCracken-Flesher (Univ. of Wyoming)

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## *Calls for papers*

1) **RLS2006: Transatlantic Stevenson**, Saranac Lake, USA, 18-20 July 2006.

The *Journal of Stevenson Studies* issue #4 will be devoted to papers delivered at RLS2006. This special issue will be edited by Professors Ann Colley and Martin Danahay. If you would like to submit an article for consideration please email your submission to Professor Colley by December 1st 2006 at Buffalo State University: [COLLEYAC@BUFFALOSTATE.EDU](mailto:COLLEYAC@BUFFALOSTATE.EDU)

2) Richard Walker will be guest-editing a special edition of the international journal *Gothic Studies* (Manchester University Press) on Stevenson and asks for proposals for contributions on **Stevenson and the Gothic**: possible areas for contributions include:

- Stevenson and Scottish Gothic
- Stevenson and the urban Gothic
- Stevenson and the 'Christmas story'
- Stevenson's Gothic tales (1881-6)
- Stevenson's Gothic reading
- Gothic conventions in Stevenson

Deadline for submission of proposals is January 31st 2007 and for submission of essays December 1<sup>st</sup> 2007. The edition would be either Vol. 11 issue 1 or issue 2.

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## *Recent studies*

Reid, Julia (2006). *Robert Louis Stevenson, Science, and the Fin de Siècle*. London : Palgrave Macmillan. June 2006. 256 pp. £45.

**Reminder:** Palgrave are pleased to offer a 50% discount on this book to mailing-list recipients of the *RLS Site Newsletter*. To order the book for £22.50 (reduced from £45), just click on the catalogue link below and enter the promotional code WROBERT2006a. Offer valid until 31 December 2006. <http://www.palgrave.com/products/Catalogue.aspx?is=1403936633>

Arata, Stephen (2006). 'Robert Louis Stevenson: *A Literary Life*, by William Gray [...] *Robert Louis Stevenson and the Colonial Imagination*, by Ann C. Colley' [review]. *Victorian Studies* 48 (Spring 2006): 568-571.

'With admirable economy, Gray delineates Stevenson's engagements with different literary cultures and traditions—he is especially good on the fertilizing effects of French literature on Stevenson's imagination—and then lays out the varied fruits of those engagements: essays, poems, letters, travelogues, plays, and prose fiction'.

'Colley's is the most thorough study to date of Stevenson's complex attitudes [...] toward missionary culture and missionary work in the late nineteenth century. [...] Stevenson came slowly to see the LMS as a potential ally in the struggle to preserve "island culture" from contamination by the colonial powers of the west.' Through many details, Colley builds up a picture of Stevensons 'as a reluctant and often recalcitrant emissary of empire.'

Richardson, Ruth (2000). 'Silent pirates of the shore: Robert Louis Stevenson and medical negligence'. *The Lancet* 356 (Dec. 23 2000): 2171-75.

An account of 'Robin and Ben: or, the Pirate and the Apothecary', written and printed at Davos in the spring of 1882. This piece of comic verse (also called a 'fable') 'parodies the style and genre of the Victorian moral tale', presenting us with two kinds of rogue. The personal experience that may have inspired the attack on the superior but dishonest apothecary is probably the 'fine gentleman' chemist on Broadway whom he consulted for 'the itch' (probably scabies) after the transatlantic crossing, and who

‘with admirable gravity’ sold him a series of worthless remedies (including ‘a little bottle of some salt and colourless fluid’). Stevenson in the poem condemns ‘the arrogance of malignant unconcern’.

Stiles, Anne (2006). ‘Robert Louis Stevenson’s *Jekyll and Hyde* and the Double Brain’. *Studies in English Literature 1500-1900* 46iv (Autumn 2006): 879-900.

A study of the possible influence on Stevenson’s *Dr Jekyll and Mr Hyde* of contemporary double-brain and double-personality theories, and of published cases of double personality, including ‘Sergeant F. and ‘Félida’, summarized by Richard Proctor in the *Cornhill* in the late 1870s.

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### *e-text*

Project Gutenberg has recently published Stevenson’s ‘The Waif Woman’ (first published 1916) at <http://www.gutenberg.org/etext/19750>

The same story is also retold by Andrew Lang in *The Book of Dreams and Ghosts* (1897), ch. XIII ‘The Marvels at Fródá’, published by project Gutenberg at <http://www.gutenberg.org/etext/12621>.

During that summer in which Christianity was adopted by law in Iceland (1000 A.D.), it happened that a ship came to land at Snowfell Ness. It was a Dublin vessel, manned by Irish and Hebrideans, with few Norsemen on board. They lay there for a long time during the summer, waiting for a favourable wind to sail into the firth, and many people from the Ness went down to trade with them... (Lang)

This is a tale of Iceland, the isle of stories, and of a thing that befell in the year of the coming there of Christianity. In the spring of that year a ship sailed from the South Isles to traffic, and fell becalmed inside Snowfellness... (Stevenson)

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### *Audio/video documentaries about Stevenson and his works*

*Ai minimi drammi. Tales of Moralities* (2006), dir. Costantino Sarnelli, screenplay by Laura Chiotassi with members of the theatrical association Le Cercle Rouge (Busca, Italy) and contributions from Stevenson scholars. Shown in Cuneo (Centro incontri della Provincia), 11 November 2006.

Short film on Stevenson’s Fables, described on the poster as ‘a fantasy mental journey into Robert Louis Stevenson’s Fables’, with readings, enigmatic dramatized scenes (of people discussing the Fables etc.), and comments and discussions on distinctive literary features and themes by Stevenson scholars (Robert Louis Abrahamson, Richard Ambrosini and Richard Dury), the dominant style being of fluid audio-visual sequences (including the reading of some Fables accompanied by music, words on the screen, patterns etc.). In mixed Italian and English with subtitle translations into the other language.

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### *Derivative works – Comic books*

Fiona Macdonald (script) & Penko Gelev (art) (2006). *Treasure Island*. Hauppauge, NY: Barron’s Educational Series/The Salariya Book Company (Graphic Classics). 48 pp.

A children's version (simple language, glosses of difficult words) with small coloured pictures of various sizes, a sentence or two of text below each and speech-bubbles with typographic captions (not hand-lettered). The result is an awkward and uninspiring combination of illustrated simplified version and comic-book.

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## *Derivative works – Film*

*Dr Jekyll and Ms Hyde* (1980, Monday/Wednesday/Friday Video Club); with Penny White (in the title roles), Genie Chipps, and J. Kathleen White (Dr Jekyll's maid).

A short psychological spoof (c. 30 mins.), notable for its all female cast and striking black and white hand-drawn scenery and props, see <http://www.davidsaunders.biz/JPEGS/JekyllNHyde.jpg>. 'A myopic visionary, Dr. Jekyll pursues her need for change and power through a labyrinth of falls, fires, transformations and escapes' (<http://www.brickhaus.com/amoore/MWFdoc8.html>). Shot (on 16mm film) and edited by David Saunders, now available on DVD –

<http://www.davidsaunders.biz/films2.html>

'Dr Jekyll and Mrs Hyde' (1982), dir. Peter Graham Scott, with Chris Harris (incompetent magician Lazlo / Doctor Jekyll / Mr Hyde), Pamela Salem (evil witch Belor / Fanny Hyde), Simon Beal (Phil); screenplay by Robert Holmes

Episode 16 of the British children's TV series 'Into the Labyrinth' (time-travel adventures of Terry, Helen and Phil); a freewheeling fantasy that merely incorporates Stevenson's characters: 'Phil falls through the vortex and arrives in Victorian London, in the underground laboratory of Lazlo, who is now the guise of the famous scientist, Doctor Jekyll. As part of a scheme to locate the Scarabeus, Jekyll drinks a potion and transforms into the brutish creature known as Mr Hyde...'. <http://www.clivebanks.co.uk/Labyrinth/Drjekyllandmrshyde.htm>

*Episodes from the Life of Dr Jekyll and Mr Hyde* (2001), produced, written, directed, and edited by Paul Bush (Ancient Mariner Productions), with Ian Bourn and Gary Stevens (Jekyll/Hyde), Liane Lang, Anna Sandreuter (fiancée/prostitute).

A short (5.15 mins) 35mm animation film using still photographs. Trailer at <http://www.esterni.org/ri-distribuzione/filmpage.php?order=1161776705&id=21>.

Scenes from the Victor Fleming movie are restaged frame by frame with new performers occupying the body spaces of Spencer Tracy, Ingrid Bergman, etc... By morphing, two people play each role. 'In each successive frame one body is replaced by another and then another, creating a stuttering, flickering, ghostly presence that is all at once Jekyll and Hyde.' Danny Birchall, <http://www.paulbushfilms.com/films/jekyllandhyde.htm>

'We see the protagonist transformed in frame after frame, in Hyde, then Jekyll, then again in Hyde; in a most effective living transposition of the duplicity of the human soul, so that it makes this short film one of the best cinematic versions of the spirit of Stevenson's tale.' Hanako Miyata,

<http://www.paulbushfilms.com/films/jekyllandhyde.htm>

'The changes happen quick or slow according to mood, tempo and drama. We, as the viewer are fully aware of the film trick but get captivated by it at the same time'. Jeff Hasulo,

[http://hydrocephalicbunny.blogspot.com/2005\\_10\\_01\\_hydrocephalicbunny\\_archive.html](http://hydrocephalicbunny.blogspot.com/2005_10_01_hydrocephalicbunny_archive.html)

*La freccia nera* ['freely adapted' from *The Black Arrow*], dir. Fabrizio Costa (Mediaset-Rizzoli), with Riccardo Scamarcio and Martina Stella. Broadcast from 12 October 2006 on Canale 5 (Italy).

A big-budget six-part TV mini-series, planned to follow up success in a previous costume drama. Shot mostly in Piedmont, the fictional setting has been shifted to South Tirol. Dick is Marco Vattelapesca (played by smouldering *jeune premier* Riccardo Scamarcio), while Joan Sedley has become Giovanna Bentivoglio (Martina Stella: pretty, of limited acting ability, has nude scene in episode 1). Giovanna cuts short her blonde locks and goes as a soldier into battle, where she is captured by smouldering Marco, who somehow doesn't realize she's a girl... Only loosely based on Stevenson's work. Mediaset will undoubtedly be satisfied if it serves up enough hypnotized viewers to the advertizers.

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## *Derivative works – Stage*

### (i) Dr Jekyll and Mr Hyde

Bill Morrison (1979). *Dr Jekyll Of Rodney Street*, at the Liverpool Everyman Theatre; revived by the same company 15 June 2005, with Jack Klaff in the title roles.

Colston Corris (1983). *Problem Potion: The Strange Case of Dr. Jekyll and Mr. Hyde*, Apple Corps Theater, New York, directed by Christopher Catt, with Orson Bean (Jekyll), Eric Booth (Hyde).

Other roles: Lanyon, Canon Danvers Carew, Utterson, Enfield, Margaret Jekyll Drew (probably this should be 'Carew'), Mrs. Poole. Melodramatic version with romance interest (as in the Hollywood tradition) and churchman patriarch Carew (as in the early stage versions by Bandmann and by Forepaugh and Fish) but, unusually, two actors for the title roles. *New York Times* review:

<http://theater2.nytimes.com/mem/theater/treview.html?res=9F00E3DE1538F933A0575BC0A965948260>

Georg Osterman (1989). *Dr Jekyll and Mr Hyde*. The Ridiculous Theater Company, directed by Kate Stafford with Everett Quinton (J/H); Charles Ludlham Theater, New York. Script published New York: French, 1990.

Dr Jekyll is convinced that a mild librarian turned serial killer is suffering from a mental disease, an idea derided by Dr Braintwain (= Lanyon). Jekyll decides to prove his theory by drinking the potion and turning into Eddie Hyde. Hyde goes to a 'joint', the Fruit Bowl, where he befriends singer Lily Gay (Georg Osterman).

The *New York Times* review calls this a 'slap-happy and very liberal adaptation' and adds 'Mr. Quinton, the company's artistic director, plays both the high verbal and low physical comedy with absolute conviction. He wrings his hands, coaxing melodrama from his most florid lines, some of them lifted right from Stevenson. "There's something strange in my sensations," he confides to the audience in one of his bouts of overheated philosophizing. "Something indescribably new, and from its very novelty, incredibly sweet," he says, snapping each hard consonant against his tongue with relish.'

<http://theater2.nytimes.com/mem/theater/treview.html?res=950DEED81F39F93BA35751C1A96F948260>

Natural Theatre Company (?1989). *Jekyll and Hyde Follies*. Performed in London by the Natural Theatre Company in 1989.



The Bath-based Natural Theatre Company, founded in 1970, specializes in comic-visual theatre. See *The Theatre Record* 1989, pp. 85, 314 <http://www.theatrecord.org/productionindex/LondonTitleIndex1981-2005.pdf>.

Kjartan Poskitt (1989). *The Strange Case Of Dr Jekyll And Mr Bumble: or, Who Framed Dorian Gray?* Performed by the London Actors Theatre Company at the Latchmere Theatre, London, November 1990-January 1991 (but listed by *The Theatre Record* 1989, p. 1731, <http://www.theatrecord.org/productionindex/LondonTitleIndex1981-2005.pdf>).

Children's version with rock-sounding songs.

Adam Brace (1990). *The Strange Case Of Dr Jekyll & Mr Hyde*. For 2 actors. Battersea Arts Centre, 1990; Edinburgh Fringe by the Velocet company with Thom Disney (Jekyll), 2004.

'R.L. Stevenson's classic retold with a dark, playful tone. Live music and innovative physical storytelling accompany this fresh, acclaimed new adaptation' <http://www.doollee.com/PlaywrightsB/brace-adam.html>

'Two performers [...] and a surprisingly faithful (in spirit) adaptation of Robert Louis Stevenson's well-known novel make *The Strange Case of Dr. Jekyll and Mr. Hyde* a funny and creepy evening.

[...] Adam Brace's adaptation stays largely true to the form that Stevenson's novel originally took, tracing the investigation of Dr. Jekyll's (Thom Disney) friend Gabriel Utterson (Tom Stuart) as he tries to discover the fate of his dear friend.

With no set, and costumes that remain the same throughout the performance, Stuart and Disney are skilful at creating the impression of their characters' travels through London.' Rachel Lynn Brody,

<http://www.britishtheatreguide.info/otherresources/fringe/fringe04-02.htm>

'A mesmerising experience, using wonderfully atmospheric music, movement, lighting, acting and even comedy.'

<http://www.edinburgh-festivals.com/reviews.cfm?id=984622004&sid=6918>

Robin Brooks (1990). *The Strange Case of Dr Jekyll and Mr Hyde*. Performed by the Empty Space Repertory Company, 1990; Citizens' Theatre Circle Studio, Glasgow, 1993. Prompt Script in Glasgow University Library Special Collections.

David Edgar (1991, 1996). *The Strange Case of Dr Jekyll and Mr Hyde*. The Royal Shakespeare Company at the Barbican Theatre, London, 21 November 1991, dir. Peter Wood, with Roger Allam (Jekyll) and Simon Russell Beale (Hyde). *Dr Jekyll and Mr Hyde: Play*. London: Hern Books, 1992 (86 pp.). Revised edition 1996 (96 pp.).

In the 1992 version, J and H were played by two actors who dialogue together (Jekyll with a light Edinburgh accent, Hyde with a strong Glasgow accent). Photographs of the original production at <http://www.rogerallam.co.uk/jekyll.html>  
Also performed 1993 at Cornell University's Schwartz Center for the Performing Arts, dir. Bruce Levitt.

The revised version was first performed in 1996 at the Birmingham Repertory Theatre with David Schofield in both title roles. Also performed October 29 – November 15 2003, dir. Geoffrey Sherman with Kurt Rhoads as J/H and the Pioneer Theatre Company, Salt Lake City.

Also July 26 - October 28 2006 at the Oregon Shakespeare Festival (Angus Bowmer Theater, Ashland, Oregon), dir. Penny Metropulos with James Newcomb taking both title roles;

reviews of the Oregon production. <http://www.talkinbroadway.com/regional/sanfran/s830.html>,

<http://www.mailtribune.com/archive/2006/0801/local/stories/review-bv.htm>  
<http://www.metroactive.com/bohemian/09.27.06/oregon-shakespeare-festival-0639.html>

Also 9-25 November 2006 at Perth Theatre, Scotland, dir. Graham McLaren with Kevin McMonagle in both title roles.  
Interview with the director and a review at

<http://living.scotsman.com/performing.cfm?id=1640492006>.  
<http://living.scotsman.com/index.cfm?id=1688682006>

‘Originally, David Edgar’s decade-old version of the story split more than just personality by having two actors playing each facet of the character. Since then, however, Edgar, perhaps realising the bipolar, good and evil implications of his text, has revised the play, so now a sole performer - plus full supporting cast - gets to indulge his dark side as well as play goody two-shoes.

“It was a mistake,” Edgar says on a whistlestop visit to Perth for early rehearsals of the play. “It didn’t do what I intended to do, which was to dramatise two sides of society. There’s something very corporeal about the theatre, and it looked like what it was, which was a tall thin man and a short fat man having an argument.”

<http://www.theherald.co.uk/features/73791.html>

Stephen Metcalfe (1991). *The Strange Case Of Dr Jekyll & Mr Hyde*. Theatro Technis , London, 1991.

Brendon Burns (1995). *Dr Jekyll and Mr Hyde*. 1995 Regional Tour with the Indefinite Article company.

A two handed adaptation interwoven with events from Stevenson life.

Russell Davis (?1995). *The Travelling Jekyll and Hyde Show*, written for the Repertory Theater of St. Louis; also performed in 1999 by the Honolulu Theater for Youth, directed by Mark Lutwak; directed by M. Saville at the Providence Theater, October 2003; at the Puffin Cultural Forum in Teanec, NJ, November 2003.

*A Book of Traveling Shows : Two short plays for a general audience* (Baker’s Plays, 1995) includes the “Travelling Jekyll”: ‘An overworked and underpaid touring troupe tries to bring the “magic of theatre” into the lives of children. On the venue tonight: wildly irreverent, abridged version of Jekyll and Hyde and Cinderella. [...] In The Travelling Jekyll and Hyde show, the women must wear mustaches and oversized costumes to play men’s roles.’

[http://willyfogg.com/en/p693591/book\\_of\\_traveling\\_shows\\_a/](http://willyfogg.com/en/p693591/book_of_traveling_shows_a/)

Graham Devlin (book) & Felix Cross (music and lyrics) (1996). *The Strange Case of Dr Jekyll and Mr Hyde*, performed by the Major Road Theatre Company, dir. Graham Devlin & Felix Cross with Nicola Burnett Smith (Sarah Carew). Performed by Music Theatre Group Amsterdam, April 2004, dir. Philip Curtis with Paul Donkers (Jekyll/ Hyde) and Marleen van der Loo (Dr. Sarah Carew).

‘Chamber musical’ with Sarah Carew, an American doctor and scientist visiting Victorian London. Sarah becomes alternately beguiled by both Jekyll and Hyde and ends by solving the mystery of their dual identity.

Tony Rees and Gary Young (1996). *Jekyll* musical thriller, performed by the Apollo Leisure Company at the Churchill Theatre, Bromley, director Stephen Rayne with Dave Willetts (J/H). 21 march-13 April 1996, then toured to Oxford, Hull, Manchester and Edinburgh.

Review. [http://calbears.findarticles.com/p/articles/mi\\_qn4158/is\\_19960403/ai\\_n14051574](http://calbears.findarticles.com/p/articles/mi_qn4158/is_19960403/ai_n14051574)

Noah Smith (1999). *The Strange Case of Dr Jekyll and Mr Hyde*. Performed at the Mt. Holyoke College summer theatre (South Hadley, MA, United States). Published by Playscripts Inc., 2003.

'Dr. Henry Jekyll is a brilliant scientist frustrated by dull "respectable" life in 1888 Victorian London. He creates a formula to unleash his inner bestial nature, transforming him into the brutish but oddly compassionate Edward Hyde. Hyde lives the high life while Jekyll's middle-aged normalcy continues -- until Hyde's passions begin to turn up a body count. This intimate, easy-to-stage version of Robert Louis Stevenson's science fiction classic features two haunting chorus characters, who speed along the action, play many supporting roles, and speak to Jekyll as the voices in his head, spurring him toward triumph and tragedy.'  
(<http://www.playscripts.com/play.php3?playid=183>)

Thomas Eberle & Barbara Redmond (?2001). *The Strange Case of Dr Jekyll and Mr Hyde*. Performed at the St. Louis Community College., 2001.

Also performed February 8 2004 as a one-hour piece for Texas Nonprofit Theatres' bi-annual competition by Upstage Theatre (of Houston, Texas) with Sam M. Smith (J/H) at Creek Country Theatre, Nassau Bay (TX). To be performed by Upstage Theatre in Houston in June 2007. Originally Commissioned by the Asolo Touring Company (Sarasota, FL). The story (in flashbacks from the coroner's inquest) 'is ingeniously told from the perspective of Newcomen, the inspector from Scotland Yard who is assigned to this case' (WillyFogg.com). Includes a rape scene (communitytheater.org).

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Mark Ryan (2005). *The Strange Case of Dr Jekyll and Mr Hyde as told to Carl Jung by an Inmate of Broadmoor Asylum*. White Bear Theatre, Kennington, London, November 12-December 4 2005, dir. Blanche McIntyre with Ali Amadi (Hyde) and Ashley Gunstock (Jung).

'Mr Hyde has been committed to Broadmoor [institute for the criminally insane] and Dr Jung is on hand for a little psychoanalytic probing [...] The good doktor proceeds to perform hypnosis and word association games on his patient but gradually the tables are turned and doctor becomes patient as Mr Hyde sets about questioning his keeper's authority. Mark Ryan's play concerns itself with what Carl Jung called 'the shadow', the unacceptable and denied part of ourselves that remains clouded from our conscious awareness. [...] The two players ably capture the power-shifts in a very physical piece of theatre.' (Paul Fitzpatrick, UK Theatre Network). [http://www.theatre-wales.co.uk/reviews/reviews\\_details.asp?offset=25&reviewID=1186](http://www.theatre-wales.co.uk/reviews/reviews_details.asp?offset=25&reviewID=1186)

Vladimir Logunov (choreography) (2001). *Dr Jekyll and Mr Hyde*. Ballet in 12 scenes, with music by Elgar and drumming by percussionist Dragoljub Đuričić. 27 December 2001, National Theatre, Belgrade.

Ralf Rossa (choreography) (2002). *Dr. Jekyll und Mr. Hyde*. Ballet, Opernhaus Halle, Germany.

The first half is set in the nineteenth century accompanied by film music; the second half is set in the present day with rock music by 'Pixelpack von Trotha'

Catherine Guerin & Liz King (choreography) (2002). *Hyde and Jekyll*. 8 June 2002, Volksoper, Vienna. Music by Chopin and other classical composers remixed by DJ Stefan Strobl.

This ballet is divided into two parts: the first (by Liz King) concerns Hyde, the second (by Catherine Guerin) Jekyll with a common epilogue. The two parts were choreographed separately, one choreographer not knowing what the other was doing.

## (ii) Adaptations of other works by Stevenson

Donald Johnson (1994). *The Bottle Imp*. Radio adaptation broadcast (BBC Scotland) 6 December 1994. Script at <http://www.arts.gla.ac.uk/SESL/STELLA/starn/scotplay/BOTTLE/bottle.htm> in the 'Scottish Plays' collection on the University of Glasgow STELLA site.

Felix Cross (1995). *The Bottle Imp*. Musical. University of Warwick Music Centre..

Anton Mizzi (words) & Alfred Arnold (music). *Treasure Island* Dir. Anton Mizzi. Don Bosco Oratory Theatre in Sliema, Malta, 19 and 25 November 2006. Musical play in Maltese.

Steve and Kathy Hotchner (?2004). *Treasure Island*. Woodstock, IL: Dramatic Publishing. At Slane College, Jan. 2004. Little Red Wagon Touring Theatre tour June-August 2006.

45-minute audience-participation play for children. 'the audience joins the actors to create a storm at sea, a mosquito-infested jungle, and a treasure cave, while five brave young souls from the audience come aboard to become crew mates.'

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## *Derivative works - music*

Nicholas Collon (2006). 'I will make you brooches and toys for your delight' for six male voices and flute.

The poem is *Songs of Travel* XI (*Collected Poems* p. 176) and has been set to music by a number of other composers. Nicholas Collon is co-founder and Musical Director of the close harmony group Cappella Artois, for whom this piece was written on the occasion of his sister's wedding. Publication is not envisaged at present, but the piece will probably be performed again by the Cappella Artois  
<http://www.cappellaartois.co.uk/>.

Katie Targett-Adams (2006). 'I will make you brooches and toys for your delight'. For soprano and harp.

Katie Targett-Adams accompanies herself on the clarsach (Scottish harp) in an eclectic repertory of Scottish folk songs, modern standards, settings of Scottish poems and her own compositions. Recently she has enjoyed star-status success in China [http://www.scotlandistheplace.com/stip/sitp\\_display.jsp?sessionid=914151E88888032B84F6F02C1E45206B?pContentID=942&p\\_applic=CCC&p\\_service=Content.show&](http://www.scotlandistheplace.com/stip/sitp_display.jsp?sessionid=914151E88888032B84F6F02C1E45206B?pContentID=942&p_applic=CCC&p_service=Content.show&). KTA wrote the setting for 'I Will Make You Brooches' in August 2006 while working on her new Scottish CD (to be released January 2007), but both she and the producer felt it needed greater musical accompaniment than purely harp and voice so have decided to omit it. It is however on an album for the Chinese market called *The Sound of Scotland*, which she is presently promoting in China. (Information from Andrea Morris)

Othmar Plöckinger (2006). 'Requiem'. Othmar Plöckinger, Bernie Rothauer (guitar); Michael Vereno (bagpipe); Manfred Wambacher (tin whistle); Marion Ellmer, Eva Zwicker, Othmar Plöckinger (vocals).

A folksy, Celtic-style setting on a home-made CD. Othmar Plöckinger, PhD in modern history at present teaching in a secondary school in Salzburg; for information on the CD: [o.ploeklinger@aon.at](mailto:o.ploeklinger@aon.at)

Roderick Williams, baritone; Iain Burnside, piano (2005). *Vaughan Williams - Songs of Travel*. Naxos CD B000B6N6A4

A new recording of this 'English/Scottish/Welsh Winterreise' (wanted: a word for 'British' that doesn't sound like something official and governmental: this 'Atlantic-Archipelago Winterreise?'). 'Throughout the disc Burnside proves a most sympathetic and adroit accompanist, for instance providing supple, nimble and beautifully flowing accompaniment in *Let beauty awake*. Williams' voice suits this repertoire down to the ground – absolutely perfect in *Wither must I wander* and suitably tender in *The infinite shining heavens*. He invests the opening of his exceptional rendition of *Youth and love* with magical tranquillity, incredible clarity and searing beauty of voice that would make it worth purchasing the disc for this song alone! (Em Marshall) [http://www.musicweb-international.com/classrev/2006/Jan06/Vaughan\\_Williams\\_Songs\\_8557643.htm](http://www.musicweb-international.com/classrev/2006/Jan06/Vaughan_Williams_Songs_8557643.htm)

Sandro Tuminelli (1968). 'La freccia nera'. Theme-song for the 1968 Italian TV adaptation of *The Black Arrow*.

'La freccia nera fischiando si scaglia / e la sporca canaglia / il saluto ti dà' ('The black arrow whistling flies / and this blackguard / sends a greeting to you'); very 1968, with emphasis given to the words 'fratello' (brother) and 'libertà' (freedom; the last word of the song) (and explains why an anarchist group in Bergamo is called 'La Freccia nera'). Streaming audio at <http://www.teche.rai.it/cgi-bin/multiteca/power?raiwords=freccia+nera&keywords=freccia+nera&video=1&radio=1&foto=1&Cerca.x=26&Cerca.y=14>

Jon Deak (1983, 1984). 'Hyde and Jekyll, Chapter I', 1983, 15 mins.. 'Hyde and Jekyll, Chapter II', 1984, 14 mins.. Both for small orchestra with cello and French horn soloists, accompanied by subtitles.

A musical narrative written in mock heroic manner, emulating the style of Gothic horror novels. 'Chapter II' performed in New York by the Philharmonia Virtuosi, 29 October 1985. 'The two solo instruments represent the doctor and his alter ego. It pressed quickly from joke to joke like a television situation comedy, but at least some of the wit had point, and though the music [...] was pure pastiche, it was pleasant' (Will Crutchfield, *New York Times* 4 Nov. 1985). <http://query.nytimes.com/gst/fullpage.html?res=9F06E4D61438F937A35752C1A963948260>

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## *Associations and Clubs*

Established in 1915, the Stevenson Society of America owns and operates the Stevenson Memorial Cottage and Museum in Saranac Lake, N.Y. Their web-site at <http://www.pennypiper.org/society.htm> gives the story of its foundation (including the report of a conversation with Mrs Baker who rented the cottage) and of its early history (including a photo of Will Low addressing the Society in 1923).

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## *Critical reception- opinion of other writers*

Margaret Atwood, in a recent interview:

*What were your favorite books as a child?*

I've just been in Scotland for a month, where I was the first international Muriel Sparks literary fellow, which brought Robert Louis Stevenson to mind, so I reread *Kidnapped*.

*Did that connect you to memories of reading it as a child?*

Oh yes. It has a fantastic scene in which a young boy goes up a dark tower in the middle of the night. His wicked uncle has sent him up there, and a sudden flash of lightning reveals that with his next step, he would have stepped off into nothing. I remembered that scene vividly. I also reread *Dr. Jekyll and Mr. Hyde* and it was as good as I thought it was.

Interview with Karen R. Long, *The Plain Dealer* [Cleveland, OH], 3 Nov. 2006

<http://www.cleveland.com/entertainment/plaindealer/index.ssf?/base/entertainment/1162547362124470.xml&coll=2>

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## *News – Auction*

For sale at Sotheby's, London, 7 December 2006 (sale L06410, lots 83-5):

Letter to Colvin (10 January 1874), transcribed by Booth & Mehew (*Letters* 1: 430-1; L 204). (suggested price: £2,000-2,500).

Framed photograph by Notman of Boston, 28-30 September 1877: the 'writing portrait' that Daiches chose as the frontispiece to his short 1947 monograph (see Iconography page of the RLS Site <http://dinamico.unibg.it/rls/icon2.htm>): 1887/3. (Suggested price £2,500-£3,000.)

The catalogue says that the photograph was 'previously, and incorrectly, ... attributed to Alice Boughton' and that 'The photographer and date of the sitting are provided by another image from the same series, held at Stevenson House, Monterey, California, and reproduced as the frontispiece to *The Letters of Robert Louis Stevenson: Volume Six*, ed B.A. Booth and E. Mehew (New Haven, 1995)'.

First Scribner's edition (cloth) of *Dr Jekyll and Mr Hyde* (1886). (Suggested price £800-1,200.)

Bound in boards covered in olive-green cloth; prepared with greater care than the equivalent London edition: laid paper; gold lettering on the cover; title, author and publisher on the spine; top edge of the pages gilt. The first New York printing was of 3,000 copies in paper and 1,250 in cloth.

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*Thanks to*

Nicolas Collon, Marina Dossena, Elaine Greig, Andrea Morris

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Richard Dury  
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# *RLS Site Newsletter*

## *Recent additions to the RLS site*

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Year 5	16 January 2005	No. i
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Fiction is to the grown man what play is to the child; it is there that he changes the atmosphere and tenor of his life; and when the game so chimes with his fancy that he can join in it with all his heart, when it pleases him with every turn, when he loves to recall it and dwells upon its recollection with entire delight, fiction is called romance.

(‘A Gossip on Romance’)

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### *Recent studies*

Bloom, Harold (2005). *Robert Louis Stevenson*. Langhorne, PA: Chelsea House (Bloom's Modern Critical Views). 0791081281. Published 31 Dec. 2004 in the US (March 2005 in the UK), but copyright date 2005.

Bloom's Modern Critical Views: extracts from ‘the most important 20th-century criticism on major works [...]’. Each volume also contains an introductory essay by Harold Bloom, critical biographies, notes on the contributing critics, a chronology of the author's life, and an index’. If any listmember has the volume and would like to send in a brief summary I will be pleased to publish it in the next *Newsletter*.

Jensen, Paul M. (1993). ‘Dr. Jekylls and Mr. Hydes: The Silent Years’. *Video Watchdog* 17 (May/June 1993): 42-59.

Compares Stevenson's story with silent film versions; and compares commercially-available versions of the films.

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### *Derivative works – Films*

**2002** *Dr Jekyll and Mr Hyde*, Mark Redfield (Redfield Arts; Alpha Video); with Mark Redfield (Jekyll/Hyde).

The Alpha Video DVD of this praised version of Stevenson's story (see December 2004 Newsletter) is available from [www.oldies.com](http://www.oldies.com) (and in the US in Best Buy, FYE, Suncoast and other retail stores). The DVD is ‘region 0’, which means it can be played on international systems. Mike Redfield would be interested in hearing the opinion of Stevensonians of his version.

**2005** *Kidnapped* dir. Brendan Maher (BBC/South Pacific Productions).

This mini-series actually combines *Kidnapped* and *Catriona/David Balfour*. The cast includes Iain Glenn (Alan Breck), James Pearson (Davie Balfour), Adrian Dunbar (Uncle Ebenezer), Gregor Fisher (James of the Glens), Paul McGann



(Col. McNabb) and Kirsten Smith (Catriona); screenplay: Richard Kurti and Bev Doyle. Location filming was in New Zealand (for cost reasons).

**1960** *Kidnapped* dir. Robert Stevenson (Walt Disney) with Peter Finch. Now issued as DVD (2004).

This version has been praised for its performances, accuracy to the text and... for the Scottish locations.

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## *Derivative works – stage (and radio dramatizations)*

Comyns Carr (1910). *Dr Jekyll and Mr Hyde*. Two rare promotional photographs for the 1910 London stage version with H. B. Irving at <http://collectorspost.com/Baird.htm>

Anon. (1950). *Dr Jekyll and Mr Hyde*, in the US 'Theatre Guild on the Air' series of radio plays (Nov. 19<sup>th</sup> 1950) with Fredric March (Jekyll and Hyde in the 1931 Mamoulian film)..

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## *Derivative works - rewritings*

Pettus, Jason (2003). *The Strange Case of Dr. Jekyll and Mr. Hyde, Reimagined for Modern Times*. E-book at <http://www.jasonpettus.com/ebooks/jekyll.htm>. A rewriting (often paragraph-for-paragraph, dialogue-line by dialogue-line) with a modern setting and in contemporary language.

Jason Pettus: 'In 2003 I became interested in the idea of doing a literary version of a "film remake;" that is, to take an existing public-domain story and rewrite it, paragraph by paragraph, updating the characters and dialogue to reflect modern times [...] Those familiar with the original story will find a number of changes in my reimagined version: Victorian-age London has been turned into a sleepy midwestern college town; Dr. Jekyll has become an obsessive medical student, kicked out of his university labs because of his toxic experiments in anti-psychotic medication; Mr. Hyde, a rave kid gone horribly, horribly wrong. Utterson, the main narrator of the original story, has become a jogging-obsessed tight-lipped law student in my version of the story; and Poole, Jekyll's butler in the original version, retains his "comic relief" duties but is now Jekyll's surfer pothead roommate.'

An extract: 'Incident at the Window' (Pettus)

On one of their usual Sunday morning jogs, Utterson and Enfield happened to pass the abandoned house of note again, and again used the opportunity to pause. "Well," said Enfield between breaths, "at least we'll never be seeing that Hyde guy again, huh?"

"Let's hope," Utterson replied. "Did I tell you I actually saw him myself once? Confronted him and spoke with him a few minutes."

"Oh yeah? What was that like?"

"Was as repulsed by him as you were."

"I think it's impossible to meet that gentleman and not be," Enfield replied. "I'm a moron, by the way. I never noticed this until I started thinking about it, after our conversation. Jekyll's backyard hooks up with the backyard of this abandoned house."

"Yeah," Utterson said, "I was wondering if you were going to figure that out." He paused. "Hey, let's go take a peek at Jekyll's windows. He hasn't let me in for weeks, and I'm worried about him. I feel like he could use a friend, even if that friend is just standing outside the apartment and trying to look in the windows."

"Okay. I'm with you."

'Incident at the Window' (Stevenson)

It chanced on Sunday, when Mr. Utterson was on his usual walk with Mr. Enfield, that their way lay once again through the bystreet; and that when they came in front of the door, both stopped to gaze on it.

'Well,' said Enfield, 'that story's at an end at least. We shall never see more of Mr. Hyde.'

'I hope not,' said Utterson. 'Did I ever tell you that I once saw him, and shared your feeling of repulsion?'

'It was impossible to do the one without the other,' returned Enfield. 'And by the way what an ass you must have thought me, not to know that this was a back way to Dr. Jekyll's! It was partly your own fault that I found it out, even when I did.'

'So you found it out, did you?' said Utterson. 'But if that be so, we may step into the court and take a look at the windows. To tell you the truth, I am uneasy about poor Jekyll; and even outside, I feel as if the presence of a friend might do him good.'

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## *Derivative works – comic books*

Leo Dorfman (script) & Kurt Schaffenburger (art), *Superman's Girl Friend Lois Lane* 36(2) (October 1962): 'The Madam Jekyll of Metropolis'.

The action of a cyclotron's radiations on a piece of Red Kryptonite that Lois is holding causes her to turn into a destructive, hairy woman under the influence of the full moon...

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## *Film about Robert Louis Stevenson*

VHS Copies of the 2003 documentary *Dr Jekyll and Mr Hyde* (shown at the Gargnano conference) can be purchased directly (\$30 plus postage) from the director Judy Hallet [jdhproud@starpower.net](mailto:jdhproud@starpower.net).

More details on the documentary can be found on the 'Films about' page of the site at <http://dinamico.unibg.it/rls/filmsabout.htm>

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## *Derivative works - Music*

Savournna Stevenson (1996). *Tusitala, Teller of Tales*. Eclectic CD - ECL CD 9412

The haunting music (quiet ostinato motifs that reminded me of Balinese gamelan music) composed by Scottish harpist Savournna Stevenson for the 1994 BBC documentary *Stevenson's Travels*. Tracks: Tusitala, Teller of Tales; Jekyll and Hyde; Clyde to Sandy Hook; Across the Plains; Mexican Monterey; Silverado Squatters; La Solitude; Modestine; Treasure

Island and Long John Silver; Road to the Loving Heart; Child's Garden / The Kidnapped Reel; Island Seas; Molokai. The 'Jekyll and Hyde' piece starts with a syncopated melody on harp which is then joined by another melody on the fiddle (and ends with a single long bass note). The 'Emigrant Journey' pieces (Clyde to Sandy Hook; Across the Plains; Mexican Monterey; Silverado Squatters) also have the collective title *Clyde to California* and were composed for the River Tweed Festival.

Review at: <http://www.folkmusic.net/htmlfiles/webrevs/ecld9412.htm>

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## *Critical reception and influence on other writers*

V. S. Pritchett signed his first published works 'VSP' (perhaps in imitation of 'RLS') and at the age of 21 went on a walking tour in imitation of Stevenson (south of Paris from Melun to Orléans by way of Fontainebleau) and wrote an essay about it in the *Christian Science Monitor* (1922), but in his 'Introduction' to a selection of Stevenson's *Novels and Stories* (London: Pilot Press, 1945), he emphasizes 'the Stevenson legend' and the way each of his works was 'greeted eagerly and idolatrously' by 'his generation' in 'his time', calls him 'always too clever by half' and 'addicted to words for their own sake' (before passing on to praise him). It is clear that in 1945 Stevenson was clearly identified with a rejected earlier age.

Ian Rankin's first Inspector Rebus book was *Knots and Crosses* (1987). Rankin "saw it as a 20th-century reworking of Robert Louis Stevenson's classic *The Strange Case of Dr Jekyll and Mr Hyde*. Stevenson fully recognized the divisions within the Edinburgh of his time. For him it was forever a place of contrasts: rich and poor, good and evil, daytime virtues and nightly lusts, the slums of the Old Town overlooking the surface splendours of the Georgian New Town." *The Edinburgh of Rankin & Rebus* at <http://www.undiscoveredscotland.co.uk/edinburgh/rebus/>

Jeanette Winterson's *Lighthousekeeping* (London: Fourth Estate, 2004) is the story of an orphan girl called Silver who goes to stay with blind Pew, keeper of the Cape Wrath lighthouse, who tells her stories—including stories of the Stevenson family of lighthouse engineers and a central story, told in snatches, about a 19th century Scottish minister, Babel Dark, who lives a double life (as Mr Lux) with his mistress in Bristol and becomes, according to Pew, the model for Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*.

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## *Derivative works – art*

Sara Gadd, 'Navigating Stevenson: Digital Artworks', Scottish National Portrait Gallery, Edinburgh, 2003.

Nine large reworked photographs of Stevenson's world (based on photographs in The Writers' Museum, Edinburgh), but with the people removed. <http://www.saragadd.com/navstv.htm> and follow arrows at the bottom of the page for the images.

Reviews at: [http://mitpress2.mit.edu/e-journals/Leonardo/reviews/sep2004/navigating\\_mosher.html](http://mitpress2.mit.edu/e-journals/Leonardo/reviews/sep2004/navigating_mosher.html);  
[http://heritage.scotsman.com/cfm/heritageneews/headlines\\_specific.cfm?articleid=76222003&subset=archive](http://heritage.scotsman.com/cfm/heritageneews/headlines_specific.cfm?articleid=76222003&subset=archive)  
*Navigating Stevenson Digital Artworks* by Sara Gadd. Published by the National Galleries of Scotland, 2003. ISBN 1-903278-41-4.

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## *New members*

José Miras ([jlmo@arrakis.es](mailto:jlmo@arrakis.es)) has read Stevenson for decades and has visited places associated with his life (Greyfriars Kirk, the Pentlands, North Berwick and The Bass Rock, Mull & Erraid, Kingussie and Braemar...), in particular he has done extensive research on his essays; and translated some of them into Spanish for the first time.

Kim Parker ([parkerk@pbcc.edu](mailto:parkerk@pbcc.edu)) is Associate Professor of Speech Communication at Palm Beach Community College at Boca Raton in Florida. She writes, While working on a second degree in English literature, she took a class centred on Stevenson and his works: 'I found myself entranced and delighted by this author, whose work will probably be the focus of my final thesis.'

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## *Thanks to*

Judy Hallett, Mark Redfield, Alan Sandison

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 5

16 February 2005

No. ii

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The light of the lantern,  
striking among all these trunks and forked branches and twisted rope-ends of lianas,  
made the whole place, or all that you could see of it, a kind of a puzzle of turning shadows.  
They came to meet you, solid and quick like giants, and then span off and vanished;  
they hove up over your head like clubs,  
and flew away into the night like birds.

(“The Beach of Falesá”)

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## *Conference - RLS2006*

**RLS2006: Transatlantic Stevenson** (<http://www3.uta.edu/english/rls2006/main.aspx>)

“Transatlantic Stevenson,” the Fourth Biennial International Robert Louis Stevenson Conference, will be held in Saranac Lake, NY, USA **July 18 - 20 2006**.

The conference will examine Stevenson in the context of his life, his literary works, the Transatlantic movement of people and cultures, and the development of medical spas and clinics during the nineteenth century. Papers are invited on:

Robert Louis Stevenson  
Adaptations of Stevenson’s works  
Stevenson and Nineteenth Century travel  
Nineteenth Century Transatlantic Culture  
Nineteenth Century Health Spas and Resorts  
Dr. Edward Trudeau and the Trudeau Clinic  
Nineteenth-century Scottish migration  
Nineteenth century Scottish-American culture

Please submit proposals or full papers to the conference organizers by **1st December 2005**.  
Email submissions are preferred. The contact addresses are:

Professor Martin Danahay  
English Department, University of Texas at Arlington, TX 76019-0035 USA  
Electronic mail: [mdanahay@uta.edu](mailto:mdanahay@uta.edu)

Professor Ann Colley  
Dept. of English, SUNY College at Buffalo, 1300 Elmwood Avenue, Buffalo,  
New York 14222-1095  
Electronic mail: [COLLEYAC@BuffaloState.edu](mailto:COLLEYAC@BuffaloState.edu)

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## Recent studies

Axford, Martin (2004). 'Some thoughts on "Performing Childhood in *Treasure Island*"'. *Scottish Studies Review* 5ii: 84-7.

A critique of Fiona McCulloch's, '“Playing Double”: Performing Childhood in *Treasure Island*' in *Scottish Studies Review* 4ii (2003): 66-81. The language is obscure; the identifications of Pew as paedophile and the murder of Tom as a 'parodic act of sodomy' are unilluminating; an identification of a 'proto-postmodernist literary game' ignores a long tradition of embedded fictions in fictional texts. As *SSR* is not an exclusively literary journal, the editors should be attentive of over-specialized forms of discourse.

Deyts, Pierre (2000). 'Le Trésor dans l'île, thème de fiction narrative'. Thèse de doctorat, Université de Bordeaux. Published Villeneuve d'Ascq: Les Presses du Septentrion, 2001

A study the 'treasure island': *Le Comte de Mont-Cristo*, by Alexandre Dumas, Stevenson's *Treasure Island* and Hergé's Tintin story *Le Secret de la Licorne* (*The Secret of the Unicorn*).

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## Biographies

Claire Harman (2005). *Robert Louis Stevenson: A Biography*. London: HarperCollins; 503 pages; £25 (February 7, 2005); 0007113218.

*The Economist*: 'The strength of Ms Harman's new biography is how it engagingly explores in fresh detail how the conscious warred with the unconscious in Stevenson himself.

Ms Harman has found an unpublished poem by Henley which neatly encapsulates his friend's personality:

An Ariel quick through all his veins  
With sex and temperament and style;  
All eloquence and balls and brains;  
Heroic and also infantile.

[...] for better or worse, [Harman] rarely takes a firm position about her subject. Her complex portrait paints a man whom she finds both admirable and infuriating. Her prose has such narrative force that Stevenson's death from cerebral haemorrhage leaves a genuine sense of shock and loss. Ms Harman's kaleidoscopic light suits a man whose personality seemed in a state of constant flux.' [http://www.economist.com/books/displayStory.cfm?story\\_id=3598705](http://www.economist.com/books/displayStory.cfm?story_id=3598705)

Jane Stevenson (*Observer*): 'What is missing is any sense of how the life relates to the writer. Most damagingly, the book refuses to engage with Scotland.[...] The shadow of Walter Scott ought to stretch over these pages, but it does not. [...] Stevenson's most enduring writing, with the exception of *Treasure Island*, is firmly bedded in the peculiar intensity of Scottish identity politics. *Dr Jekyll and Mr Hyde* points straight back to Edinburgh, the double city, in which Old Town and New Town were like ego and id.' <http://books.guardian.co.uk/reviews/biography/0,6121,1396312,00.html>

Alan Taylor (*Sunday Herald*): 'Harman's portrait of this peculiar, imperfect, until-death-did-them-part match [of RLS with Fanny Osbourne] is at the heart of this judicious and readable biography.' <http://www.sundayherald.com/print47253>

Theo Tait (*Daily Telegraph*): 'both the life and the writing are irresistibly entertaining; and her addition to the field is perceptive and up-to-date. Her commentaries on his famous works are intelligent, and she judiciously introduces the reader to some interesting less well-known pieces.'

<http://arts.telegraph.co.uk/arts/main.jhtml?xml=/arts/2005/01/30/bohar230.xml>

Andrew O'Hagan (*London Review of Books*): 'Harman does not, herself, seem to have set out to write a great or definitive biography, but she understands what it takes to write a book, and her descriptions of Stevenson's delirious sprints towards (and away from) publication are always balanced with a good sense of what surrounded and provoked them. She makes far less imaginative use than she might have of Stevenson's collected letters [...] so that his relations with his friends, those long-suffering close-readers and near-lusters, never achieve anything of the density in her book that Stevenson accorded them in life'. [http://www.lrb.co.uk/v27/n04/ohag01\\_.html](http://www.lrb.co.uk/v27/n04/ohag01_.html)

John Carey (*Sunday Times*): 'Harman's book is a delight from beginning to end. She is steeped in Stevenson and can match his swift, vivid style, describing the storm-tossed Casco, for example, as "a mere 90ft wand of wood bobbing up and down on an ocean half the size of the globe". Nobody else has written so perceptively about the women in his life.' <http://www.timesonline.co.uk/article/0,,2102-1465921,00.html>

Ernest Meheew (2004). 'Robert Louis Stevenson'. H.C.G. Matthew & Brian Harrison (eds.). *Oxford Dictionary of National Biography*. Oxford: OUP, in association with the British Academy.

Ends with 'Posthumous reputation' and a list of archive sources and 'likenesses'.

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## *Derivative works - retellings*

Newman, Kim (1999). 'Further Developments in the Strange Case of Dr Jekyll and Mr Hyde'. In Maxim Jubowski (ed.). *Chronicles of Crime: The Second Ellis Peters Memorial Anthology of Historical Crime*. London: Headline. Reprinted in Kim Newman (2000). *Unforgivable Stories*. London: Pocket Books, pp. 11-51.

Utterson and Enfield return to Jekyll's abandoned house and find 'Henry Jekyll's Further Statement of the Case' in which all is explained: his relationship with Hyde (who is a separate person) and the reason for Lanyon's resentment and final shocked reaction.

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## *Iconography*

Various versions of the bas-relief portrait by Augustus Saint-Gaudens (1887) are held by the Saint-Gaudens National Historical Site in Cornish, New Hampshire (<http://www.sgnhs.org/saga.html>) under 'Public Monuments' at <http://www.sgnhs.org/Augustus%20SGaudens%20CD-HTML/Monuments/PortraitsStatues/Stevenson.htm>

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## *Critical reception and influence on other writers*

There is an allusion to RLS in Eleanor Atkinson's *Greyfriar's Bobby* (New York: Harper & Brothers, 1912), typical of the period: 'Today, many would cross wide seas to look upon Swanston cottage, in whose odorous old garden a whey-faced, wistful-eyed laddie dreamed so many brave and laughing dreams. It was only a farm-house then, fallen from a more romantic history, and it had no attraction for Bobby.'

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## *New members*

Jon Emery ([Rockin-ERanch@austin.rr.com](mailto:Rockin-ERanch@austin.rr.com)) is a country-music guitarist, singer and songwriter from Missouri now based in Austin, Texas, and a Stevenson fan since childhood. His latest CD *A Child's Garden of Music – Vol 1*, is the first of a 4-volume set that plans to include songs from all the 58 poems that make up Robert Louis Stevenson's *A Child's Garden of Verses*—probably the first time that the whole sequence will have been set to music. More information on this on the kids > albums section of his website at [www.jonemery.com](http://www.jonemery.com).

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## *Thanks to*

Richard Ambrosini, Martin Danahay, Marina Dossena, Linda Dryden, Jon Emery, José Miras, Richard Prescott

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Richard Dury  
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# RLS Site Newsletter

Recent additions to the RLS site

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Year 5

15 March 2005

No. iii

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I had already experimented on the sex by going abroad through a suburban part of London simply attired in a sleeve-waistcoat. The result was curious. I then learned for the first time, and by the exhaustive process, how much attention ladies are accustomed to bestow on all male creatures of their own station; for, in my humble rig, each one who went by me caused me a certain shock of surprise and a sense of something wanting. In my normal circumstances, it appeared every young lady must have paid me some tribute of a glance; and though I had often not detected it when it was given, I was well aware of its absence when it was withheld. My height seemed to decrease with every woman who passed me, for she passed me like a dog. This is one of my grounds for supposing that what are called the upper classes may sometimes produce a disagreeable impression in what are called the lower; and I wish some one would continue my experiment, and find out exactly at what stage of toilette a man becomes invisible to the well-regulated female eye.

(*The Amateur Emigrant*)

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## Conference - RLS2006

**RLS2006: Transatlantic Stevenson** (<http://www3.uta.edu/english/rls2006/main.aspx>)

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## Recent studies

Danahay, Martin A. & Alex Chisholm (eds.) (2004). *Jekyll and Hyde Dramatized*. Jefferson, NC: McFarland.

The introductory material consists of a chronology, and notes on Mansfield, Sullivan, Stevenson, the American stage, and the Ripper case. Then follows the collated script of the Mansfield version, extracts from biographies and interviews, US and UK reviews, followed by the Bandman script and reviews; newspaper reports on the Ripper murders especially those with 'Jekyll and Hyde' references; finally the script of the 1910 London version. The quantity of primary material and the correction of many mistakes about the early stage versions will make this an essential text for all serious libraries.

Greber, Erika (2004). 'Mediendoppelgänger: Dr. Jekyll und Mr. Hyde verwandeln sich in Film'. *Poetica* 36: 429-452.

A comparison of four film adaptations of *Dr Jekyll and Mr Hyde*, with attention to media semiotics and metacinematic implications of the "double" in film.

Greber, Erika (2005). 'Dr. Jekyll and Mr. Hyde (Robert Louis Stevenson – Rouben Mamoulian – Victor Fleming – Jean Renoir – David Wickes): Filmische Doppelgänger'. A. Bohnenkamp & T. Lang (eds.) (2004). *Literaturverfilmungen*. Stuttgart: Reclam, 115-135.

Abridged and slightly simplified version of Greber 2004.

Menikoff, Barry (2005). *Narrating Scotland: The Imagination Of Robert Louis Stevenson*. Columbia, SC: University of South Carolina Press. 1 February 2005. 1570035687. \$39.95.

<http://www.sc.edu/uscpres/> > New Titles > Menikoff: for publisher's presentation, a preview of Chapter 1 ('Narrating Scotland') and a picture of the cover (a previously unpublished portrait of RLS by Joe Strong).

From the publisher's presentation: '*Narrating Scotland* traces the Scottish writer's weaving together of source material from memoirs, letters, histories, and records of trials. Menikoff uncovers the documentary basis for reading *Kidnapped* and *David Balfour* as political allegories and reveals the skill with which Stevenson offered a narrative that British colonizers could enjoy without being offended by its underlying condemnation. Menikoff shows that Stevenson's experiments in fiction, which would anticipate such works as Truman Capote's *In Cold Blood*, successfully inscribed his country's loss of indigenous culture upon an epic narrative that for more than a century has masqueraded as a common adventure story.'

Jolly, Roslyn (2005). 'Light work—RLS, the family business and the guilt of the writer'. *TLS* (Jan. 28 2005): 14-15.

The more literary success RLS achieved, the more this seemed unmerited in the light of the achievements of his family of lighthouse builders. The anxiety about being a paid artist can be seen in poems, letters and essays of the mid-1880s.

Factors in this anxiety seem to have been the Protestant work ethic (the distrust of being a mere artist) and a desire to offer public service and leave a physical mark on the world and to travel and survive far from cities like his ancestors. Even when, in his last years, he combined writing with physical activity, he saw himself as only a weak continuer of the family tradition.

S was also attracted by the vagrant Fergusson (thinking of dedicating the Edinburgh Edition to his memory)—aware perhaps that he himself avoided Fergusson's sad end only because of lighthouse money. So lighthouse building allowed S to write, yet also impeded him, by providing him with an impossible ideal to match: he lived 'in the light, and shadow, of the sea-towers'.

Massie, Eric (2002). 'Stevenson, Conrad and the Proto-Modernist Novel'. PhD thesis, Univ of Stirling.

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## Biographical Links

Edmund Gosse's entry STEVENSON, ROBERT LEWIS BALFOUR (1850-1894) for the *Encyclopedia Britannica* (1911), v. 25, p. 910.

[http://encyclopedia.jrank.org/STE\\_SUS/STEVENSON\\_ROBERT\\_LEWIS\\_BALFOUR.html](http://encyclopedia.jrank.org/STE_SUS/STEVENSON_ROBERT_LEWIS_BALFOUR.html)

'that admirable romance, *Prince Otto*, in which the peculiar quality of Stevenson's style was displayed at its highest'; 'Pulvis et umbra, one of the noblest of all his essays'.

'The charm of the personal character of Stevenson and the romantic vicissitudes of his life are so predominant in the minds of all who knew him, or lived within earshot of his legend, that they made the ultimate position which he will take in the history of English literature somewhat difficult to decide'

'In the existing portraits of him those who never saw him are apt to discover a strangeness which seems to them sinister or even affected. This is a consequence of the false stability of portraiture; since in life the unceasing movement of light in the eyes, the mobility of the mouth, and the sympathy and sweetness which radiated from all the features, precluded the faintest notion of want of sincerity.'

Henley is not mentioned in the entry.

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## Biography

Two more reviews (differing) of Claire Harman's recent biography.

Mark Bostridge (*The Independent on Sunday*): Stevenson displayed 'a versatility rarely equalled in his own time or since'. 'Claire Harman appropriately puts the writing at the centre of her biography of Stevenson... She skilfully weaves an understanding of Stevenson's literary borrowings, from his use of Scottish dialect to his interest in new scientific developments, into a beautifully shaped narrative... Her portraits of Stevenson's nearest and dearest are also unsurpassed... This biography, searching and sympathetic, forms the perfect companion to the eight-volume Yale edition of Stevenson's letters, which appeared a decade ago. Both will play their part in the critical reassessment of Stevenson that lies ahead.'

<http://enjoyment.independent.co.uk/books/reviews/story.jsp?story=610718>

Philip Hensher (*Spectator*): In the late Scottish novels Stevenson 'writing in the Pacific, gives way to a sort of fantastic and unreal nostalgia... If Stevenson wrote an incredible amount of rubbish, particularly in the field of drama, a good deal of the work he tossed off lightly turned out to be masterly, notably *Dr Jekyll and Mr Hyde*, done in six weeks. By contrast, most of the work he agonised over has either disappeared, like *Prince Otto*, or is admired only by the seriously dedicated; anyone who claims to admire *Weir of Hermiston* over *Kidnapped* is just pretending.' 'I have nothing against the book, and indeed it is pretty enjoyable, but I don't honestly know what Harman has added to the sum of knowledge about Stevenson, and I don't think her views of him or of Fanny are so striking or original as to justify the book on those grounds, either... In her favour, Harman is a good, workmanlike guide round the writings... She has the knack of quoting effectively, and is enough at home in the period to make useful connections outside Stevenson's immediate circumstances.... It is solid, well done, unnecessary, and quite lacking in blazing enthusiasm.'

<http://www.spectator.co.uk/newdesign/books.php?id=2682&page=2>

Letter from Rod Edmond, *London Review of Books* (3 March 2003)

Andrew O'Hagan's account of Stevenson's final years in Samoa echoes the prejudices of the writer's contemporaries, that Stevenson had chosen to live among savages with a wife who was little more than a savage herself (LRB, 17 February). Henry James's description of Fanny as 'poor, barbarous and merely instinctive' captures something of this; Henry Adams's 'her complexion and eyes were dark and strong, like a half-bred Mexican' even more so. O'Hagan describes the Stevensons' marriage as 'a swamp'. In such a place, and with such a woman, Stevenson's talent was bound to degenerate.

It must have been difficult for Stevenson's contemporaries to grasp the significance of his Pacific writing. It should be easier for O'Hagan. Novellas such as 'The Beach of Falesa' and 'The Ebb-Tide' should be compared with Conrad's work, with 'An Outpost of Progress', *Heart of Darkness* and *Victory*, for example. O'Hagan sees Stevenson as enlarging the psychological potential of the novel but ignores the way his experience of colonialism in the Pacific could have contributed to this.

And what makes O'Hagan invoke the colonial delusion that the Samoans regarded Stevenson as 'a king or a sort of god'? As Stevenson's A Footnote to History makes clear, the Samoans had had too many European-imposed 'kings'. The tales with which he fascinated the Samoans were versions of their own ('The Isle of Voices'), or a blend of theirs and his ('The Bottle Imp'). The latter was translated into Samoan and published in a missionary magazine that found its way into most Samoan homes. Stevenson was discovering new forms and a new audience. This is where the soubriquet Tusi Tala came from, not awe-struck reverence for a god-like voice issuing from the heights of Vailima.

Rod Edmond  
University of Kent

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## *Biography – Biographical film*

*The Adventures of Robert Louis Stevenson*. Sunday, March the 20<sup>th</sup>, 5.25pm on BBC ONE; 5.55pm in Scotland.  
Producer/Director: Andrew Thompson

A drama-documentary with dramatized scenes from Stevenson's life and excerpts from his letters and family albums, plus contributions from Ian Rankin, Robert Winston, Frank McLynn and Bella Bathurst. RLS is played by Ewen Bremner (*Trainspotting*). Attention is paid to the connections between the life and works.  
[http://www.bbc.co.uk/pressoffice/pressreleases/stories/2005/02\\_february/04/kidnapped\\_stevenson.shtml](http://www.bbc.co.uk/pressoffice/pressreleases/stories/2005/02_february/04/kidnapped_stevenson.shtml)  
This documentary will be included on the DVD version of the BBC *Kidnapped* (2005).

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## *New letter*

Letter to Rev. Arthur E. Claxton (who had translated 'The Bottle Imp' into Samoan), 27 September 1892 (copy in London Missionary Society Archives, Box 42, Folder 2):

'it is my painful duty to advise you of the fact that there can be in the future no relations between you and me. Your interview with Mr Sewall (if there was nothing else) marks you as one of those men with whom I must either definitely break or cease to respect myself'.

In Colley, Ann C. (2004), *Robert Louis Stevenson and the Colonial Imagination*, Aldershot: Ashgate, p. 160; the circumstances of the rift are narrated pp. 153-171 ('Libelling a Missionary').

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## *Events – conference paper*

Maria Teresa Bindella (Università di Verona), 'Legal Justice in R.L.Stevenson's Weir of Hermiston'. Friday 27th May 2005; international conference on 'The Concept of Equity in Law and Literature', University of Verona, 25-8 May 2005.

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## *Events – exhibition*

July- August 2005: Yoshida Torajiro and R.L. Stevenson exhibition, to be held at Hagi Museum in Yamaguchi Prefecture, Japan, where Torajiro was born.

Yoshida Torajiro, one of the founders of modern Japan, is the subject of an essay by RLS (in *Memories and Portraits*). The exhibition is organized by Yoshida Midori, member of the RLS Club of Edinburgh and delegate at RLS2002 in Gargnano, who has written several books about RLS, illustrated with her own brush sketches.

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## *Derivative works – music – settings of poems*

Klaper, Steve (2005). *I Have a Little Shadow. A child's garden of songs inspired by the poems of Robert Louis Stevenson..* Available from [www.littleshadow.com](http://www.littleshadow.com)

Tracks: The Lamplighter, Block City, Keepsake Mill, The Land of Counterpane, Bed in Summer, The Dumb Soldier, The Swing, Picture Books in Winter, Armies in the Fire, The Cow, Windy Nights, My Shadow, Looking Glass River, Singing, Rain, A Good Boy; For Robert (instrumental). [www.littleshadow.com](http://www.littleshadow.com) contains sample clips of all the tracks, biographies etc. and the possibility of buying the CD and copies of the illustrations by Anne Costello.

Music and arrangements by Steve Klaper, vocals by Caitlin Klaper. The accompaniments are in a light finger-picking guitar-based folk style suitable for lullabies. The accompaniments originated as Steve Klaper's improvised accompaniments to his little daughter in the 1980s, who now sings them on this CD.

Other current recordings of arrangements for CGV poems:

Emery, Jon (2004). *A Child's Garden of Music – Vol 1.* [www.jonemery.com](http://www.jonemery.com).

Jacobs, Ted (1999). *A Child's Garden of Songs.* Available from <http://www.kiddomusic.com/JacobsTed.html>

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## *Derivative works – stage*

Morton, E. & J. F. Cunniver (1908). *The Mysterious Case of Lord Jekyll and Edward Hyde*. [Intimen Teater, Vienna.]

Basis for the 1914 film by Max Mack.

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## *Derivative works - films*

**1914** *Ein seltsamer Fall / Sein eigener Mörder*, dir. Max Mack (Vitascope, Germany) with Alwin Neuss.

This early film by one of the leading German directors of the 1920s has recently been restored (as far as possible) by the Munich Filmmuseum (the title on their copy is *Sein eigener Mörder*, the title used in Austria) from the deteriorating negative in the Cinémathèque Nationale in Paris. It was based on a play produced in Vienna in 1908 by Morton & Cunniver. [http://www.filmarchiv.at/events/2105/oswald/seltsamer\\_fall.htm](http://www.filmarchiv.at/events/2105/oswald/seltsamer_fall.htm)

In a Prologue (reconstructed through stills) Max Mack introduces the work, shows the film poster (“Sein eigener Mörder”) to the Production company and produces the main actor out of his pocket (who he builds up from parts like a lay figure). The story begins with a middle-class evening reception where the rich American, Mr Silas, breaks off his engagement in order to dedicate himself to science; he has found a composition that can change an individual into another. Silas, in his study, takes the potion and transforms into a larger, more primitive-looking (but not ape-like) man (Frank Allen). The latter buys a pub in a low quarter of town with barmaid Eliza to help him. The pair go to Silas’s soirée advertised in the newspaper and are thrown out. Next day Frank is cornered in the laboratory by police who want to arrest him as the murderer of Silas (hence the title ‘His own murderer’). An explosion; fire; Silas wakes up in the initial soirée and finds it was all a dream. In the last few minutes there seems to be a primitive split-screen effect: the screen divided diagonally between society soirée and pub. Most of the film is about the Hyde figure. (Notes based on a report kindly supplied by Eriker Greber.)

**1952** *Kidnapped*, Joy Harrington (BBC); a: John Fraser (David Balfour), Patrick Troughton (Alan Breck), Willoughby Gray (Ebenezer) [TV version]

**1986** *Kidnapped*, Geoff Collins (Burbank Films, Australia); a: Tom Burlinson (Alan), Matthew Fargher (David); sp: Leonard Lee

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## *Derivative works - Retellings*

Wibberly, Leonard (1972). *Flint’s Island*. New York: Farrar Straus & Giroux.

The New England brig *Jane* stops at an island to repair storm damage. The island turns out to be Treasure Island, and they find Long John Silver, who has found Captain Flint’s buried treasure. Mutiny and murder follow. By the author of *The Mouse that Roared*.

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## Links

Ursula Ritzmann's *Empty Glens* site [www.glens.de](http://www.glens.de) is dedicated to Scotland, Stevenson, *Kidnapped*, the Appin murder and Ursula's novel *Reise ohne Widerkehr* (which involves time-travel, the Appin murder and Alan Breck Stewart).

For those who read German, the site gives a very full account of following the Kidnapped trail accompanied by maps and excellent photographs ([http://www.glens.de/html/kidnapped\\_trail.html](http://www.glens.de/html/kidnapped_trail.html)) and also an account of the Appin murder story (<http://www.glens.de/html/hintergrunde.html>)

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## Critical reception

Chesterton, G.K. (1902a). 'The Characteristics of Robert Louis Stevenson'. In [Chesterton, G.K. & William Robertson Nicholl] (1902). *Robert Louis Stevenson*. London : Hodder & Stoughton (The Bookman Booklets, No. 2). (40 pp.; frontispiece and 42 b&w photos). Pp. 9-34. Also published New York: James Pott, 1906 (48 pp; frontispiece and 7 b&w photos).

Two essays. The one by Nicholls, 'The Personality and Style of Robert Louis Stevenson' (pp. 1-8), starts weakly with 'As the years pass they disengage the virtue of a writer, and decide whether or not he has force enough to live. Will Stevenson live? Undoubtedly.' In contrast, Chesterton's essay starts: 'All things and all men are underrated, much by others, especially by themselves; and men grow tired of men just as they do of green grass, so that they have to seek for green carnations'. Nicoll's name appears at the end of his essay, on p.8; Chesterton's at the end of his, on p.34. This was for sale earlier this month on eBay at

<http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&item=6949400258&ssPageName=ADME:B:EF:US:1>

Chesterton, G.K (1902b). 'Stevenson'. In *Twelve Types*. London: London: Arthur L. Humphreys. (A review of H. Bellyse Baildon (1901). *Robert Louis Stevenson: A Life Study in Criticism*. London: Chatto & Windus.

It begins: 'A recent incident has finally convinced us that Stevenson was, as we suspected, a great man'. Another quote: 'If "Dr Jekyll," "The Master of Ballantrae," "The Child's Garden of Verses," and "Across the Plains" had been each of them one shade less perfectly done than they were, everyone would have seen that they were all parts of the same message; but by succeeding in the proverbial miracle of being in five places at once, he has naturally convinced others that he was five different people. [...] The conception which unites the whole varied work of Stevenson was that romance, or the vision of the possibilities of things, was far more important than mere occurrences: that one was the soul of our life, the other the body, and that the soul was the precious thing. The germ of all his stories lies in the idea that every landscape or scrap of scenery has a soul: and that soul is a story.' On-line at <http://www.gutenberg.org/etext/12491> (Project Gutenberg).

Chesterton, G.K. (1927). *Robert Louis Stevenson*. London: Hodder and Stoughton. (Critical study; begins with ' "The Myth of Stevenson" ').

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## Other News

Eric Massie (organizer of RLS2000 at Stirling) has a new email: [Eric.Massie@sfeu.ac.uk](mailto:Eric.Massie@sfeu.ac.uk)

In the March 2005 issue of the Times Literary Supplement (No. 5318) p. 25 there is a review by Dr. Burch of a book by Wendy Moore called *The Knife Man The extraordinary life and times of John Hunter, father of modern surgery* (482pp. Bantam. £18.99). This refers to John Hunter (1728-93). The review begins:

In 1886, Robert Louis Stevenson wrote *The Strange Case of Dr Jekyll and Mr Hyde*. Its setting was the home that the surgeon John Hunter had moved into 101 years earlier, the curious architecture of which appeared to suit Stevenson's divided hero. Next door to Hogarth and close to Joshua Reynolds, Hunter's city home was an elegant four-storey town house on Leicester Square. It suited a successful high-earning surgeon with a society wife who loved to entertain and whose poems Haydn set to music. But the land on which it stood had not been enough for Hunter, and in order to accommodate himself he had also bought the property it backed onto. Castle Street was down at heel; it provided a convenient back door, well suited to the nocturnal comings and goings that Hunter's anatomical interests demanded. [...] As the patients entered by the front door, the dead came in by the back.

But Stevenson's hero was fractured by a gulf that was absent in his historical forebear. Hunter did not allow the land between the two houses to remain empty. Instead, builders had laboured for two years to create a grand complex of museum, lecture theatre and *conversazione* room. The society surgeon was not a separate man from the grave-robber anatomist.

RD: Hunter's two-sided mansion and dissecting activities remind one of Jekyll, and Leicester Square is in the same area as the rest of Stevenson's tale, but it remains to be proven that RLS knew about this, and other extra-mural anatomists (that RLS certainly did know about) undoubtedly had side-doors or back-doors too.

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## New members

Andreas Dierkes ([andidierkes@web.de](mailto:andidierkes@web.de)): is a postgraduate student of English/German working on a PhD thesis about contemporary re-writes of *Dr. Jekyll and Mr. Hyde*. He writes: 'My interest in Stevenson was raised during my half year stay in Scotland. While having a holiday from my work there, I stayed in North Ballchulich, by coincidence the place where some of the action of *Kidnapped* takes place. I had already become interested in re-writes, so the combination Stevenson plus re-writes has been my special interest since.' He says he looks forward to hearing from any other members who are interested in the same subject.

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## Thanks to

Richard Ambrosini, Erika Greber, Elaine Greig, Richard Dodds Jackson, Ursula Ritzmann, Roger Swearingen, Andrew Thompson

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 5

15 April 2005

No. iv

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We fall in love, we drink hard, we run to and fro upon the earth like frightened sheep. And now you are to ask yourself if, when all is done, you would not have been better to sit by the fire at home, and be happy thinking.

To sit still and contemplate, - to remember the faces of women without desire, to be pleased by the great deeds of men without envy, to be everything and everywhere in sympathy, and yet content to remain where and what you are - is not this to know both wisdom and virtue, and to dwell with happiness?

After all, it is not they who carry flags, but they who look upon it from a private chamber, who have the fun of the procession. And once you are at that, you are in the very humour of all social heresy.

It is no time for shuffling, or for big, empty words.

If you ask yourself what you mean by fame, riches, or learning, the answer is far to seek; and you go back into that kingdom of light imaginations, which seem so vain in the eyes of Philistines perspiring after wealth,

and so momentous to those who are stricken with the disproportions of the world, and,

in the face of the gigantic stars, cannot stop to split differences

between two degrees of the infinitesimally small,

such as a tobacco pipe or the Roman Empire,

a million of money or a fiddlestick's end.

(‘Walking Tours’)

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## *Conference - RLS2006*

**RLS2006: Transatlantic Stevenson** (<http://www3.uta.edu/english/rls2006/main.aspx>)

Deadline for paper proposals: 1<sup>st</sup> December 2005.

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## *Recent studies*

Bryk, Marta (2004). ‘The maidservant in the attic: Rewriting Stevenson’s strange case of *Dr Jekyll and Mr Hyde* in Valerie Martin’s *Mary Reilly*’. *Women: a Cultural Review* 15ii: 204-16.

Doyle, Brian (2001). ‘A Head Full of Swirling Dreams’. *The Atlantic Monthly* 288(4) (Nov. 2001).

‘The short-lived Robert Louis Stevenson was perhaps the most comprehensively accomplished writer in the English language.’ A review of Stevenson’s achievements in a range of text types..

Greber, Erika (2004). 'Mediendoppelgänger: Dr. Jekyll and Mr. Hyde verwandeln sich in Film'. *Poetica* 36: 429-452.

A study of four film versions of *Dr Jekyll and Mr Hyde* (Mamoulian 1931, Fleming 1941, Renoir 1959 and Wickes 1999) with attention to media semiotics and metacinematic implications of the 'double' in film.

Despite the quasi-screenplay in the first chapter (Utterson's dream, with its montage of subjective images), S's text is very 'uncinematic' (in its focus on the obscure, the indescribable, the hidden). The many film versions concentrate on revealing Hyde's face and showing the metamorphosis, the latter closely connected with self-conscious displays of transformations between different media.

There follows a useful analysis of the fundamental differences between film and book, analysing the aspects that cannot be effectively translated into film, explaining the technical reasons why the latter has chosen to concentrate on one man dividing into two (rather than the discovery that two are one). The repeated portrayals of the metamorphosis are explorations in the possibilities of the film medium and also foregroundings of the medium itself, often through confrontations with other media. This foregrounding is found in the original text with its repeated references to writing and is translated into film not only in the metamorphosis but also through split-screens, mirror-scenes, frozen images, changes from colour to black and white etc., and the introduction of mechanical recordings by Jekyll into the story. These media-confrontations create the most uncanny moments of doubling in the films.

Harris, Jason Marc (2003). 'Robert Louis Stevenson: Folklore and Imperialism'. *English Literature in Transition* 46: \*\*\*

'Stevenson's folkloric fiction crosses both generic and national boundaries, dazzling the reader with fairy visions of foreign lands while at the same time testing complacent notions of British cultural dominance. Stevenson's South Sea stories, "The Beach of Falesa" and "The Isle of Voices," underscore the unstable power dynamics of British imperialism operating between the "natives" and the Europeans. Further undercutting assumptions of British authority, *The Master of Ballantrae* displays the conflicted cultural core of the British Empire--divided between the familiar rationalism of England and the exotic supernaturalism of not only India, but Scotland as well. These texts disclose cross-cultural tendencies toward so-called superstition and thereby erode the orderly pretensions of British rule by denying its supposed civilized solidarity; rather than emerging as a queen of reason and progress, Victoria becomes another fetish. This essay reveals how folklore operates as an unstable tool of cultural power that evades any definite colonial containment, simultaneously serving as a subversive weapon against both the imperialists and the colonized.'

Massie, Eric (2002). 'Stevenson, Conrad and the Proto-Modernist Novel'. PhD thesis, Univ of Stirling.

Stevenson's South Seas writings locate him alongside Conrad on the 'strategic fault line', described by the Marxist critic Fredric Jameson, that delineates the area between nineteenth-century adventure fiction and early Modernism. Stevenson, like Conrad, mounts an attack on the assumptions of the grand narrative of imperialism and, in texts such as 'The Beach of Falesa' and *The Ebb Tide*, offers late-Victorian readers a critical view of the workings of Empire.

The thesis analyses the common interests of two important writers as they adopt innovative literary methodologies within, and in response to, the context of changing perceptions of the effects of European influence upon the colonial subject.

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## *Recent editions*

*The Strange Case of Dr. Jekyll and Mr. Hyde and Other Stories*. New York: Barnes & Noble (Barnes & Noble Classics Series), 2003. Introduction and notes by Jenny Davidson. ISBN: 1593080549 (mass-market paperback). Another edition, 2004, 1593081316 (paperback). Another edition, 2005; ISBN 1593083505 (hardback).

Also includes: "A Lodging for the Night," "The Suicide Club," "Thrawn Janet," "The Body Snatcher," and "Markheim." Text from the 1886 Scribner's edition. Davidson's Introduction pp. xiii-xlviii.

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## *Studies on line*

Jennifer Klopsis (2000). 'On Robert Louis Stevenson's *Dr Jekyll and Mr Hyde* [?compared] with Valerie Martins' *Mary Reilly* [...] The Class System in The Two Novels'.  
<http://www.jimandellen.org/gmuhome/stevenson.martin.model.html>

This is a student essay offered as a model on Ellen Moody's amazing site <http://www.jimandellen.org/ellen/>

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## *Biography*

Sturgiss, Matthew (2005). 'Hauf a laddie' [review of Claire Harmann's 2005 biography]. *TLS* 11.3.05: 8.

Although CH doesn't stress Scott's place at the centre of Stevenson's imaginative world, the biography is 'vivid and engaging' and 'Stevenson emerges from her pages as a vivid, courageous, contrary and exhilarating figure'.

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## *Links*

Stirling University has an informative page on the *Journal of Stevenson Studies* at  
<http://www.english.stir.ac.uk/centres/stevensonstudies.htm>

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## *First editions*

Some first editions for sale by Jeffrey Thomas <http://www.jeffreythomas.com/cgi-bin/jthomas/viewauthor/STEVENSON,%20Robert%20Louis..html>

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## *Films about Stevenson and his works*

*The Adventures of Robert Louis Stevenson*. Sunday, March the 20<sup>th</sup>, 5.25pm on BBC ONE; 5.55pm in Scotland. Producer/Director: Andrew Thompson

The Edinburgh RLS *Club News* (April 2005, p. 3) praises the film as 'a gem' and 'a quality production' and the convincing performance by Ewan Bremner as RLS. RLS Club member George Addis says 'it was beautifully screened with Tom Conti doing the linking commentary and a local actress Tamara Kennedy as Fanny.'

*Jekyll and Hyde: The True Story* (2004), dir. Christopher Rowley (Cream Productions, USA). 50 mins TV film. To be shown in Australia (ABC) 9:25pm Sunday, May 22, 2005

Documentary based on the idea of Deacon Brodie was the original of Dr Jekyll and that the idea of the transforming potion came from Stevenson's experience of medicinal drugs.

From the press release on internet: 'As he prowled the taverns of the Old Town and the dank brothels of Fleshmarket Close, Stevenson was haunted by the memory of William Brodie. Brodie led the life of adventure that Stevenson dreamed of living [...] But in 1872 Stevenson suffered a severe relapse of respiratory illness and almost overnight his bohemian days were over. He spent months confined in his bedroom dependent on his father's money and an addictive cocktail of drugs, opium, alcohol and morphine, to keep him alive. He could now only dream of living the life of Deacon. [...] But beneath the respectable image, darkness still lurked. And by age 35 the Deacon burst out of Stevenson's subconscious and Dr Jekyll and Mr Hyde was born. His greatest work not only mirrored the life and times of Deacon; but it became a confessional for Stevenson's own drug use.'

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## *Derivative works - films*

*Jekyll + Hyde* (filming starts Sept. 2004), dir. Nick Stillwell (J&H Films / Urbanchillers Films). Script: David T. Reilly, Nick Stillwell. Cast: Bryan Fisher (Jekyll/Hyde), Zachary Bennett, Adam MacDonald, Maria del Mar, Katrina Matthews, Robyn Palmer, Jeff Roop, Amanda Row, Bree Turner (Martha Utterson).

TV film. At an East Coast Medical School and Community Hospital two students, Henry Jekyll and Mary Glover begin experimenting with the chemical make up of ecstasy, to create a drug that will adapt and enhance their personalities making them much more the sort of people they think they want to be. An early form of the drug kills Mary but Jekyll keeps experimenting and adapting the drug until it begins to take over his life with terrifying consequences. What happens is gradually revealed through his own video diaries and the narratives of his friends, Martha, Lanyon, Dan Carrew and Professor Poole. <http://www.jekyllandhydehmovie.com/>

A review by Jenni Calder of the BBC adaptation of *Kidnapped* in *The Electronic Herald* (7/3/05) at <http://www.scilt.stir.ac.uk/Languagesnews/Scots/hokum.htm>

'A travesty, a kind of Highland *Butch Cassidy and the Sundance Kid* with the intrepid duo pursued through the (New Zealand) landscape by a gang of B movie thugs. Chunks of *Catriona* were hijacked, including *Catriona* herself. Alan Breck turned himself in to rescue James of the Glens from a hanging at Linlithgow -- for some inexplicable reason, as there was nothing to suggest the actual location. Alan was then rescued in turn by a heroic band including *Catriona*, toting a gun. The River Forth became a loch -- the Highland/Lowland point of the book was entirely lost. It was

disconcerting to be watching this in S Queensferry and see on the screen an unrecognisable if scenic mongrel mish-mash of Edinburgh wynds and snow-covered mountains.’

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## *New letters*

Rex Maughan (President of the Robert Louis Stevenson Foundation that runs the Vailima Museum in Samoa) has discovered a Stevenson letter to his mother from France in October 1878 in the pages of a first edition of *New Arabian Nights* in the Brigham Young University, Hawaii (David Magee holdings) (reported in *The Edinburgh RLS Club News*, April 2005, p. 2). It adds a sentence before and after Letter 576 (from a 1921 auction catalogue) in Vol. 2 (p. 284) of the *Letters*.

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## *Events – exhibitions*

16 aprile - 22 maggio 2005; Torre Avogadro, Lumezzane (BS), Italy: *I fari degli Stevenson* [The Stevenson lighthouses], watercolours by Giorgio Maria Griffa.

All the works are illustrated in *I fari degli Stevenson*. Milano: Edizioni Nuages (Carnet de voyages), 2005, €40 (or €450 with an original watercolour).

80 watercolours and some drawings in coloured pencils of the Stevenson lighthouses and surroundings visited in a tour of the Scottish coasts. Griffa has previously travelled and painted in Tierra del Fuego and the Falklands. Some of the works are illustrated on Griffa's site at <http://griffa.com/categoria.php?c=10>.

The exhibition will later be divided in two parts and shown at (1) Nuages, via del Lauro 10, Milano, from 7 June to 9 July; (2) Davico, Galleria Subalpina 30, Torino, from 9 June to 9 July 2005.

The catalogue can be bought online from the Nuages Galleries at <http://www.nuages.net/pubblicazioni/carnet/faristevenson.htm> where one can also buy *Il padiglione sulle dune* (*The Pavilion on the Dunes*) illustrated by Mattotti.

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## *Calls for Help*

1) On Saturday 26th February 1870, RLS and fellow students were involved in the snowballing incident and were bound over to keep the peace for one year.

Julian Bukits [julianbukits@hotmail.com] would like to know a precise reference to this incident. Answers can be sent direct to the enquirer with a copy to [richard@interac.it](mailto:richard@interac.it) so I can print the results in the next Newsletter.

2) Barnes and Noble is about to reissue *Kidnapped*, using either the Scribners or the Cassells edition. Do you have strong feelings about which is best for the B&N audience? Caroline McCracken-Flesher would like to hear your thoughts as soon as possible. You can email her direct at: [cmf@uwyo.edu](mailto:cmf@uwyo.edu).

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### *Public interest – a trivial listing*

A rough guide to general interest can be gained from the following numbers of Google hits in May 2005:

“Charles Dickens” – 1,500,000	“Walter Scott” – 609,000
“H.G. Wells” – 1,030,000	“Joseph Conrad” – 607,000
“Henry James” – 831,000	“Conan Doyle” – 572,000
“Rudyard Kipling” – 807,000	“D.H. Lawrence” – 525,000
“Robert Louis Stevenson” – 771,000	“E.M. Forster” – 200,000
“Thomas Hardy” – 615,000	“J.M. Barry” – 644

“Britney Spears”, by the way, gets 8,520,000 results.

The numbers of items listed in the ‘recent Studies’ pages of the RLS Website give an indication of a gradual growth in interest:

1990 – 18  
1991 – 20  
1992 – 17  
1993 – 25  
1994 – 47 (centenary year)  
1995 – 22  
1996 – 38  
1997 – 24  
1998 – 18  
1999 – 23  
2000 – 35  
2001 – 22  
2002 – 17  
2003 – 51 (2 vols of articles)  
2004 – 30

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## *News – birth of an internet legend*

In a letter from Fanny Stevenson published in Stevenson's *Letters* (5: 126) she suggests that Stevenson's worrying erratic behaviour while ill in Exeter (perhaps two weeks before starting to write *Jekyll and Hyde*) was probably due to his treatment with ergotine, a drug that can cause hallucinations. Now word seems to be going round the internet that (i) ergotine definitely caused the dream in Bournemouth that inspired the story of *Jekyll and Hyde* and that (ii) the story itself was written under its influence...

### **Drug took Stevenson face to face with Hyde**

THE Strange Case of Dr Jekyll and Mr Hyde was written by Robert Louis Stevenson under the influence of a hallucinogenic drug similar to LSD, according to new research.

<http://www.timesonline.co.uk/article/0,,2090-1533605,00.html>

Stevenson doped up to his gills before writing schizo classic. Supposedly

<http://www.furl.net/members/Sumit/Writing>

Dr. Jekyll and Mr. Hyde, a psychedelic tale

[http://www.boingboing.net/2005/03/21/dr\\_jekyll\\_and\\_mr\\_hy.html](http://www.boingboing.net/2005/03/21/dr_jekyll_and_mr_hy.html)

A new theory suggests that Jekyll and Hyde creator Robert Louis Stevenson tripped on LSD (Lysergic acid diethylamide aka acid) as a side effect of his tuberculosis treatment

[http://dreadfuldreams.blogspot.com/2005\\_03\\_01\\_dreadfuldreams\\_archive.html](http://dreadfuldreams.blogspot.com/2005_03_01_dreadfuldreams_archive.html)

It has been suggested that this book was written under the influence a psychedelic drug. At the time of writing, Stevenson was being treated with the fungus ergot at a local hospital. Contrary to some rumours ergot contains no LSD, but contains similar substances in unpredictable quantities. It is from derivatives of these that LSD was synthesised, in an effort to produce pure forms of the active ingredients of ergot. It is possible that the book would therefore carry out the theme of the struggle of the self and this was brought about by his accidental experiences with the drug, contributing to his feelings of losing control.

[http://en.wikipedia.org/wiki/The\\_Strange\\_Case\\_of\\_Dr\\_Jekyll\\_and\\_Mr\\_Hyde](http://en.wikipedia.org/wiki/The_Strange_Case_of_Dr_Jekyll_and_Mr_Hyde)

In 1885, Robert Louis Stevenson was in a hospital in Bournemouth, recovering from an illness. While under the influence of ergot, a plant with properties similar to LSD, he had a nightmare which inspired him to write about a man divided by two personalities.

[http://www.epinions.com/content\\_181865909892](http://www.epinions.com/content_181865909892)

On 12 May 2005 a Google search for “Robert Louis Stevenson” +ergotine +LSD gets 21 hits, “Robert Louis Stevenson” +ergotine +hallucinogenic gets 12 hits; “Robert Louis Stevenson” ergotine OR ergot OR hallucinogenic OR LSD gets 687 hits. I will monitor to see how the story spreads.

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## *Thanks to*

George Addis, Jenni Calder, Marina Dossena, Erika Greber, Eric Massie, Roger Swearingen, Rory Watson

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

## *Recent additions to the RLS site*

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Year 5

17 June 2005

No. v

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old Burgundy as red as a November sunset and as odorous as a violet in April

*(An Inland Voyage)*

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### *Conferences*

**RLS2006: Transatlantic Stevenson** (<http://www3.uta.edu/english/rls2006/main.aspx>)

Deadline for paper proposals: 1<sup>st</sup> December 2005.

**Borders & Crossings VI**, University of Palermo, Italy: An International Conference on Travel Writing, 7-9 September 2006.

Proposals for twenty minute papers are invited on any aspect of travel literature, from the early modern period to the present, although papers on any aspect of Home or Grand Tour literature would be especially welcome. The languages of the conference will be English and Italian. Italian language proposals should be emailed directly to Prof. Di Piazza at [dipiazza@unipa.it](mailto:dipiazza@unipa.it), while English language abstracts should be sent to Dr. Hooper at [glenn.hooper@mic.ul.ie](mailto:glenn.hooper@mic.ul.ie) Please forward proposals, in the body of the email rather than as an attachment, by 15th December 2005. Abstracts should be no longer than 300 words.

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### *Recent studies*

Bloom, Harold (2005). *Robert Louis Stevenson*. Langhorne, PA: Chelsea House (Bloom's Modern Critical Views).

*Hilary Beattie writes:* Harold Bloom's Modern Critical Views volume on RLS, mentioned in newsletter No. 1 this year, has eleven chapters, consisting either of book excerpts or independent papers, by G.K. Chesterton, Leslie Fiedler, Robert Kiely, Douglas Gifford, K. G. Simpson, William Veeder, George Dekker, Stephen Arata, Alan Sandison, John Hollander and Vanessa Smith, quite a useful lot, though I wish he had included more journal articles and fewer excerpts from books which most Stevenson scholars will possess (but perhaps that's not fair, since the series is not addressed to the specialist). It covers most phases of RLS's career, with the notable exceptions of his work as an essayist and travel writer, and of his Scottish fiction outside of *The Master of Ballantrae*.

Bloom's introduction evinces considerable ambivalence about RLS's stature as a writer, noting that 'Stevenson is far more than an entertainer, but his scope and substance are of the eminence of Rudyard Kipling's rather than of Thomas Hardy's and D. H. Lawrence's...' As a letter writer [he] 'sustains comparison with Henry James... if not quite with John Keats and Lord Byron. The daemonic genius of Stevenson does not however inform his letters, or his essays and travel-writings'. (I don't think Henry James himself --- admittedly not an impartial witness --- would have

agreed with all that, to judge from his 1900 review of Colvin's edition of RLS's letters, and I don't either.) In his final paragraph Bloom adds: 'Unlike the equally popular Poe, Stevenson was a superb stylist, and I continue to reread him with pleasure; if also with a certain reserve, wondering at his selfsameness (to employ a Shakespearean term).' But he gives the last word to Italo Calvino, who does 'recognize greatness' in Stevenson, 'because of the clean, light clarity of his style ... [and] the moral nucleus of all his narratives'.

Bryk, Marta (2004). 'The Maidservant in the Attic: Rewriting Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* in Valerie Martin's *Mary Reilly*'. *Women: a cultural review* 15ii: 204-16.

Giving S's speechless maid a voice is an 'empowering act' and subverts the political bias of the original. Despite the faithfulness of Martin's version to the original (with actual verbal echoes, and with Mary taking the role of Utterson), the fact that the narrator is Jekyll's servant allows her to penetrate behind doors closed to Utterson, and focuses the text on power relations as mediated by class, gender and sexuality (in a patriarchal society personified by J, H and Mary's father). Martin's version shows that 'the psychological split on which the original centres is only one of many different manifestations of a more general fissure within the very fabric of Victorian society'.

Ciampi, Fausto (2003). 'Dividuum est effabile: Dialogue and Subjectivity in Stevenson's Markheim'. *Rivista di Studi Vittoriani* \*\*\*: 5-21.

In 'Markheim' Stevenson deals with the subject of the Double by means of complex argumentative techniques, a kind of medieval-style dispute on Good and Evil, salvation and damnation.

Comellini, Carla (2001). 'La mappa come metafora del testo letterario: l'eredità di R. L. Stevenson, J. Conrad, R. Kipling in G. Greene e M. Ondaatje' [The map as metaphor of the literary text: the influence of R. L. Stevenson and J. Conrad on G. Greene and M. Ondaatje]. *Il lettore di provincia* 32, 110/111 (gennaio/agosto 2001): 53-63.

Davidson, Guy (1995). 'Sexuality and the Degenerate Body in Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*', *Australasian Victorian Studies Journal* 1 (1995): 31-40.

The article sees JH in relation to contemporary discourses on physical and social degeneration. The post-Romantic middle ground of literature between rational and fantastic discourses is summed up in the two words 'strange case': a juxtaposition typical of the text's problematization of oppositions. The text questions scientific controlling descriptions of deviancy, but is also conservative, in part conventionally seeing deviancy as coming from without and expressed on the physiognomy--and yet at the same time the oppositions between bourgeois males and the stigmatised Hyde are undermined by similarities and complicities. JH is seen as 'an articulation of, and an attempt to exorcise, anxieties about social crisis in the mid-1880s', with psychic and social disorder related to each other, especially through homosexuality used 'as the master trope of disorder'.

Di Piazza, Elio (1999). *L'avventura bianca: testo e colonialismo nell'Inghilterra del secondo Ottocento* [White adventure: text and colonialism in the second half of the nineteenth century], Bari, Adriatica, 1999.

Deals with the reflections of colonial stereotypes in novels of adventure. Chapter IV is devoted to *Treasure Island* and analyzes in particular the 'treasure topos', one of the most revealing narrative covers to the colonial economic enterprise.

Di Piazza, Elio (1999). 'Tragitti etici e utilitaristici della nozione di valore' [Ethical and utilitarian paths in the concept of value]. D. Corona (a cura di) (1999). *Autobiografie e contesti culturali: ibridazione, generi e alterità*. Palermo: Facoltà di Lettere.

Analyzes the passage from use to exchange value in the notion of treasure, comparing Chaucer's Pardoner's Tale with *Treasure Island*.

Di Piazza, Elio (2005). 'The Quest for Values: Traditional Sources in Two Late Nineteenth-Century Novels of Adventure'. *Critical Studies* 25: \*\*\*

The two novels under consideration are Haggard's *King Solomon's Mines* and Stevenson's *Treasure Island*.

Firth, Leslie (2004). 'John Singer Sargent and Robert Louis Stevenson'. *Magazine Antiques* Nov. 2004 : \*\*\*. On-line at [http://www.findarticles.com/p/articles/mi\\_m1026/is\\_5\\_166/ai\\_n7635290#](http://www.findarticles.com/p/articles/mi_m1026/is_5_166/ai_n7635290#)

In 1885 Sargent was in a time of crisis and confusion serious enough that he considered giving up painting altogether [...] Sargent probably turned to Stevenson because of a new public fascination with the lives of the famous. [...] Sargent probably met Stevenson in the 1870s when the writer visited his cousin Robert Alan Mowbray Stevenson, a painter, in Paris where both Stevenson and Sargent were students of Charles Emile Auguste Carolus Duran. [...] The portrait of Stevenson and his wife portrays them suspended between bohemian abandon and bourgeois constraint [...] Sargent chose to portray Stevenson as ailing: cadaverously thin and pale with flushed cheeks and clawlike fingers. He infused the double portrait of Stevenson and his wife with suggestions of mortality [...] One of the central subjects of the painting is the substantial gulf between the sexes signified by the distance between husband and wife and the open central doorway [...] Sargent, who never married, usually represented couples with ambiguity. [...] Sargent's choice to amplify the eccentricities of his subjects complements Stevenson's own exaggeration of his oddities. [...] his daring interpretation of the portrait formula is rooted firmly in the work of French modernists such as Edgar Degas and Edouard Manet (1832-1883) whose disjointed compositions registered the fragmented experience of modern life [...]

Stevenson's desire to enjoy the portrait in private and Sargent's to exhibit it as his statement about a mythic figure of English letters may well have put the two briefly at odds. The artist wrote defensively to Stevenson after having taken the portrait to London for varnishing: 'There is no treachery whatever in your not yet having the picture,' although he did take the opportunity to show it to a number of mutual friends. Evidently they reached an understanding because in 1887, two years after it was completed, Sargent showed the portrait at the New English Art Club, the most avant-garde gallery in London. It was the only time the portrait was publicly displayed in Stevenson's lifetime. Sargent gave the portrait to Stevenson, inscribing it "to R. L. Stevenson, his friend John S. Sargent 1885." The Stevensons displayed the portrait prominently first in their Bournemouth house and then in their house on Samoa.'

Mirizzi, Francesca.(1998). 'Problems in Literary Theory: Robert Louis Stevenson, between Reality and Imagination'. *Cuadernos de Literatura Inglesa y Norteamericana* [Pontifica Universidad Catolica Argentina] 3 (1998): 39-50.

Phillips, Lawrence.(2000). 'The Canker of Empire: Colonialism, Autobiography and the Representation of Illness: Jack London and Robert Louis Stevenson in the Marquesas'. Laura Chrisman and Benita Parry (eds.) (2000). *Postcolonial Theory and Criticism*. Cambridge, D. S. Brewer, 115-132.

The paternalism and racial superiority inscribed by the British Robert Louis Stevenson and the American Jack London to exonerate imperial ventures is undermined by configurations of colonialism as parasitical and a carrier of pestilence. Contagion and disease in the South Seas is not only metaphorical but are also the material consequences of colonial expansionism.

Phillips, Lawrence, (2002). 'The Negotiation of Colonial Identities in the Writings of Robert Louis Stevenson and Jack London'. PhD thesis, Goldsmiths College, University of London.

While sensitive to postcolonial criticism, methodologically this research focuses on attempts by authors to apply, challenge and confound key colonial presumptions during the period 1880 to 1914. The study ranges across the construction of race, class and identity through a series of detailed close readings that are also strongly linked to the historical, cultural, and personal contexts under which they were written. The study explores widely held colonial constructions of race, class and the moral underpinning of Anglo-American imperialism in relation to the particularity of the colonial locale and colonial practice in which Stevenson and London are participators and/or observers, and to follow how this is translated into their works of travel and fiction. The contrasts and similarities between an established British imperialism and the newly emergent American empire following the Spanish-American War of 1898 is pursued throughout the thesis.

Phillips, Lawrence, (2005). 'Robert Louis Stevenson: Class and 'Race' in *The Amateur Emigrant*'. *Race & Class* 46iii (January-March 2005): 39-54.

In 1879 Stevenson travelled from Scotland to California in conditions almost identical to those of the working-class and poverty-stricken emigrants. His account, *The Amateur Emigrant*, shocked the class sensibilities of his family and friends, and was not published in full in his lifetime. The experience had a profound effect on his personal sensibilities; his consciousness of his ambivalent position as a middle-class writer in the midst of his working-class contemporaries renders *The Amateur Emigrant* a remarkable revelation of the intermingled complexities of class, 'race' and gender in late Victorian England.

Seivert, Debra J. (2000). 'Resounding Voices: Willa Cather's Literary Braiding of Robert Louis Stevenson, James M. Barrie, and Edgar Allan Poe'. PhD diss. U of Nebraska.

Expanding and adapting literary themes and techniques from her voracious reading, Cather selected and crafted them in her fiction, creating a literary braid incorporating the treasure-seeking quest from Stevenson, the motif of eternal youth from Barrie, the gothic mode from Poe. These contribute to Cather's definition of the Kingdom of Art and her own journey to and through that kingdom.

Luciana Pirè (a cura di) (2004). *Lo strano caso del Dr. Jekyll e Mr. Hyde*. Firenze/Milano: Giunti. € 5.90. 8809033744.

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## *News – upcoming publications*

The papers from the Gargnano conference (RLS 2002) are to be published by the University of Wisconsin Press in January 2006. See UWP Fall 2005 catalogue <http://www.wisc.edu/wisconsinpress/books/2625.htm>

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## *Comic books*

Howard, Cal (script); Anibal Uzál, Hector Adolfo de Urtiaga (art) (1983). 'Dr. Jekyll And Mr. Hydrangea'. *Das große Goofy-Album* Nr. 18: 'Goofy als Dr. Jekyll'. Stuttgart: Ehapa 1983. Published in Brazil in 1990 as 'Pateta é... Dr. Jekyll'. *Super Picson Géant* n.32.

Images: <http://coa.inducks.org/issue.php/x/de/GA+18>  
<http://coa.inducks.org/issue.php/0/br/PTTI++++3>

*NOCO Novellen-Comic* (Hamburg)

'Der Flaschenteufel' [The Bottle Imp]. *NOCO Novellen-Comic* Nr 1. Hamburg: Terrapex, 1972.

'Dr Jekyll and Mr Hyde'. *NOCO Novellen-Comic* Nr 2. Hamburg: Terrapex, 1973.

'Der Leicheräuber' [The Body Snatcher]. *NOCO Novellen-Comic* Nr 3. Hamburg: Terrapex, 1973.

Wallace Wood (art), Ray Zone (3-D adaptation) (1987). 'Dr. Jekyll and Mr. Hyde'. *The 3-D Zone* No. 1. Los Angeles: 3-D Zone (also found as New Hampshire: Renegade Press) 1987.

Interesting 3-D version, comes with 3-D 'glasses'. A reprint of Wallace Wood's art from 1950. Wallace Wood is one of the classic American comic book artists of the 1950s and 60s.

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## *Art – portraits of Stevenson*

Tullio Pericoli, who has already produced a series of watercolours dedicated to RLS, reproduced in *Morgana* N.2.(1997), and coloured drawings to accompany an Italian edition of 'The Ideal House' (2004), has also produced an etching (2002) and a charcoal drawing of Stevenson, which seem to be on sale at the Galleria dell'Immagine, Brescia, Italy: <http://www.incisione.com/opere/opere.php?cognome=pericoli&lang=it>

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## *Derivative works - films*

1988-89 'Dr. Jekyll & Mr. McDuck' (Walt Disney). [episode in 'Duck Tales' animated TV series featuring detective Shedlock Jones in London who solves the cases of professor Hoodi-doodi and Jack the Tripper (who are the same person); 21 m]

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## *Derivative works - retellings*

Ross, Marilyn (1971). *Barnabas, Quentin and Dr. Jekyll's Son*. New York: Coronet Communications (Paperback Library Gothic, 27).

Set in 1908, Jekyll's son, only a minor character, is one suspect in a series of murders. *Dark Shadows* (1966), by Marilyn Ross (one of over twenty-pseudonyms used by Canadian author Dan Ross) is the first of a series of 33 Gothic novels, many of them featuring a vampire, Barnabas Collins.

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## *Music - songs*

Lindenberg Udo (1996). 'Dr. Jekyll', performed with the Panikorchester on the album *Und ewig rauscht die Linde* (Polydor / Universal).

German singer-songwriter.

Juhnkes, Harald (1999). 'Dr. Jekyll und Mr. Hyde' on the album *That's life* (Koch / Universal).

Juhnke was a very popular and renowned German actor who died earlier this year. People say he was one of the last great entertainers/comedians/actors (Andreas Dierkes).

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## *Museums*

The Stevenson House, Monterey: Grand Opening of the refurbished museum Friday August 26-Sunday August 28 2005.

Tentative schedule:

Friday am - Curator Tour of House

Friday afternoon - Tour of Goat Ranch and/od Carmel Mission

Friday pm - Reception at Stevenson House 7-9pm

Saturday afternoon - Open House and activities at Stevenson House and gardens.

Saturday pm - Outdoor Forest Theater option

Sunday pm - Pacific Grove Museum with walk to Cachagua Hall, Scottish Pastors House and Lighthouse

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## *Calls for Help*

1) Robert B. Stevenson ([LesGoBucks@aol.com](mailto:LesGoBucks@aol.com)) writes: Last Tuesday, May 19th, marked Louis & Fanny's 125th wedding anniversary, which almost never happened. Just a few months prior, RLS's poor health, brittle finances, and divorce problems all pointed in different direction. At this time RLS composed the poem 'Requiem', part of which was later chiseled onto his funeral monument.

At least two other proposed inscriptions preceded this:

i) in August, 1876, when Walter Simpson and RLS were canoeing on France's River Oise. Louis was tangled in a tree, losing his canoe but holding on to the paddle. 'Anyhow I hung on to my paddle, if I did lose the canoe,' he said proudly to Simpson afterward. 'When I die you can print this on my tombstone.

'HE CLUNG TO HIS PADDLE.' ' ('The Oise in Flood', *An Inland Voyage*).

ii) Next, in San Francisco, December 1879, after being introduced to SF's high society; 'I have been all my days a dead hand at a harriidan. I never saw one yet that could resist me. When I die of consumption you can put that on my tomb.' (From *Robert Louis Stevenson*, by Frank McLynn, Pimlico, 1994, page 170. Cites Stoddard 1903).

Question for the group: are there any other known RLS proposed inscriptions for his own tomb?

## *Answers to previous calls*

1) On Saturday 26th February 1870, RLS and fellow students were involved in the snowballing incident and were bound over to keep the peace for one year. Julian Bukits would like to know a precise reference to this incident.

*Roger Swearingen writes:* The snowball fight took place on Saturday 26 February 1870 in front of the Royal College of Surgeons Hall, Clerk Street, and RLS and the other combatants appeared in Police Court on 1 March. RLS' mother's Diary Notes in Volume 26 of the Vailima Edition include the complete newspaper account, from the *Edinburgh Courant*. Below are the various references that I included in my little guide to RLS's Edinburgh ([Roger G. Swearingen], *Robert Louis Stevenson's Edinburgh: A Concise Guide for Visitors and Residents* (2001), pp. 44-5).

'I remember an amusing incident, when Stevenson and another friend were taken up for snow-balling, and led off to the police office along the South Bridge and up the High Street. Stevenson, in talking of the incident later, said: 'As long as we were in the Bridges I felt ashamed of myself, but so soon as we wheeled round and were marching up the High Street I realised that I was a hero.'" (P. W. Campbell, *I Can Remember RLS*, 15).

'Of old, Edinburgh University was the scene of heroic snowballing; and one riot obtained the epic honours of military intervention. But the great generation, I am afraid, is at an end; and even during my own college days, the spirit appreciably declined. Skating and sliding, on the other hand, are honoured more and more . . .' (RLS, *Edinburgh: Picturesque Notes* (1879), Ch. 9, 'Winter and New Year.')

'On [Saturday] the 26th February he [RLS] was taken up along with some fellow students for snowballing. He was standing on a ledge at Surgeon's Hall when he was caught. The trial took place on March 1st, when he is bound over to keep the peace one year. . . . (Margaret Stevenson, Diary Notes, 314-8)



‘At the Police Court this day, before Sheriff Hallard, [. . .] R. Lewis Stevenson [and others] . . . were charged with having ‘behaved in a riotous and disorderly manner, having discharged one or more snowballs or other missiles, whereby a breach of the peace was committed.’ [. . .]

‘T. Grassick identified Wallace, Stevenson, and Chessman throwing from the inside of the railings. . . . Thomas Work, who did police duty in plain clothes, said [. . .] Stevenson was on the balcony, throwing snowballs and shouting. [. . .]

‘A large concourse of students crowded the court and vicinity, and when the lenient sentences became known, a loud shout from the outside proclaimed the satisfaction with which it was hailed by those unable to gain admission.’

(*Edinburgh Courant*, 1 March 1870)

*Hilary Beattie writes:* There are two references to this incident in Rosaline Masson, ed., *I Can Remember Robert Louis Stevenson* (1922), on pp. 15 [also cited by Roger Swearingen, above] and 43:

I well remember the great snowball fight where the innocent suffered for the guilty (William C. M'Ewan, *I Can Remember RLS*, 43).

*Richard Dury writes:* There's a reference to another snowball fight in ‘The Modern Student Considered Generally’ (Tusitala 25) written before ‘early 1871’ (date of its publication in *The Edinburgh University Magazine*), which refers to the year after the great snowball fight:

Our last snowball riot read us a plain lesson on our condition. There was no party spirit - no unity of interests. A few, who were mischievously inclined, marched off to the College of Surgeons in a pretentious file; but even before they reached their destination the feeble inspiration had died out in many, and their numbers were sadly thinned. Some followed strange gods in the direction of Drummond Street, and others slunk back to meek good-boyism at the feet of the Professors.

*Julian Bukits replies:* Thanks to everyone for these replies. My interest in the snowball fight of 1870 is through work I'm doing on a local history project (I live in the Southside/Newington area of Edinburgh. What should have been just an A4 sized piece of writing on a local photographer has turned into an 19,000 word biography on him).

His name was James Tunny, well-known in his day, but soon forgotten after his death. It was one of Tunny's sons, 17-year-old James Mazzini Tunny, who was caught along with RLS on that day in February 1870 throwing snowballs. His father, who a month before had been debating the country's education standards, had to pay a fine of 10 shillings to have his son released from police custody; otherwise the boy faced two days in jail.

James Mazzini Tunny's crime was the throwing of snowballs at members of the public. It transpires that a severe snowstorm, the worst for many years, had swept across Scotland on 24th February 1870, covering the ground to a depth of four or five inches.

According to the report in *The Scotsman* (28 February 1870), James Mazzini, who was studying chemistry at Edinburgh University, and in company with a gang of twenty-five other students (one of whom included the future author Robert Louis Stevenson), were all ‘charged with having, on the 24th inst., in Nicolson Street and South Bridge Street, behaved in a riotous, outrageous, and disorderly manner with having thrown snowballs or other missiles, and with shouting, bawling, and making a great noise, whereby a crowd was collected, the lieges were annoyed and disturbed, and a breach of the public peace committed.’

The boys all pled not guilty to the offences. But, the police and shopkeepers gave evidence against the perpetrators and they were all given fines ranging from 10 shillings to £2, with an option of up to a maximum of ten days in jail. Despite their court appearance, the report goes on to state that, no sooner had the boys been released from custody, than they were back to pelting the shopkeepers once more with snowballs! Perhaps James Mazzini was trying to live up to the rebellious reputation of his Italian namesake.

2) Barnes and Noble is about to reissue *Kidnapped*, using either the Scribners or the Cassells edition. Do you have strong feelings about which is best for the B&N audience? Caroline McCracken-Flesher would like to hear your thoughts as soon as possible.

*Roger Swearingen writes:* The best choice of text for *Kidnapped* is neither of the first editions but the separate edition published by Cassells in 1895, after Stevenson's death. It brings in corrections that he sent back from Samoa just before he died, as well as earlier ones; and if my memory serves, it was only in this edition that they ever appeared. The corrections were not picked up in the Edinburgh Edition, which does at least bring in some of the earlier ones, and it is from that source that nearly all later editions derive.

*Caroline McCracken-Flesher writes:* Many thanks to Roger for his invaluable advice. The good news is that Barnes & Noble have agreed to use Cassells 1895 edition, but unfortunately they don't have time for an edited edition. So that job is still to be done somewhere else.

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## *Stevenson's Final Text of Kidnapped*

© Roger G. Swearingen, May 2005

Toward the end of 1893, the sequel having at last been completed, RLS went through the text of *Kidnapped* and marked a copy of the first edition for a planned two-volume edition bringing *Kidnapped* and *Catriona* together for the first time as two parts of the same story. In December 1893 he sent this marked copy of *Kidnapped* to Harriet Baker, a Braille writer in London who was then preparing an edition for the blind, asking her to note the changes and then to pass the book along to Cassell and Company for the new edition (RLS to Harriet Baker, [? 5 December 1893], Letter 2661; RLS to Cassell and Company, 5 December 1893, Letter 2662).

This two-volume Cassell edition appeared in April 1895, four months after RLS's death on 3 December 1894, and between it and the first edition there are more than 150 differences. They occur throughout the book, from the Dedication to the very last page, and they are of all kinds: deletions, changes, and additions in wording; changes in punctuation, the hyphenation of compound words, capitalization, and spelling; and the correction of typographical errors.

In the Dedication, 'like the tale' is changed to 'like this tale'; in Chapter III, David's age is changed from sixteen to seventeen, a change followed up in Chapter XXVII, in which the year of his birth is changed from 1734 to 1733. From Chapter XXV, a paragraph is deleted telling the eventual fate of Robin Oig; also deleted is a paragraph at the very end of the book taking leave of David and Alan but leaving open the possibility of a sequel. And there are dozens of changes in punctuation.

*Kidnapped* appeared next in Volume XII of the Edinburgh Edition, in October 1895, where again it is identified, as in the 2-volume Cassell's edition, as Part I of the *Adventures of David Balfour*. *Catriona* appeared in November 1895 and is Volume XIII of the edition, Part II of the *Adventures of David Balfour*. Together, they comprise Volumes IV and V of *Romances*.

The version of *Kidnapped* that appears in the Edinburgh Edition resembles the Cassell edition closely. Of the 150 changes made in the Cassell edition, more than 80 per cent of them are also made in

the Edinburgh Edition, including all of the deletions, changes, and additions of wording. Of the changes that are not the same in both versions, almost always the Edinburgh Edition follows the first edition, in effect undoing changes made in the Cassell edition.

Many additional changes appear only in the Edinburgh Edition, however, the most notable of these being a consistent change in how spoken dialect is represented. In the Edinburgh Edition, words that in the first edition and the manuscript are represented as *didnae*, *canna*, *shouldnae*, and the like, appear instead as *didna*, *canna*, *shouldna*; *no*, meaning ‘not’, appears in the Edinburgh Edition as *no* - with an apostrophe; *wha*, meaning ‘who’, replaces *whae*.

There are also many additions – and deletions – of commas and other punctuation and minor changes in wording, all of these changes seemingly designed to improve clarity or readability. For example, in the Edinburgh Edition version of the eighth paragraph from the last in Chapter III, the word ‘to’ replaces the first edition reading ‘into’ to yield the sentence, ‘The blood came to my face’, and the word ‘you’ll’ replaces the first edition reading ‘you’ to produce the phrase ‘it’ll be the last you’ll see of me in friendship.’

In my opinion, the best choice of text for any new edition of *Kidnapped* is the 1895 Cassell edition, all the more so if emendations can bring in a few corrections of capitalization, spelling, and the like, that Colvin was able to make in the Edinburgh Edition that seem to have been overlooked or not made earlier.

The Edinburgh Edition shows in its variants that it was prepared with great care and with a desire for at least a certain kind of readability, correctness, and consistency. Stevenson died just as the Edinburgh Edition was getting under way, however, and as he never saw proofs even of the first volumes of that edition, we have no idea what he would have wished as to styling, consistency, and emendations in a collection of all of his works. He might have loved – or hated – the approach that was taken. And whatever its virtues, the Edinburgh Edition is one step farther away than is the Cassell edition from Stevenson’s marked copy of *Kidnapped*. The rendering of dialect in the Edinburgh Edition is certainly not what RLS saw (and did not change) in the copy that he marked and sent home. Nor do we know that he would have approved the many small changes, in punctuation especially, that appear for the first time in the Edinburgh Edition. His opinion might have been that help of the sort that is being provided might better have been withheld, perhaps in order to preserve other effects such as period and rusticity.

For all of these reasons, the Cassell edition seems to me the better choice. It is surely closer to what Stevenson sent home, whatever may have been his to-us-unknown expectations (or intentions) for the text thereafter. And RLS never lived to see, either to commend or to condemn - and he did not himself make - the changes that appear for the first time in the Edinburgh Edition.

In his editions of the manuscript versions of ‘The Beach of Falesá’ (1984) and *Kidnapped* (1999), Barry Menikoff has urged the superiority of the manuscript versions over anything printed, chiefly for two reasons.

The manuscripts capture emphases and nuances of speech and dialect that are conveyed by Stevenson’s own punctuation and spelling but are lost in standardized print. Stevenson also accepted from his friends, editors, and printers many changes from the words and the spellings that he himself used, of which the change in the marriage-paper in ‘The Beach of Falesá’ is only the best known.

Even though he himself never un-did these changes, it is arguable that he never really had a chance to do so; that it is only in the manuscripts that we have access to Stevenson’s intentions alone and purely, un-merged with an indeterminate number of unknown additional changes by others; and that the manuscript versions are aesthetically superior to all of the later ones and ought to be restored on these grounds alone.

Against all of this, of course, is the undeniable fact that intentions that belong to Stevenson do exist in versions later than the manuscripts. The history of *Kidnapped*, once it reaches print, is not only one of

decline, nor only one of the imposition by others onto Stevenson's creative intentions (represented by his manuscript) of their own ideas of what should be put before the public.

Even before marking a copy of the book in 1893, Stevenson mentioned in his letters changes that he himself wanted to see; and even earlier he had a chance to give expression and tangible form to his own intentions as he corrected the proofs both of the *Young Folks* version, published serially, and the first book-form edition – and no doubt he did so, in both iterations.

Stevenson's work marking a copy of *Kidnapped* seven years later, in 1893, is significant because it shows that when finally he had written and published the always-intended sequel he lost no time preparing the earlier book for publication jointly with the later one, as two parts of the same whole.

For *Kidnapped* as Stevenson left it, with the sequel at last in place, rather than as he had first written it, seven years earlier, we must look to the 1895 Cassell edition. It is true that – as in all versions of the book later than the manuscript – the work of persons other than Stevenson is present, and at all levels from the spelling of words such as *niether* correctly, all the way up to changing them, even though this occurs infrequently and only in small ways such as the changes of singular to plural (or vice versa) when the context or geography demands it.

But Stevenson's intentions are present also: as the author, making changes of his own, and as a privileged collaborator in the production of the book, interacting with, and no doubt at times undoing, the work of others as he corrected proofs and then, later, marked a copy of the book for a new edition. Some or all of these intentions – of Stevenson's – are necessarily lost to us if we do not choose the 1895 Cassell edition as our copy-text.

That we cannot tell whether any change really is due to Stevenson, rather than being put there by someone else, is, in my opinion, a small price to pay for being able to say that none of the intentions that Stevenson expressed in marking a copy of *Kidnapped* in 1893 and sending it home for publication has knowingly or categorically been ignored by deciding to use only the manuscript or only the earlier printed editions.

By the same line of reasoning, the additional changes in the Edinburgh Edition should, in my opinion, be ignored except where it seems likely that they bring the text in the Cassell edition closer to what appeared in the copy that RLS marked.

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## *New members*

Elio Di Piazza ([dipiazza@unipa.it](mailto:dipiazza@unipa.it)) is professor of English Literature at Palermo University in Italy, interested especially in the cultural and literary repercussions of colonialism. Apart from works on Kipling, he has published *L'avventura bianca* (1999, see Recent studies above) and *Cronotopi conradiani* (2004). He is at present editing (with Marilena Saracino) a collection of essays on Stevenson and is organizing the sixth International Conference on Travel Writing at Palermo University in September 2006: 'on that occasion Stevenson's works will probably be among the main subjects of discussion and the two convenors would like to invite any Stevensonians interested to submit a proposal.'

Scott Rice ([rices@email.sjsu.edu](mailto:rices@email.sjsu.edu)) is Professor of English and Comparative Literature at San José State University in California, mainly interested in Smollett and Scott. He writes 'I also have a fondness for Stevenson and cherish memories of reading *Treasure Island* and *Kidnapped* to my children. Even though my youngest was only about six at the time, he listened attentively to every word--a testimonial to the power of

Stevenson's language. Then we watched the movie version of *Kidnapped* with Freddy Bartholomew, and my children would not tolerate Hollywood's departures from the original story: when the movie showed David Balfour tied up in the hold of a ship, one of them immediately pronounced, 'There are supposed to be rats crawling all over him.' '

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*Thanks to*

Hilary Beattie, Maureen Bianchini, Julian Bukits, Andreas Dierkes, Elio Di Piazza, Lawrence Phillips, Roger Swearingen

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

## Recent additions to the RLS site

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Year 5

21 July 2005

No. vi

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I never saw him hurried. When he spoke, he took out his pipe with ceremonial deliberation, looked east and west, and then, in quiet tones and few words, stated his business or told his story. [...] Quiet as he was, there burned a deep, permanent excitement in his dark blue eyes; and when this grave man smiled, it was like sunshine in a shady place.

(*The Silverado Squatters*)

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## Obituary

David Daiches, critic, historian, writer, born September 2 1912 (Sunderland); died July 15 2005 (Edinburgh). Graduate of Edinburgh University, author of over fifty books, Professor of English at Cornell University 1946-51 and at Sussex University 1961-77, and Director of the Institute for Advanced Studies in the Humanities at Edinburgh University 1980-86.

‘He continued to write up until his death on July 15 in Edinburgh, where he was always happiest. “My childhood memories,” he said, “my feelings of growing up, of my holidays on the Fife coast, of walking on the Pentland hills - all that is most moving and vivid to me... I always wanted to return to Edinburgh.”’ (*Telegraph*).

‘It was his contribution to the revival of interest in Scottish literature that will be his greatest legacy; Daiches’s knowledge and understanding of Scottish writing was unmatched, as were his popular works on Sir Walter Scott, Robert Louis Stevenson, Robert Burns and Bonnie Prince Charlie.’ (*Telegraph*)

‘He had a particular affinity with R L Stevenson because: “[His] problems in Edinburgh were startlingly like my own; we both went to America for similar reasons; we both achieved the same kind of ultimate reconciliation with our families.”’ (*Herald*)

While working at the British Embassy in Washington during the Second World War, David Daiches wrote a short overview of Stevenson, the Preface dated 1944, published in 1947: *Robert Louis Stevenson: A Revaluation*. This pioneering critical work appeared at the lowest point of Stevenson’s reputation (the first sentence is: ‘The works of Robert Louis Stevenson are not widely read today’). At that time, he says, ‘it has long been the fashion to esteem him as an essayist and dismiss the novels’ and part of the aim of the study is ‘to redirect attention to the novels as the most impressive expression of Stevenson’s genius’ (148), which he does in the first three of the four chapters (‘Adventure’, ‘Transition’, ‘Fulfilment’).

In this work Daiches establishes the importance of Stevenson as a novelist and specifically as a Scottish novelist. He concludes that the development from *Treasure Island* to *Weir of Hermiston* ‘is a remarkable episode in the history of English literature. More accurately, it is an episode in the history of Scottish literature, for, as this study has sought to show, the influences under which Stevenson matured as a novelist derived from the history and topography of his own country [...] Stevenson is essentially Scots and cannot be fully understood without some appreciation of his Scottish background.’ (187).

Obituary by John Calder in the *Guardian*

<http://www.guardian.co.uk/obituaries/story/0,1530498,00.html>

Daiches, David (1947). *Robert Louis Stevenson: A Revaluation*. Glasgow/Norfolk, CT: MacLellan/New Directions.

Daiches, David (1951). *Stevenson and the Art of Fiction*. New York: privately printed. [22 pp.; a Frances Bergen Memorial Lecture delivered in the Yale University Library 18th May 1951 on the occasion of the opening of the Beinecke Library].

## Conferences

**RLS2006: Transatlantic Stevenson** (<http://www3.uta.edu/english/rls2006/main.aspx>)

Deadline for paper proposals: 1<sup>st</sup> December 2005.

'The Lie of the Land: Scottish Landscape and Culture' (Stirling Centre for Scottish Studies, Stirling University), 27-30 July 2006 (<http://www.land.stir.ac.uk/>)

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## Recent studies

Hufter, Arnaud (2000). 'Une traduction de la négation. R. L. Stevenson par Théo Varlet'. *Le Rocambole* 11, (été 2000) ('Stratégies de traduction').

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## Recent editions

MacLachlan, Christopher (ed.) (2004). *Travels with a Donkey in the Cévennes and The Amateur Emigrant*. Harmondsworth: Penguin. 0141439467.

Introduction pp.xiii-xlii. *Travels with a Donkey* is taken from the Waverley Edition (1924); the notes indicate some of the more significant variations and omissions from the journal kept on the journey. *The Amateur Emigrant* is based on the Tusitala Edition with originally-suppressed passages (included in the text in angle brackets) from Hart's 1966 edition. Notes pp. 229-269.

'The polished appearance of [*Travels with a Donkey*] covers a struggle in the writer over his hopes for the future ... his fears that he had lost both Fanny and his best chance of sexual fulfilment.' We also see his divided feelings about religion. And his choice of an area of protestant martyrs sees him thinking about the past of Scotland.

*The Amateur Emigrant* also reflects Stevenson's thoughts about himself as failure and outcast. His acute awareness of class divisions is perhaps prompted by an awareness of the great social risk he was taking. His 'plain-speaking social conscience' offended Colvin and his father. By suppressing the text they also hid a disquieting side of Stevenson: 'his interest in the virtues of ordinary people in unromantic circumstances, his independent ideas about authority and its exercise, his reflections on how we are shaped by culture and geography, his mistrust of dogmatism and his doubts about the wholeness of the self'.

Pirè, Luciana (ed.) (2001). *The Strange Case of Dr Jekyll and Mr Hyde*. Firenze: Giunti.

From the Introduction (pp. 5-12): We can read [JH] as an extremely interesting case-study of certain aspects of [...] Victorian society [...]; as an allegory of the opposition of good and evil that lurks in all men; as a moral fable about the dangers of scientific curiosity; and finally, from a psychological point of view, as a modern exploration into unconsciousness, repressed drives. For many years Stevenson's own statements about story-telling as a sheer pleasure [...] have tempted many critics to assume that his attitude towards his craft was not entirely serious. The opposite is the case.'

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## *Translations*

*Lo strano caso del dottor Jekyll e del signor Hyde*. 1996. A cura di Lucana Piré. Firenze: Giunti (Classici Giunti).

‘Introduzione’ pp. ix-xlv, footnotes, note on composition and first editions, note on the translation, bibliography. A very full coverage with emphasis on the texts ‘difficulty’ and poetics of ‘wonder’ and multiplicity of interpretation (including a non-simple role for Utterson). The introductory and back matter constitute a substantial study of the text.

*Lo strano caso del dottor Jekyll e del signor Hyde*. 2004. A cura di Lucana Piré. Firenze: Giunti (Biblioteca Ideale Giunti).

An economical hardback with a short introduction (pp. 14-21 devoted to JH), no notes.

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## *Biographies*

Harman, Claire (2005). *Robert Louis Stevenson: A Biography*. London : HarperCollins. Is to be published in the USA by HarperCollins on 1 November 2005 with a slightly different title: *Myself and the Other Fellow: A Life of Robert Louis Stevenson*.

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## *News – upcoming publications*

The *Journal of Stevenson Studies* 2 will soon be published and the Editors say they are very happy with the result and are sure that it will have something for everyone interested in Stevenson.

Proposals and MS for articles are invited for *JSS* 3:

<http://www.english.stir.ac.uk/centres/stevensonstudies.htm>

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## *E-texts and Studies on line*

Questia (‘the world’s largest on-line library’) at <http://www.questia.com/Index.jsp> has a very extensive collection of books and articles about Stevenson (subscription: \$19.95 for a month, or annual rates). The format seems machine readable, but it is not clear if only part of a page appears at one time, making downloading difficult.



1,755 documents in a search in double inverted commas for “Robert Louis Stevenson”, including *Last Witness for Robert Louis Stevenson* by Elsie Noble Caldwell, *Henry James and Robert Louis Stevenson: A Record of Friendship and Criticism* by Janet Adam Smith; *The Life of Robert Louis Stevenson* by Graham Balfour, *Robert Louis Stevenson: A Critical Biography* by John A. Steuart etc. etc.

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## *Films about Stevenson*

*Quattro chiacchiere su Stevenson* [a gossip on Stevenson] (2004), dir. Costantino Sarnelli, texts by Laura Chiotasso for Le Cercle Rouge (Busca, Italy).

Available as downloadable files from EDEA (Ecole Doctorale Des Etudes Anglophones), Université Paris III Sorbonne Nouvelle in the section ‘Actualités’:

<http://www.univ-paris3.fr/recherche/sites/edea/stevenson.html>

Video-documentary (made in the Upper Town of Bergamo in June 2004) with Jean-Pierre Naugrette, Richard Ambrosini and Richard Dury and dramatic presentation by Elisa Dani. The three Stevensonians have their ‘four chats’ on Stevenson in particular on the role of ‘imagination’ in his thought, switching between Italian and French, and read extracts from his essays and poems in French and English in the monastery of S. Agostino, in the garden of ‘Da Mimmo’ and at the entrance of the old Teatro Sociale.

The EDEA site has pictures of the three participants: click on the first one and wait a several minutes for downloading (this should be indicated on the bottom line of the computer screen); the video should start automatically if you have Winamp (and maybe other players too). For parts 2 and 3 click on the other photos.

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## *In the Footsteps*

Nimmo, Ian (2005). *Walking with Murder. On the Kidnapped Trail*. Edinburgh: Birlinn. ISBN 1841584096. £9.99.

From the publisher’s presentation: ‘What makes Ian’s account so interesting is that he explores the *Kidnapped* route across Scotland through three eras – as it was after the ‘Forty Five, as he found it forty years ago when he first tramped the Kidnapped trail, and noticing the dramatic changes on the route today, which are altering the very nature and character of Scotland.’

Rush, Christopher (2005). *To Travel Hopefully: Journal of a Death Not Foretold*. London: Profile., £15.99.

Forty-nine-year-old writer and English teacher Christopher Rush, facing a breakdown after the death of his wife, decides to follow Stevenson’s Cévennes journey as therapy, though he’d never even been abroad before.

From the *Guardian* review: ‘A [...]searing pain blazes from Christopher Rush’s astonishing pilgrimage from rage to redemption. When his wife, Patricia, was suddenly snatched from him by breast cancer, Rush, a writer and English teacher, found literature offered no consolation [...]

Beatifically, the tone lightens in the second half, where Rush decides on an odd road to recovery. He will fling the books out the window and re-enact fellow Scot Robert Louis Stevenson’s journey across the Cevennes. [...] Like Richard Holmes, who “did” RLS’s Cevennes trail more than a decade earlier, he found that by losing yourself you find yourself.’

<http://books.guardian.co.uk/reviews/travel/0,,1425438,00.html>

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## Links

McCorry Kevin (n.d.). 'Dr. Jekyll's Many Hydes: The Film and Television Versions of the Horror Tale'. At <http://www.geocities.com/Hollywood/Boulevard/2196/jekhyde.html>.

Full and very useful summaries of the main film and TV versions with images. This was removed from the internet for a while but is now back again.

Matthieu Letourneux's very interesting site *Le Roman d'aventures*.

<http://www.roman-daventures.info/accueil/accueil.html> has a page devoted to Stevenson at <http://www.roman-daventures.info/auteurs/angleterre/stevenson/stevenson.htm>

An extract concerning Stevenson's influence on the adventure story:

'Stevenson va faire école, et permettre l'avènement d'un véritable âge d'or du roman d'aventures britannique. Henry Rider Haggard écrit *Les mines du roi Salomon* après avoir lu *L'Ile au trésor*, et des auteurs comme John Buchan, Stanley Weyman, John Meade Falkner, Arthur Conan Doyle ou Anthony Hope avouent volontiers la dette évidente qu'ils ont envers lui. *Moonfleet* de Falkner rappelle ainsi *Enlevé* et *L'Ile au trésor*. Le royaume du *Prisonnier de Zenda* d'Anthony Hope paraît parfois un vestige de celui de *Prince Otto*, et les jeux de doubles qu'on retrouve dans l'œuvre rappellent ceux qu'affectionne l'Écossais. *Salut aux coureurs d'aventures* et *Les trente neuf marches* de Buchan ont bien des points communs avec *Enlevé*. Quant au traitement de l'Histoire que propose Weyman, il s'enracine certes dans l'imaginaire dumasien, mais selon des modalités qui sont celles du récit stevensonien.[...]

L'influence de Stevenson a largement dépassé les frontières du Royaume-Uni. En France, Marcel Schwob (qui voulait traduire *La Flèche noire* et se rendit en pèlerinage sur la tombe de Stevenson), Gide (qui a dévoré les œuvres de Stevenson), Artaud (qui a songé un temps à adapter au cinéma *Le Maître de Ballantrae*), ou encore Pierre Mac Orlan (qui fait explicitement des romans de Stevenson l'intertexte de ses récits de piraterie), ont tous été marqués par les récits de l'Écossais.'

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## Biographical links – Places associated with Stevenson

Freddy Stievenart has produced four sites dedicated to Stevenson's journeys in France:

'GR 70 : Chemin Stevenson' (1998) <http://users.skynet.be/sky42224> or <http://users.skynet.be/gr70/>

Background information on Stevenson, 3 day tour (with photos) following *An Inland Voyage* between the Forest of Mormoral and the Sambre, a road map with many photos of the places in the Cévennes that the 'Chemin Stevenson' passes through, and amazing 'topo-guide en images' (also at <http://www.lozere-gite.com/TopoGR70.php>) with many photos of the path and arrows showing the way to go (these have a touching kind of 'land art' quality about them), a guide to hotels and restaurants, a diary of celebration 28 June 1998 and another diary of the 'walking festival' of 1998. Obviously a labour of love and an interesting testimony of how a book can change someone's life. French, with some pages translated in English.

'Sur le Chemin Stevenson' <http://www.chemin-stevenson.org> was created for the 'Association.Sur le Chemin de Stevenson' in the Cévennes, an association of hoteliers etc. It has a map of the route and full information about where to stay, how to plan your route, events etc. French and English.

'En bateau pneumatique sur les traces de R. L. Stevenson sur les rivières du nord de la France' <http://www.stevenson-en-france.org/canaux/>: a blog of a trip in inflatable boat along the *Inland Voyage* route in 2004, map of the route and other things. In French.

‘Stevenson en France’ (2004) <http://www.stevenson-en-france.org> groups together access to four sites: the three above, plus a separate access to the ‘topo-guide en images’.

There is another practical guide to the Cévennes Stevenson trail not by Freddy Stievenart at <http://www.gr70-stevenson.com>.  
This seems an older site.

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## *Derivative works - illustrations*

Lloyd Adams Noble (1915). *Children’s Robert Louis Stevenson Paint Book*. New York: Stoll and Edwards.

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## *Derivative works - stage*

Christophe Chaumette (2005). *Voyages avec un âne dans les Cévennes*. Théâtre S’amourailles, director Romain Fohr, actor Christophe Chaumette. Performed in Lozère in July 2005, then at the Avignon Festival ‘Off’ (Hôtel Mercure Pont d’Avignon), 15-30 July 2005; Edinburgh Fringe Festival 7-28 August 2005 (Citrus Club, Grindlay Street)

The Théâtre S’amourailles is from Mende (in Lozère, south of France) and specializes in productions integrating various arts such as music, dance, painting, video, martial arts. Chaumette has been producing shows based on Stevenson’s texts and in Cévennes area for several years (for example, *Stevenson chez les amisards* at the Pont de Montvert Festival in April 2002). The company walked the Stevenson route 13 days (not clear in which year, perhaps 1998) performing at night in the towns and villages passed through, creating a contemporary Road Theatre. The *Voyages* is a one-actor piece, combining ‘sounds, images, alchemy, with both French and English language’.

Compagnie Sortie de Route (Lyon, France) (2002). *L’île au trésor*. Directors Thierry Chantrel & Bruno Fontaine.

The scenery is inspired by pop-up books.

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## *Museums*

More details on the grand re-opening of The Stevenson House, Monterey:

Friday Aug 26: A.M. curators tour of House  
Afternoon: tour of Carmel Mission and/or Goat Ranch  
Reception at House ( wine etc)

Saturday Aug 27: Open House with music, painters in Garden, tours, short program et more  
Saturday P.M.: Open

Sunday A.M.: Walking tour of Pacific Grove RLS sites, Lighthouse, etc

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## *Calls for Help*

1) Does anyone have any information about George Sampson: “On Playing the Sedulous Ape”, *Essays and Studies by Members of English Association*, volume VI, Oxford, 1920 (reprinted in George Sampson (1947). *Seven Essays*. CUP), especially concerning Sampson’s position in the critical debate of the time about Stevenson’s place in the literary canon? Richard Dury ([richard.dury@t-r.it](mailto:richard.dury@t-r.it))

## *Answers to previous calls*

1) Robert B. Stevenson ([LesGoBucks@aol.com](mailto:LesGoBucks@aol.com)) [in 1879] RLS composed the poem ‘Requiem’, part of which was later chiseled onto his funeral monument.

At least two other proposed inscriptions preceded this:

i) [...] ‘When I die you can print this on my tombstone. / ‘HE CLUNG TO HIS PADDLE.’ (*An Inland Voyage*, 1878).

ii) ‘I have been all my days a dead hand at a harridan. I never saw one yet that could resist me. When I die of consumption you can put that on my tomb.’ (1878; from *Robert Louis Stevenson*, by Frank McLynn, Pimlico, 1994, page 170. Cites Stoddard 1903).

Question for the group: are there any other known RLS proposed inscriptions for his own tomb?

*Richard Dury replies:* Not an epitaph, but a reference to one and to the form of his name on it: in 1873 (Letters I. 276) he says he has decided to use ‘Robert Louis’ in full and to abandon ‘Balfour’: ‘I am going to land fame wholesale under the same designation; and as such will probably be the superscription on my toomb in Westminster Abbey, as well as on the marble tablet, to be let into the front of the house of my birth—No. 8 Howard Place.’

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## *Thanks to*

Maureen Bianchini, Marina Dossena, Jean-Pierre Naugrette, Freddy Stievenart

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

## *Recent additions to the RLS site*

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Year 5

22 August 2005

No. vii

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The effect of night, of any flowing water, of lighted cities, of the peep of day, of ships, of the open ocean, calls up in the mind an army of anonymous desires and pleasures. Something, we feel, should happen; we know not what, yet we proceed in quest of it. And many of the happiest hours of life fleet by us in this vain attendance on the genius of the place and moment. It is thus that tracts of young fir, and low rocks that reach into deep soundings, particularly torture and delight me. Something must have happened in such places, and perhaps ages back, to members of my race; and when I was a child I tried in vain to invent appropriate games for them, as I still try, just as vainly, to fit them with the proper story. Some places speak distinctly. Certain dank gardens cry aloud for a murder; certain old houses demand to be haunted; certain coasts are set apart for shipwreck.

(‘A Gossip on Romance’)

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### *Conferences*

**RLS2006: Transatlantic Stevenson** (<http://www3.uta.edu/english/rls2006/main.aspx>)

Deadline for paper proposals: 1<sup>st</sup> December 2005.

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### *Recent studies*

*Journal of Stevenson Studies* 2. The second step of our infant journal (make sure your local library has a subscription!) includes an Editorial which gives the background to the revived interest in Stevenson and the launching of the *JSS*, seven articles, and two book reviews. Five of the articles are versions of papers read at RLS2004 in Edinburgh, while those by Clayson and Farr are new contributions.

Hilary J.Beattie, ‘Dreaming, doubling and gender in the work of Robert Louis Stevenson: The strange case of “Olalla”’, 10-32.

Stevenson saw ‘Olalla’ as ‘false’ probably because it fails to satisfactorily resolve inner conflicts (sexuality, doubling and gender ambiguity) that he struggled with in many of his works and in his life. The nightmare (described in ‘A Chapter on Dreams’) of an uncanny ‘brown, curly dog’ seen with terror from a window of a dusty hill-farm has affinities with the isolated setting of ‘Olalla’, and with the scene where Jekyll looks down to the court at ‘dusty’ Utterson from the window of his lonely cabinet. In ‘Olalla’ the doubles are, unusually, women and of different generations, a situation that has later affinities with Stevenson’s life in Samoa (when his affections seem to have been the object of rivalry between the dark-skinned Fanny and Belle), and with his last work, *Weir of Hermiston*, where we find the same strong women doubled across generations, the same ‘injured’ hero and the same isolated

farm. *Weir*, ending abruptly at the same point as 'Olalla', suggests that the latent 'dream thoughts' that inspired *Jekyll* and 'Olalla' were being worked over right up to the end.

Richard Dury, 'Strange language of *Dr Jekyll and Mr Hyde*', 33-50.

Stevenson's variation of prepositions and articles and idioms gives the reader the philological pleasure of interpreting a strange but perfectly understandable text. His unusual use of single 'lexical words' adds another pleasure: participation in the creation of meaning. Stevenson, rebelling against language fixed by authority, creates new meaning freely and poetically through context. In JH the creation of meaning, however, is often deliberately impeded, creating the ambiguous or opaque language that gives the disoriented reader moving through the text an experience similar to that of Utterson as he tries to interpret and understand events in the story.

Sara Clayson, "'Steadfast and securely on his upward path': Dr Jekyll's spiritualist experiment", 51-69.

*Dr Jekyll and Mr Hyde* can profitably be seen in the context of 19<sup>th</sup>-century Spiritualism. Jekyll's 'transcendental' medicine is opposed to material science and Jekyll acts as the medium for his own spirit: the materialized spirit was often referred to as the medium's 'double'; it was different in appearance yet kept traces of its begetter, and was often transgressive in its acts and words. Like Jekyll after the transformation, the medium was left exhausted. Spiritualism also reacted against Darwinism by looking forward to spiritualized human perfection and to life after death; this has affinities with Jekyll's attempt to improve himself by removing his lower element. However, Hyde gets stronger and competes with Jekyll, weaving together the two ideas of degeneration and evolutionary progress.

Gordon Hirsch, 'The commercial world of *The Wrecker*', 70-98.

This paper examines the 19<sup>th</sup>-century economic realities that are brought into *The Wrecker*. Both protagonists (Dodd and Carthew) start as aspiring artists and get involved in a variety of commercial ventures, yet betrayed art and unscrupulous commerce are part of a story of friendship and loyalty. The novel gives us a good picture of barbaric and immoral Victorian commerce.

William Gray, 'The incomplete fairy tales of Robert Louis Stevenson', 98-109.

*Island Nights' Entertainments* (1893) was originally intended as 'a volume of *Märchen*', but Colvin's inclusion of 'Falesá', changed its character, because literary fairy tales (close to modern fantasy literature) mix real world and an intrusive magical other world, while 'Falesá' was a longer realistic tale. The third candidate for the volume of *Märchen*, 'The Waif Woman' (1916), was rejected by Fanny as too close to the translation of the Icelandic saga by Morris and Magnússon, but probably because of the unsympathetic portrait of the wife who dies. 'The Song of the Morrow' (now in the *Fables*) may have been written with the same volume in mind. The paper also mentions a possible influence of George Macdonald's *Phantastes* on JH; and influence of Stevenson's fairy tales on C.S. Lewis and Terry Brooks.

Jürgen Kramer, 'Unity in difference : A comparative reading of Robert Louis Stevenson's "The Beach of Falesá" and Joseph Conrad's *Heart of Darkness*', 110-139.

Both Stevenson and Conrad had the experience of being both colonial and colonialist and both explore the experience of exile, Empire and the exotic, in romances of adventure that also question the presuppositions of the genre. Their fictions should be seen as complementary, not competing efforts. Both *HoD* and 'Falesá' question Imperial ideology, in narratives by (not totally reliable) white males who make geographical and personal discoveries, and confront an alter ego (Case and Kurtz, both eloquent multi-national, ruthless colonizers). One difference is that Marlowe (whose African experience is dominated by unease and fear) keeps the Africans (especially Kurtz's African mistress) at a distance, while Wiltshire crosses the boundaries of 19<sup>th</sup> century morality by falling in love and marrying a non-European woman. Both narratives also end with a lack of resolution of the dysfunctional colonial situation: Marlowe lies to Kurtz's 'intended' about his last words partly to keep women in their socially restricted position, while the last paragraph of 'Falesá' shows that the basic colonial situation

continues. Comparing the texts allow us to read Wiltshire's falling on the mouth of the dead Case against the dying Kurtz opening his mouth wide as if he wanted to swallow everything: the true cannibals are the competing traders.

Liz Farr, 'Surpassing the love of women: Robert Louis Stevenson and the pleasures of boy-loving', 140-160.

Stevenson's enthusiasm for the adolescent Lloyd and his pleasure in watching children should not be automatically read in a sexual way, bearing mind the multiple nature of relationships and cultural changes. (i) His two essays on children's play see early childhood as a lost period of spontaneity, amorality, absorbed aestheticism and hedonism; the adult attempts to heal a fissured child-adult identity through art, but the young child is distantly placed in a feminized domestic space (house or garden). (ii) Consolatory regression to the older boy (whose imaginative life is explored in 'The Lantern Bearers') allows a closer achievement of coherence: the boy resists social conventions, has broken out of feminizing domestic spaces and is not yet concerning in productive activity. For Stevenson, play leads to aesthetic development (as Schiller had theorized) but it is also a kind of 'immature consolation', 'a retreat from a fragmented world'.

#### Reviews

Richard Dury, 'Ann C. Colley, *Robert Louis Stevenson and the Colonial Imagaintion*', 161-167.

Eric Massey, 'Claire Harman, *Robert Louis Stevenson: A Biography*', 168-171.

Falconer-Salkeld, Bridget (2005). *The MacDowell Colony: A Musical History of America's Premier Artists' Community*. Lanham, MD: Scarecrow Press. 0-8108-5419-8. \$55. 467 pp. Publication US July, UK October.

A version of Falconer-Salkfeld's MPhil thesis (University of London, 2003). The MacDowell Colony in New Hampshire provides fellowships for artists. Musicians who have produced work there include Wallace Earl De Pue, who wrote an acclaimed opera *Dr Jekyll and Mr Hyde* in 1974, and David Rakowski who composed a setting of 'Windy Nights' while a MacDowell fellow. Thirteen index entries for RLS and six of his works are included in the select Bibliography.

Fusini, Nadia (2005). 'Caccia al tesoro'. *La Repubblica* 15.8.05: 38.

Page-long newspaper article summarizing the story and its composition and outlining the reasons for its continuing fascination. 'When I read it as a child ... I was left with the question: why do Jim, the doctor and the squire get the benefit of the treasure and not the pirates? ... Is it because it's all right to rob from a thief? Or perhaps the moral is: the person who benefits from a treasure is he or she who sets out on a journey to find it, like a pilgrim searching for the Grail. It's the charm of adventure that counts, not the gold.' Nadia Fusini teaches English literature at Rome Sapienza University and has also written several novels.

Jackson, Darren (2000). "'The Beach of Falesá'" and the Colonial Enterprise'. *Limina* 6: 72-84. Available at [http://www.limina.arts.uwa.edu.au/past\\_volumes/volumes\\_610/volume\\_6?f=74582](http://www.limina.arts.uwa.edu.au/past_volumes/volumes_610/volume_6?f=74582)

Explores the place of Stevenson's "Falesá" in the colonialist enterprise by examining it and modern historiography about the nineteenth-century Pacific Islands. The author concludes that although Stevenson overturns his readers' expectations by exposing the white traders as savages, he doesn't go all the way in his anti-imperialist message, since presents the islanders as not capable of acting for themselves: he fails to present the indigenous islanders as agents rather than objects. This shows the pervasive nature of imperialist ideology in this period.



Menikoff, Barry (1992), ‘ “These Problematic Shores”: Robert Louis Stevenson in the South Seas’. In Simon Gatrell (ed.) (1992). *The Ends of the Earth 1876-1918* (Vol. 4 of *English Literature and the Wider World*). London: Ashfield. 141-155.

Noiville, Florence (2005). ‘Stevenson un trésor pour tous’. *Le Monde* (15 juillet 2005), Livres d’été : I.  
On line at <http://www.lemonde.fr/web/article/0,1-0@2-3260,36-672339@45-100,0.html>

A long article (reviewing some recent French translations) on the front page of the ‘Livres d’été’ supplement.. It starts with *Treasure Island* (evoking the arrival of Billy Bones, the tapping of Blind Pew’s cane: ‘in Stevenson everything starts and ends with the image’, as Marcel Schwob observed). He wrote novels, but also short stories and essays ‘showing the surprising diversity of his talent, and the absurdity of confining him to the shelves of children’s literature’. In his essays on literature he undermines the Victorian novel and invents formulas to escape from the hypocrisy of its values.

Verdonk, Joris (2005). ‘ “The Coral Waxes, the Palm Tree Grows, but Man departs”: The South Sea Novellas of Robert Louis Stevenson’. M.A. (Master in Literatuurwenschappen) dissertation from the Katholieke Universiteit Leuven, Belgium.

Stevenson was notably lacking in racial prejudice, though he did occasionally equate the Polynesians with children. As an idealist of primitive states he was naturally disillusioned by the South Seas and the effects of colonialism. This process is reflected in the two South Seas novellas. In ‘Falesá’ he still clings to the myth of the noble savage, but overturns the expectations of the colonial adventure (no return home and abandonment of island love). He marks a moral advance in the main character, yet at the same time attacks the manipulative discourse of imperialism and adds a problematic closure. In *The Ebb-Tide* he abandons any hope of reciprocal harmony of kanakas and colonials, dispenses with a hero and makes corruptive colonial discourses the centre of his criticism.

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## Recent editions and translations

Robert Louis Stevenson (ed. Charles Ballarin & Marc Porée) (2005). *Le Maître de Ballantrae et autres romans* (*Œuvres* t. 2). Paris : Gallimard (Bibliothèque de la Pléiade, 513). 1440 pp. 207011269.

Translations of *Kidnapped*, 'The Merry Men', *The Black Arrow*, *The Wrong Box*, *The Master of Ballantrae*, and *The Wrecker* with Introduction and Notes. The second volume of the Pléiade Stevenson.

*Le Trafiquant d'épaves* [*The Wrecker*] Préface, Michel Le Bris. Transl. Eric Chédaille. Paris: Phébus, 2005. 448 p., 22 €.

The preface by Michel Le Bris may be a new contribution (there is no text devoted to *The Wrecker* in his previous interesting collection of prefaces, *Pour Saluer Stevenson*, 2000).

*Strange Case of Dr. Jekyll and Mr. Hyde and Essays on the Art of Writing* de Robert Louis Stevenson. Paris: Zulma. 110 pp. €8,95.

Michel Le Bris' preface to the Essays (judged 'magnifique' by Florence Noiville in *Le Monde* 15 July 2005) is taken from the volume *Essais sur l'art de la fiction* (La table ronde, 1988).

*Virginibus Puerisque and Other Papers*. Amsterdam, NL: Fredonia Books, 2002. 1589637682. \$32.50

Dury, Richard (ed.) (2005). *The Annotated Dr Jekyll and Mr Hyde*. Second edition. Genova: ECIG. 8875440301. €16 (post-publication price €13.60).

From the publisher's presentation: 'Stevenson's is a landmark text in our cultural history and imagination, blending a suggested allegory in the ancient Prometheus-Faust tradition with modern genres as diverse as the gothic novel, the horror story, the realist psychological tale, science fiction and the detective story. It is this multi-layered variety of forms and meanings that Richard Dury restores to the contemporary reader, with a full Introduction and many fascinating footnotes that will accompany us through Stevenson's disorienting textual labyrinths and mirrors.'

The second edition corrects some mistakes and includes seventy illustrations and two new Appendixes: an annotated checklist of *Jekyll and Hyde* Studies 1993-2004 and annotated listings of derivative works: films, stage versions, comic books, prose retellings, songs and video games.

Can be bought on line at Liberoonweb.it at the page  
<http://www.liberonweb.it/asp/libro.asp?ISBN=8875440301> (with the post-publication discount)

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## Music

Manton, Robert (19\*\*). 'Bright is the Ring of Words' for four-part chorus and pianoforte. [unpublished; copies in University of New Hampshire Library, Robert Manton Papers].

Rakowski, David (19\*\*). 'Windy Nights'. [Recorded on AMR20031020 - *Extraordinary Vistas*]

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## *Stage*

Schmiedl, Eric (2005). *Treasure Island*. scheduled to be produced by the Alabama Shakespeare Festival in their 2005/2006 mainstage season.

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## *Critical reception*

'Stevenson's essay "Talk and Talkers", written in 1882, is a piece that makes one glad to be alive.' (Martin Kettle, 'It's good to talk, but we've lost the art of conversation', *The Guardian* 16 Aug 2005 <http://www.guardian.co.uk/Columnists/Column/0,5673,1549875,00.html>).

'Stevenson's essay "Talk and Talkers", written in 1882, is a piece that makes one glad to be alive. When you read it, and though its author is a hundred years and more dead, it is as though a new friend, bursting with life and wit, has suddenly settled himself in a neighbouring armchair to delight you with a string of dazzling observations on the joys and rewards of good conversation.

....

Yet talk must not be dismissed as an inferior, preparatory stage of human communication before an idea reaches its supposedly higher, written form. On the contrary, says Stevenson - and what an astonishing thing this is for a great writer to say - literature is but "the shadow of good talk", an imitation that falls "far short of the original in life, freedom and effect". While talk is always fluid and tentative and involves giving and taking, written words are fixed and dogmatic, as well as constrained by form and tradition.'

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## *Calls for Help*

The French American writer Julien Green writes in his *Journal* 'Continué *The Master of Ballantrae* avec une très grande admiration. Si quelque chose pouvait me déplaire dans ce livre, c'est sa perfection même' [Continued MoB with very great admiration. If anything could displease me in this book it is its very perfection].

Can anyone provide a precise reference?

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## *Thanks to*

Brigit Falconer-Salkeld, Antonio Iriarte Jurado, Joris Verdonk

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

Recent additions to the RLS site

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Year 5

11 October 2005

No. viii

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But humanity has triumphed over clothes; the look,  
the touch of a dress has become alive; and the woman who stitched herself into these material integuments  
has now permeated right through and gone out to the tip of her skirt.

It was only a black dress that caught Dick Naseby's eye;  
but it took possession of his mind, and all other thoughts departed.

He drew near, and the girl turned round.  
Her face startled him; it was a face he wanted;  
and he took it in at once like breathing air.

(‘Story of a Lie’)

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## Conferences

**RLS2006: Transatlantic Stevenson** (<http://www.brocku.ca/english/rls2006/main.aspx> - note the new web address)

Deadline for paper proposals: 1<sup>st</sup> December 2005.

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## Recent studies

Ebbatson, Roger (2005). ‘Stevenson’s *The Ebb-Tide*: Missionary Endeavour in the Islands of Light’. In Andrew Dix & Jonathan Taylor (eds). *Figures of Heresy: Radical Theology in English and American Writing, 1800–2000*. Sussex Academic Press (Nov)2005: ISBN: 1-84519-026-2.

*The Ebb-Tide* may be read as a symptomatic text of the *fin de siècle*, dealing as it does with a sense of decline and apocalypse. The three beachcombers figure as degenerate versions of imperial romance, their language, both written and spoken, reflecting loss of authority and the enfranchisement of underclass barbarity, focused in the Cockney Huish. Opposed to this feckless group stands the lawless lawgiver, Attwater, whose homiletic religious rhetoric is critiqued by the narrative. Attwater’s overweening evangelism verges upon the genocidal in relation to the native population, and the text is furrowed by traces of heretical misreadings, as in the transmutation of wine into water and the ‘crucifixion’ of the rebels against the ship’s figurehead. The ‘gleaming light’ of Christian mission is transformed into a fantasmatic brilliance which imbues the text with a margin of modernist undecidability.

Wolf, Leonard (ed.) (1995). *The Essential Dr. Jekyll and Mr. Hyde*. New York: Plume/Penguin USA.  
Now published by ibooks November 2005. ISBN 1596871059..

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## *Biographies – Stevenson in fiction*

Capus, Alex (2005). *Reisen im Licht der Sterne. Eine Vermutung*. [Journeys by the Light of the Stars. A Conjecture] München: Knaus.3-8135-0251-1.

Swiss author Alex Capus has written a readable combination of biography, tangential stories and freewheeling ‘conjecture’ centred on Stevenson’s life in Samoa. The biographical part starts *in medias res* with the arrival of the Stevenson party in Apia in 1889 and the decision to build a house there, before returning to the story of RLS and Fanny to his arrival in California. During his stay, a San Francisco newspaper published a story of an expedition to find the treasure of Cocos Island off the coast of Costa

Rica. Chapters on Stevenson’s life are then intercalated with further information on Cocos Island, the vain searches for the treasure and the possibility that this was actually left on another Cocos Island (Tafahi, not far from Samoa). This is the link to the imaginative part: a trip there by Stevenson and discovery of the treasure. The story goes through to the Stevenson family after Stevenson’s death and has an epilogue about the Dane who spent almost forty years on Tafahi from the early 1950s.. Capus has also done quite a bit of research: for example, the weather reports for Apia in January 1890 when Stevenson decided to stay (30), the claim that ‘Vailima’ means not ‘five waters’ but ‘hand-water’ from a local legend (32-3), and he’s read Californian newspapers from when RLS was there. There’s also an interesting analysis of the Vailima veranda photograph as revealing family tensions (161-2).

Of interest in showing how Stevenson’s life has become the basis of further narratives, biographical and fictional.

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## *Stage*

Butelli, Louis & Peter Meineck (2005). *The Strange Case of Dr Jekyll and Mr Hyde*. For Aquila Theatre Company, dir. Robert Richmond. Touring US Fall 2005 through Spring 2006.

Aquila is a group of British and American actors, founded by Peter Meineck in London but operating as a touring company in the USA with a regular season in New York.. ‘Stevenson's story offers compelling views of the nature of human emotion and the bounds of scientific research, a fascinating detective story and a fictional parallel for the unsolved murders of Jack the Ripper.’ (Aquila theatre company presentation). This version starts with the trampling scene and includes original music and dance.

Wildhorn/Bricusse (2005). *Strannaya Istoriya Doktora Džekila i Mistera Khaida (The Strange Case of Dr. Jekyll and Mr. Hyde)*. A production of the Broadway musical, dir. Pavel Khomsky. Mossoviet Theater, Moscow.

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## *News*

The re-opening of the Monterey Stevenson House, as reported in the *Monterey Herald* <http://www.montereyherald.com/mld/montereyherald/living/12452842.htm>

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## *Derivative works - Music*

Boshkoff, Ruth (1993). 'I Will Bring [sic] You Brooches' for unison voices, soprano recorder (or flute) and piano. Boosey & Hawkes OCTB6740.

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## *Critical reception*

Italo Calvino (1923-85), wrote three newspaper articles and a book introduction about Stevenson, a writer whom he greatly admired (as can be seen from his early novels). These articles can be found in: Calvino, Italo (a cura di Mario Barenghi) (1995). *Saggi: 1945-1985*. Milano: Mondadori (I meridiani), pp. 967-988.

(1) Calvino, Italo (1955). 'L'isola del tesoro ha il suo segreto' [*Treasure Island* has its secret]. *Unità* (1 April 1955). Repr. in *Saggi* (ed. Barenghi 1995), 967-71.

Compares Stevenson to Ariosto and Cervantes, all of them post-romance modern writers. For Stevenson the only way to present adventure without parodying it was to through the eyes of a child. Stevenson's idea of childhood as desire to act is expressed in 'his very careful style, miraculously simple and unadorned' [il suo stile attentissimo e miracolosamente semplice e pulito] (968). In contrast to the verbiage of romantic writers of romance, Stevenson had learned from Flaubert 'verbal exactitude and economy' [esattezza ed economia verbale] (968). The first part of *Treasure Island*, filled with expectation, is the best part. The second part, however, is saved by its 'marvellous lightness' [meravigliosa leggerezza], the grace with which it colours the scene; the flow of its sentences and the triggered feelings fill the attention of the reader with something that goes beyond the predictable interest in the plot (969).

(2) Calvino, Italo (1973). 'Nota introduttiva'. In Robert Louis Stevenson, *Il padiglione sulle dune*. Torino: Einaudi. Pp. v-ix. Repr. as 'Robert L. Stevenson, *Il padiglione sulle dune*' [Robert Louis Stevenson 'The Pavilion on the Links'] in *Saggi* (ed. Barenghi 1995), 972-6.

"The Pavilion on the Links' is a great game of hide-and-seek played by adults' (972). The story is generated by a particular landscape which gains the interest of the reader, who therefore doesn't mind that the psychological tale and the sentimental tale aren't fully worked out. What finally dominates is pure romance. The reader is immediately attracted by the idea of the refined pavilion in these wild surroundings; the entry to find the table laid but no-one there is a fairy-story element imported into a romance. The differences between the magazine version and that contained in the *New Arabian Nights* volume; Calvino's preference for the revised version. Calvino says 'I consider this one of the best of Stevenson's short stories' [considero questo racconto uno dei più belli di Stevenson]. Stevenson's uncertainty about how to shape the story 'is to a certain extent part of the quality of this game of hide-and-seek with oneself in this story of a childhood that one would like to prolong, while knowing all too well that it is already over' [in qualche modo connaturata al gioco a nascondersi con se stesso di questo racconto d'una infanzia che si vorrebbe prolungare pur sapendo bene che è finita] (976).

(3) Calvino, Italo (1982). 'I cinque tavoli di Stevenson' [Stevenson's five tables]. *La Repubblica* 2 Dec. 1982, p. 20. Repr. in *Saggi* (ed. Barenghi 1995), 977-80.

A review of 'new publications of the year [...] of interest to Stevensonians' (979): 'An Old Song' and 'Edifying Letters of the Rutherford Family' (the text in Barenghi omits the paragraph concerning the editorship of Swearingen), and

Attilio Brilli's edition of Stevenson's principal novels, short stories and essays. In 'An Old Song' Calvino notes Stevenson's 'exclusion of any judgment or comment' (978). He appreciates Brilli's choice of essays. 'Stevenson's lucid and concrete understanding of literary techniques and their effect on the reader are extraordinarily modern and precise', his observations in 'Technical Elements of Style' 'anticipate the phonetic and phonological analyses of Roman Jakobson' (980). The 'treat' of the volume is 'The Ideal House', including the specification of the writer's five working tables.

(4) Calvino, Italo (1983). 'Tra Jekyll e Hyde è meglio Utterson' [The better one of Jekyll and Hyde is Utterson]. *La Repubblica* (18 June 1983). Repr. as 'Il dottor Jekyll tradotto da Fruttero & Lucentini' [*Dr Jekyll and Mr Hyde* translated by Fruttero and Lucentini] in *Saggi* (ed. Barenghi 1995), 982-8.

A review of a new translation of *Dr Jekyll and Mr Hyde* by the collaborative writers Carlo Fruttero and Franco Lucentini. 'Contrary to what one might believe[...] *Dr Jekyll and Mr Hyde* is a very difficult text' (982). Calvino comments on choices that show the translators' sympathy with Utterson as 'the real hero of the story' (983). Utterson is sober and austere, with no aspiration to redeem his fellow man but ready to help him. The opposition in the story is not so much between Jekyll and Hyde as between Jekyll-Hyde and Utterson (who has mild respect for others and for their independence). 'As for Jekyll and Hyde, the most important thing is the moral asymmetry between the two' (985). 'The problem that interests the author is not that of good and evil in itself, but of doubleness (or multiplicity) of the personality' (985). 'Jekyll and Hyde are visually distinguished not so much by physiognomy (always kept rather vague) but by topography and architecture' (986).

(5) Other references to Stevenson in Calvino's essays:

'that surprising lightness and clarity that is almost an upside-down image of the world that was being formed in the minds of the people of his time' [quella sorprendente levità e limpidezza che è quasi un'immagine capovolta del mondo, quale s'amdava configurando alla coscienza degli uomini del suo tempo] ('Natura e storia del romanzo' in *Saggi* ed. Barenghi 1995: 42).

'On this ideal bookshelf of mine Conrad has a place alongside the airy Stevenson, almost his opposite, in his life and in his literary style' [Su questo mio scaffale ideale, Conrad ha il suo posto accanto all'aereo Stevenson, che è pure quasi il suo opposto, come vita e come stile.] ('Classici' in *Saggi* ed. Barenghi 1995: 815).

'I love Stevenson because he flies' [Amo Stevenson perchè vola] ('Sul romanzo' in *Saggi* ed. Barenghi 1995: 1528-9).

'At the end of the century [...] in England we find a type of refined writer who loves to dress up as a popular writer, and succeeds too because he doesn't do it condescendingly but from a mixture of fun and professional commitment, and this is only possible when you know that without professional technique any artistic wisdom means nothing. R. L. Stevenson is the most successful example of this mind-style.' [Alla fine del secolo [...] c'è in Inghilterra che si caratterizza un tipo di scrittore popolare, e ci riesce perché non lo fa con condiscendenza ma con divertimento e impegno professionale, e questo è possibile solo quando si sa che senza la tecnica del mestiere non c'è sapienza artistica che valga. R.L. Stevenson è il più felice esempio di questa disposizione d'animo] ('Territori limitrofi: il fantastico, il patetico, l'ironia' in *Saggi* ed. Barenghi 1995: 1663).

'When I started to do my own things with *The Cloven Viscount*, Stevenson came out everywhere, maybe without me realizing it. Borges was a great admirer of Stevenson too, and Borges is the typical writer who goes back to something already written' [E proprio quando ho cominciato a fare delle cose "mie" con *Il visconte dimezzato*, veniva fuori Stevenson da tutte le parti, magari anche senza che io me ne rendessi conto. Anche Borges ama molto Stevenson, e Borges è il tipico scrittore che si rifà a qualcosa di già scritta] ('Furti ad arte' (conversazione con Tullio Pericoli) in *Saggi* ed. Barenghi 1995: 1806).



A.L. Kennedy, from Dundee now living in Glasgow, has published four collections of short stories and four novels (her latest novel, *Paradise*, was published by Jonathan Cape in April 2004). In interviews she has revealed an admiration for R.L. Stevenson:

‘My Literary Top 10’ on Pulp.net <http://www.pulp.net/top10/20/alkennedy.html>

Best short stories I’ve ever read: *The Ebb Tide* by Robert Louis Stevenson....

Book I finished reading and wanted to re-read straight away: ... Anything by Herman Melville. Anything by Stevenson....

Her ‘top 10 controversial books’ <http://books.guardian.co.uk/top10s/top10/0,6109,888156,00.html>

10. *The Beach at Falesa/ The Ebb Tide/ Dr Jekyll and Mr Hyde* by RL Stevenson

For burning moral certainty and deep understanding of human frailty and hypocrisy, see all the above. For an additional savage attack on economic violence, abuse of power and the insanity of capital, *The Ebb Tide* can’t be beaten.

Interview with Jeanette Winterton about *Lighthousekeeping*: <http://www.edbookfest.co.uk/readings/#1>

Nigerian poet Moses Terhemba Tsenongu says ‘In 1985 [...] after reading *Treasure Island*, I was so thrilled that I went back home to write a short story, which I entitled *The Adventures of Michael Smith*. That is to tell you that I began my writings with prose. However, along the line, I came to discover that poetry began to excite me.’

<http://www.sunnewsonline.com/webpages/features/how/2005/oct/04/how-04-10-2005-001.htm>

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## *Illustrated editions*

Ingpen, Robert (ill.) (1992). *Treasure Island*. London/New York: Belitha Press/Viking. Also Dorking: Templar Publishing, 2005. Also recorded as Limpsfield, Surrey: Dragon’s Head, 1992.

Over 70 colour illustrations, some covering two pages: one of these for ‘My Shore Adventure’ at [http://www.alumni.rmit.edu.au/fame/fame\\_profile.asp?id=223](http://www.alumni.rmit.edu.au/fame/fame_profile.asp?id=223). Collector Michael Green judges the illustrations ‘outstanding’. The book was finalist for the Kate Greenaway Award 1992, when the judges said: ‘Atmospheric black and white line drawings contrast with vigorous full colour paintings. They add new layers of meaning to Stevenson’s classic text.’ Ingpen won the Hans Christian Andersen Medal for children’s literature in 1986.

Interview at [http://info.boomerangbooks.com/book\\_reviews/childrens/freshfaced-classics.shtml](http://info.boomerangbooks.com/book_reviews/childrens/freshfaced-classics.shtml)

Kirk, Daniel (ill.) (2005). *Block City*. New York: Simon & Schuster. 0689869649. \$14.95, 32 pp.

‘On a rainy day, a small boy constructs a city with building blocks. His imagination soars and his creation soon includes a harbor, mill, palace, and kirk (the illustrator helpfully defines the word kirk on the verso of the title page). The couch becomes a mountain range and the carpet an ocean, while a collection of toy people populate his vast domain. Done in colored pencils and gouache in rich, deep colors, the large, clear pictures have a retro feel. The boy’s real and imagined towns are both blanketed by dark rain clouds that soon give way to sun and bright blue skies. Demolition appears to be as satisfying as the building process for this youngster: Now I have done with it,/down let it go!/All in a moment/the town is laid low. Having had enough quiet entertainment for one day, he runs out into the sunshine to join friends, but his imaginary world remains clear in his mind.’

(*School Library Journal*).

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## *In the Footsteps/Wake*

Stephenson, Pamela (2005). *Treasure Island: Sailing The South Seas in the wake of Fanny and Robert Louis Stevenson*. London: Headline. 0755312856. £18.99

Pamela Stephenson is an Australian psychoanalyst and wife of Scottish comic Billy Connolly. With a mid-life crisis coinciding with children leaving home she decided to follow Fanny Stevenson around the South Seas in a sloop. The title of Chapter 1 is 'Fanny and Me' ('we're both short and bossy with interesting husbands').

Interview at <http://news.scotsman.com/features.cfm?id=2019642005>; video interview with transcript at [http://scotlandtoday.scottishtv.co.uk/content/default.asp?page=s1\\_2\\_2&newsid=9115&newsType](http://scotlandtoday.scottishtv.co.uk/content/default.asp?page=s1_2_2&newsid=9115&newsType)

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## *Calls for Help*

1) Patrick Buckridge asks about a quotation attributed to Stevenson 'A friend is a gift you give yourself' (517 Google hits), 'a present you give yourself' (381), 'a gift you give to yourself' (15), 'a present you give to yourself' (155). Various searches through the e-text corpus on the RLS Site produce no results. This seems a spurious quotation. Can anyone provide any further enlightenment?

2) Jürgen Kramer makes the following appeal: Although RLS has been dealt with in many books on maritime fiction and/or sea voyage narratives - with particular reference to *Treasure Island*, *The Wrecker* and *The Ebb-Tide* - analysis of the way in which he treats 'the sea' as a particular topic seems to have been sadly neglected. Or can anyone point to relevant material? If so, please let me know ([juergen.kramer@udo.edu](mailto:juergen.kramer@udo.edu)). (With a copy to [richard.dury@t-r.it](mailto:richard.dury@t-r.it) for a summary in the next Newsletter.)

## *Reply to Call for Help*

Richard Dury: The French American writer Julien Green writes in his *Journal* 'Continué *The Master of Ballantrae* avec une très grande admiration...' Can anyone provide a precise reference?

Answer from Joan Berriman: The quotation from the diary entry for Aug. 1, 1932 (Green, Julien. *Journal 1928-1949*. Paris : Plon, 1969. Vol. 1, p. 82).

A Berlin. Continué *The Master of Ballantrae* avec une très grande admiration. Si quelque chose pouvait me déplaire dans ce livre, c'est sa perfection même. J'aurais préféré que l'adresse de l'auteur ne fut pas toujours aussi évidente. Il a quelquefois l'air d'exécuter un tour très difficile avec une désinvolture professionnelle.

[Berlin. Continued *The Master of Ballantrae* with very great admiration. If anything could displease me about this book it is it's very perfection. I would have preferred it if the skill of the author were not always so evident. He sometimes has the appearance of performing a very difficult acrobatic feat with professional ease.]

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*Thanks to*

Joan Berriman, Marina Dossena, Michael Green

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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## *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 5

15 November 2005

No. ix

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The woods received and closed upon her. Once more, she wandered and hasted in a blot, uncheered, unpiloted. Here and there, indeed, through rents in the wood-roof, a glimmer attracted her; here and there a tree stood out among its neighbours by some force of outline; here and there a brushing among the leaves, a notable blackness, a dim shine, relieved, only to exaggerate, the solid oppression of the night and silence. And betweenwhiles, the unfeatured darkness would redouble and the whole ear of night appear to be gloating on her steps. Now she would stand still, and the silence, would grow and grow, till it weighed upon her breathing; and then she would address herself again to run, stumbling, falling, and still hurrying the more. And presently the whole wood rocked and began to run along with her. The noise of her own mad passage through the silence spread and echoed, and filled the night with terror.

*(Prince Otto)*

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### *Conferences*

**RLS2006: Transatlantic Stevenson** (<http://www.brocku.ca/english/rls2006/main.aspx>)

The fourth biennial Stevenson conference is being held at a place with important Stevenson connections, with a Stevenson Museum and Stevenson Club, who will be doing their best to make this a memorable occasion. Co-convener Ann Colley sends the following report.

The Saranac Lake “Transatlantic Stevenson” July 18-10 (2006) Conference promises to be a most rewarding experience for its participants. Saranac Lake itself is a charming small town (ranked #1 in New York State). It is situated in a beautiful part of the Adirondacks; it is surrounded by mountains and lakes. The conference participants will be staying at the Hotel Saranac which is in the middle of the town and just seconds away from various cafes and shops. The Hotel Saranac is a lovely historic hotel. For many of the events, we will have the use of an elegant ballroom and a large adjoining room that is decorated in a Venetian style. It has an extensive balcony overlooking the main street.

Right across from the Hotel is the Free Public Library which houses a rare collection of Stevensoniana, including many first editions as well as the original serial publications of novels like *The Master of Ballantrae*. Just around the corner from the Hotel Saranac (a two-minute walk) is the recently restored laboratory of Dr. Edward Livingston Trudeau, the physician famous for his treatment of tuberculosis who helped Stevenson during his stay in the community (many of Dr. Trudeau’s papers are in the rare book and archive section of the Free

Public Library). One room in this restored laboratory has now become the office of Historic Saranac Lake. This society has put out informative brochures and books about the history and treatment of consumption. Walking in the town down the street from Hotel Saranac one can still see the Cure Cottages where many consumptive patients lived and slept outdoors. If one then takes yet another short walk (this one seven minutes) from the Hotel, one comes to the cottage where Stevenson lived (much of the original furniture is intact). This cottage is now a Stevenson museum with several rooms filled with innumerable artifacts from Stevenson's life, including materials from the South Seas. One can even see the burns on the mantelpiece from Stevenson's cigarettes. During the conference, the museum will be open not only during the day but also in the evenings. The resident curator is eager to show people the collection. Among many other activities, there will be a cocktail party at the museum, sponsored by the Stevenson Society. If one takes yet another short walk, one reaches the old train station from which Stevenson left Saranac Lake. This train station has been restored and has also become a museum. In the summer a train leaves the station and goes ten miles to Lake Placid where passengers may visit the Olympic sites.

The Saranac community is supporting this conference in most generous ways. Among other projects, the Stevenson Society, for example, is going to a lot of trouble to help arrange excursions during the Wednesday morning of the conference to allow people time off to see the region. There will be activities like a guided hike up Baker Mountain, boat rides on Saranac Lake, perhaps a scenic train ride, and more. The Hotel Saranac has also agreed to let people stay as long as they like before and after the conference at conference rates.

For more information please check the soon to be up-dated conference web site: <http://www.brocku.ca/english/rls2006/main.aspx>

Proposals for papers are due December 1 and should be sent either to Martin Danahay at [mdanahay@brocku.ca](mailto:mdanahay@brocku.ca) or to Ann C. Colley at [colleyac@buffalostate.edu](mailto:colleyac@buffalostate.edu)

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## Recent studies

Barbalet, Jack (2001). 'WJ and Robert Louis Stevenson: The Importance of Emotion'. *Streams of William James* 3ii: 6-9.

Available at <http://www.pragmatism.org/streams/v3n3/rls.pdf> or at <http://64.233.183.104/search?q=cache:Kfxso7MAiIJ:www.pragmatism.org/streams/v3n3/rls.pdf+%22william+james%22+%22On+a+Certain+Blindness+in+Human+Beings%22&hl=en>

William James extensively quotes Stevenson's 'The Lantern-Bearers' in his lecture 'On a Certain Blindness of Human Beings' published in 1899 in *Talks to teachers on Psychology and to Students on Some of Life's Ideals*. James scholars have tended to identify affinity of the two authors as centred on the validity of each personal point of view. This misses the clearly shared belief that 'emotional engagement endues value, interest and meaning' (7).

'RLS demonstrates profound insight concerning the nature and significance of emotions' (7), as in 'On the Enjoyment of Unpleasant Places' he remarks that 'We see places through our humours as through differently coloured glasses. We are ourselves a term in the equation'.

James discusses emotions in *Principles of Psychology* (1890) and *The Will to Believe* (1897): action is only achieved through emotional engagement, persons know themselves through emotional apprehension of their needs and aspirations, and emotions influence perceptions and beliefs. Since emotions are grounded in individual experience, emotional trans-subjectivity is difficult.

Both writers 'were extremely sensitive to the importance of emotions in human being and human becoming' (9).

Naugrette, Jean-Pierre (2005). 'La ville et ses doubles : Stevenson, Schnitzler, Kubrick'. Ramadier, Bernard-Jean (dir.) (2005). *La ville et ses représentations. Villes de pierres, de toile et de papier*. Lyon: Publications de l'Université Jean Moulin Lyon 3. 121-147.

A study of representation of the city as metaphor principally in Stevenson's *Dr Jekyll and Mr Hyde*, Arthur Schnitzler's *Traumnovelle* (1925), and Kubrick's film *Eyes Wide Shut* (1999). All three works create a dreamlike, symbolic space: Stevenson's settings are streets and districts without a name, metaphorically equivalent to a field or forest and also to the an individual personality and to language itself. Schnitzler's night-time Vienna is also a confusing labyrinth of darkness and repeated lights where a doctor wanders, leading a double life, fascinated by his own transformed image in a mirror. In both stories we find series of doublings and unsettling repetitions. Interestingly, reviewers of Kubrick's adaptation of Schnitzler's story have several times compared its doctor protagonist to Dr Jekyll. Kubrick's hyper-realist but false New York 'exteriors' create an additional unsettling doubling as do his references and allusions to other films.

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## *Conference papers and work-in-progress*

Anne Stiles, 'The Literary Prehistory of Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*.' Dickens Project Winter Conference, University of California, Davis. February 19, 2005.

Anne Stiles, "Literature in *Mind*: Robert Louis Stevenson's and H.G. Wells's Fictions of Science". 'The *Mind* Project: Intersections of Philosophy, Human Science, & Humanities in the Journal *Mind*, 1876-1920', Virginia Tech, December 2-4 2005.

'This essay will discuss the degree to which the issues raised in *Mind* were simultaneously explored in late-Victorian literature. [...] First, I will discuss Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, whose narrative structure is modeled after scientific case studies, and whose content may be partly based on the multiple personalities of Felida X, a French woman whose case was introduced to the English-speaking world in an 1876 issue of *Mind*.(\*) Second, I will examine H.G. Wells' 1896 novel *The Island of Dr. Moreau* [...] These two examples, particularly the latter one, illustrate that late-Victorian literature did not simplistically reflect contemporaneous scientific and philosophical developments; rather, literary developments often anticipated or directly influenced scientific theories depicted in *Mind*.'

(\*) Review of "Double Consciousness with Periodic Loss of Memory (Amnesia)," by Eugene Azam, *Mind* 1 (1876): 414-416.

Anne Stiles, 'Neurological Fictions: Brain Science and Literary History, 1865-1905'. PhD dissertation in English Literature, UCLA Department of English.

'[E]xplores how [...] novelists like Bram Stoker, Robert Louis Stevenson, Silas Weir Mitchell and H.G. Wells intervened in controversies spawned by late-Victorian neurology. Each chapter reflects a facet of the complex relationship between neurology and literature at the *fin de siècle*, with the aim of demonstrating the richness of this cross-disciplinary dialogue. For instance, chapter one discusses case studies of multiplex personality in *Cornhill Magazine* in the 1870s that may have served as the inspiration for Robert Louis Stevenson's *Jekyll and Hyde*. [...] Taken together, these chapters demonstrate the myriad ways in which novelists actively shaped public opinion towards neurological innovations.' <http://stiles.bol.ucla.edu/resume.htm>

Anne Stiles talked about her research project on *All In The Mind*, Australian Broadcasting Corporation's Radio National (April 9, 2005) in a programme with the title 'Count Dracula, Dr Jekyll and Mr Hyde: Neurology and the Novel.'  
<http://www.abc.net.au/rn/science/mind/stories/s1338431.htm#links>

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## *In the footsteps*

Stranger, Yves (2005). *Ces pas qui trop vite s'effacent. Sur les traces de Robert Louis Stevenson des Cévennes aux monts d'Ethiophe*. Apt : L'archange Minataure. 2-914453-60-4. €14.

Yves Stranger (French mother, English father) grew up in the Pyrenees and now lives in the uplands of Ethiopia. Having followed the Stevenson trail in 1994 and remembering little, he retraced his steps in 2001, now in his own footsteps. The diary of his journey examines the motivations of others and himself, and meditates on the present-day familiarity of everywhere ('we are suburbanites of reality') and the contrast with Stevenson 'who comes without images to the places he will discover'.

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## *Biography*

Jamison, Kay Redfield (2004). *Exuberance: The Passion for Life*. New York: Knopf. Paperback edition, New York: Vintage, 2005.

Jamison (professor of Psychiatry at Johns Hopkins University) says 'Psychologists [...] have chosen to dissect and catalog the morbid emotions ... and to leave largely unexamined the more vital, positive ones.' She refers to Stevenson's exuberant personality and his belief that artistic work should be undertaken in a spirit of enthusiasm (quoting 'Letter to a Young Gentleman who Proposes to Embrace the Career of Art': 'The book, the statue, the sonata must be gone upon with the unreasoning good faith and the unflagging spirit of children at their play').

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## *Biography – Places associated with Stevenson*

Pilrig House, off Broughton Road in Edinburgh, was home to Balfour relatives of Stevenson's. It has been converted into flats and the first floor apartment is now a self-catering two-bedroom holiday home (£80-140 a night). See [www.pilrighouseapartment.co.uk](http://www.pilrighouseapartment.co.uk) and [www.aboutscotland.com/edin/pilrig.html](http://www.aboutscotland.com/edin/pilrig.html)

Stevenson's maternal grandfather, Rev. Lewis Balfour was a younger son of the third Laird of Pilrig and Stevenson visited the house as a child. In Chapter 3 of *Catriona*, David Balfour goes to Pilrig House to get help from his kinsman [James Balfour, second Laird of Pilrig]: 'I came in view of Pilrig, a pleasant gabled house set by the walkside among some brave young woods'. He refers to it again in 'The Manse' (1887): 'Now I often wonder what I have inherited from this old minister [his grandfather, Lewis Balfour, 1777-1860] [...] Some part of me played there [in the garden] in the eighteenth century, and ran races under the green avenue at Pilrig'.

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## *Translations - Biography*



Jolly, Roslyn (Hrg. von) (2005). *Kurs auf die Sudsee: Das Tagebuch der Mrs. Robert Louis Stevenson*. München: Frederking & Thaler (Classic Tour series). Published September 2005. 22 euros. (Translation of *The Cruise of the Janet Nichol*, ed. Roslyn Jolly, 2003.)

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## *Derivative works – Stage*

Lewis, Amy & Lauren Wilson (2005). *Sawbones – The Cabinet of Dr. Jekyll*. Workhorse Theatre Company (dir. Stephen Buescher), The Carriage House Stage, Providence, RI, USA. 10-13 November 2005.

A 'physical theatre' piece focusing on the actor's body, mixing text, movement and soundscapes. 'So often the point of view of this story is simply that of good vs. evil,' Buescher says. 'Jekyll's story is more compelling as the tale of an internal battle– a struggle between living impulsively and censoring and repressing oneself beyond true emotion. Eventually, the floodgates give way.'

More at <http://www.arts.ri.gov/blogs/index.php/?p=438>

Ribbits, Thos (2005). *Dr Jekyll & Mr Hyde - Make Mine a Double*. Produced and directed by Tim Saward, performed by the Woodhouse Players Leytonstone, GB at the Broadway Theatre, Barking, 26-9 october 2005.

'High energy part-panto-part-melodrama Gothic style escapade, set in a Victorian hospital on the verge of bankruptcy ... and witnessing some strange goings on!'

'We've taken the story of Dr Jekyll and Mr Hyde and given it a fun spin. There's original songs, gallons of groanworthy gags and energetic dance routines. With an innovative twist from fast moving digital graphics, this show is sure to grab your attention and get you participating. And you'll laugh throughout this case of "Hyde and seek" where the villain gets his just desserts in the end - and quite right too!' <http://www.hydeshow.co.uk/>

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## *News - Derivative works - Films*

David Mamet's projected film of *Dr Jekyll and Mr Hyde* (called *The Diary of a Young London Physician*, reported in the *Newsletter* of 23 February 2002) has been shelved (probably for financial reasons). The news actually dates from 2003 and is reported at <http://filmforce.ign.com/articles/385/385682p1.html>

Reports on Mamet's screenplay suggest the following features: emphasis on sordid Victorian London, twin female roles in the Hollywood tradition, an attractive Hyde who is only subtly different in appearance from Jekyll, an idealistic Jekyll of lower-class origins who is shy around women, the omission of Stevenson's other characters apart from Jekyll's medical friend and colleague.

Scottish Screen has given £20,000 for the writing of a screenplay of Alberto Manguel's *Stevenson Under the Palm Trees* (2003) to be produced by Ros Borland for Gabriel Films (Glasgow).

Manguel's novella was first published in Brazil in Portuguese in 2000 (though the French edition says the original title is 'Stevenson under the Palm Trees'). It is a fictional narrative about Robert Louis Stevenson on Samoa involving typical elements of doubling and indeterminacy that are found in Stevenson's own fiction: RLS meets Baker, a newly arrived missionary, wearing a hat similar to his own; goes to a local feast where he admires a teenage girl, later found raped and murdered; later a hat like Stevenson's (and Baker's) is discovered nearby. 'The reader is never sure whether Baker is the culprit or if Baker is a figment of



Stevenson's imagination or a manifestation of his personality' (Brian Pendreigh, *The Scotsman* 13.11.05). The text is also a meditation on life and art, on Eros and Thanatos. An article in *The Scotsman* (13.11.05) takes the (implied) view that 'pubic money' should not be used for a film seen as offending Stevenson's reputation. Others interviewed see no problem about this. See <http://news.scotsman.com/topics.cfm?tid=87&id=2235602005> (free sign-on required).

**1965** *Le Reflux*, director: Paul Gégauff; cast: Roger Vadim (Attwater), Michel Subor (Lorreille = Herrick), Franco Fabrizzi, Serge Marquand; screenplay: Paul Gégauff.

An adaptation of *The Ebb-tide*: Rizzi (=Davis), Lorreille (=Herrick) and Pearson (=Huish) agree to take a cargo of champagne from Tahiti to Australia, they arrive at Attwater's island; 90 mins. The film was never properly completed and ends with Vadim's voice-over.

**2005** *L'intrus / The Intruder*, director: Claire Denis ; cast: Michel Subor; screenplay: Claire Denis, Jean-Pol Fargeau.

In this allusive film-poem, a 68-year-old man, Louis Trebor (Michel Subor) goes looking for a long-lost son after a clandestine transplant operation: from his isolated house in the Jura Mountains of France to Korea, to a remote island near Tahiti. The title comes from a brief essay (2000) by French philosopher Jean-Luc Nancy on his experience of a heart transplant. Stevenson is an inspiration for the South Seas episodes and for the name of the protagonist (Trebor is 'Robert' backwards), and because the film includes inserts from Paul Gégauff's 1965 film *Le reflux* (based on *The Ebb-Tide*), in which a younger Michel Subor plays Lorreille (=Herrick).

An interview with the director: [http://www.sensesofcinema.com/contents/05/35/claire\\_denis\\_interview.html](http://www.sensesofcinema.com/contents/05/35/claire_denis_interview.html)

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## *Derivative works - Music*

Henderson, Philip (2005). *A Child's Garden of Verses*. Some copies of the 'composer's demo' of this collection of musical settings are available (£10.99, £11.99 overseas) from [www.robertlouisstevenson.net](http://www.robertlouisstevenson.net) (See New Members below.)

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## *News*

2006: 10,000 free copies of Stevenson's *Kidnapped* will be distributed around various locations in the Edinburgh after it was selected as 'book of the city'.

The Edinburgh RLS Club has recorded a performance of one of Stevenson's flageolet compositions, written in Samoa but with a Scottish title 'Aberlady Links'. The manuscript is in the Monterey Stevenson Museum. The recording will be presented at the annual Club lunch on 19<sup>th</sup> November. More at <http://news.scotsman.com/arts.cfm?id=2222732005>

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## Links

The RLS Club of Edinburgh now has its own web site at [www.rlsclub.org.uk](http://www.rlsclub.org.uk); contents include Top stories (recent stories associated with the Club and Stevenson); Club Information, History and Application form; Club events; Links etc. Alan Marchbank who is constructing the site hopes soon to add more pages on RLS, RLS's Edinburgh etc.

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## Critical reception

John Jay Chapman's essay 'Robert Louis Stevenson' (in *Emerson and Other Essays*, 1898) is available at [http://www.gutenberg.org/files/13088/13088-h/13088-h.htm#Page\\_217](http://www.gutenberg.org/files/13088/13088-h/13088-h.htm#Page_217)

This was an early attack: 'there is an undertone of insincerity' in his writings, 'The reason why Stevenson represents a backward movement in literature, is that literature lives by the pouring into it of new words from speech, and new thoughts from life, and Stevenson used all his powers to exclude both from his work. He lived and wrote in the past'; Lang and Stevenson supply material for the new mass-market in literature. (Chapman was a radical of élitist background who had an Emersonian dislike of market forces and conformism.)

The Italo-German pianist and composer Ferruccio Busoni (1866-1924) wrote to his wife enthusiastic letters about Stevenson in 1904. These are now on-line (in the original German and in English and Italian translations) at [http://www.scrivi.com/pubblicazioni.asp?id\\_pub=188396](http://www.scrivi.com/pubblicazioni.asp?id_pub=188396)

'I have had one great pleasure. I have read Stevenson. He is *great*: a storyteller, a thinker, a realist, a visionary, poet, philosopher, simple and complicated'; 'Have read Stevenson with increasing admiration. He does not repeat himself. A bazaar of ideas and scenes! He possesses the key to the problems of fiction like no one else.' (Ferruccio Busoni, *Briefe an seine Frau 1895-1907*. Zürich-Leipzig: Rotapfel, 1935. *Letters to his Wife*, translated by Rosamund Ley, London: Arnold, 1938.)

He even sketches an 'Attempt at a Critical Analysis' (Versuch einer kritischen Analyse) of *Dr Jekyll and Mr Hyde*: 'he begins his work with one of those master touches of fiction, which immediately subjugates the soul of the reader to the author. [...] Hoffmann's feeling for the fantastic and Poe's strength are united in this book; the development of the action is romantically tense and borders on the sensational. On the whole, it would be difficult to meet with a more remarkable type of novel.' [er beginnt seine Arbeit mit einem jener novellistischen Meister-Griffe, die des Lesers Seele dem Autor sofort unterwerfen. [...] Die Phantastik des Hoffmann und die psychologische Strenge des Poe sind hier vereint; die Führung der Handlung ist romanhaft spannend und an das Sensationelle streifend. Im Ganzen einer der merkwürdigsten Typen von Novelle, denen man begegnen mag.]

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## Events

The RLS Club of Edinburgh is holding a Literary Lunch at the Hawes Inn on December 2 at 11 a.m. The event starts with the screening of the 2003 documentary on *Dr Jekyll and Mr Hyde* by Judith Hallett. This will be followed by a discussion and lunch at 1 p.m.

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## *Reply to Call for Help*

Patrick Buckridge asks about a quotation attributed to Stevenson 'A friend is a gift you give yourself'

A. It has been suggested (but without any precise reference) that it is by Baltasar Gracian, a seventeenth-century Spanish Jesuit (who wrote other aphorisms such as 'Friendship multiplies the good in life and divides the evil'). Despite many internet attributions, it does not seem to be by Stevenson.

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## *New members*

Philip Henderson ([hendersonphilip@sagainternet.co.uk](mailto:hendersonphilip@sagainternet.co.uk)) is a musician who composed the musical *The Far Pavilions* which recently ended its West End run, and is now scheduled to tour worldwide in 2006. He writes: 'A few months ago reading *A Child's Garden of Verses*, I decided to take the little volume to the piano in the hope that RLS might inspire me. My time at the piano proved fruitful and I soon had recorded my 'composers demo' of the tunes to submit to my music publisher in London. His response could not have been better. Now he is planning a far grander recording of the Verses with international artists performing.' (See Derivative works – Music, above.)

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## *Thanks to*

Joan Berriman, Marina Dossena, Michael Green

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

Recent additions to the RLS site

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Year 5

17 December 2005

No. x

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Upon the very margin of the ditch, not thirty feet from where they crouched, an iron caldron bubbled and steamed above a glowing fire; and close by, in an attitude of listening, as though he had caught some sound of their clambering among the ruins, a tall, red-faced, battered-looking man stood poised, an iron spoon in his right hand, a horn and a formidable dagger at his belt. Plainly this was the singer; plainly he had been stirring the caldron, when some incautious step among the lumber had fallen upon his ear. A little further off, another man lay slumbering, rolled in a brown cloak, with a butterfly hovering above his face. All this was in a clearing white with daisies; and at the extreme verge, a bow, a sheaf of arrows, and part of a deer's carcase, hung upon a flowering hawthorn.

(*The Black Arrow*, ch. 4)

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## Conferences

**RLS2006: Transatlantic Stevenson** (<http://www.brocku.ca/english/rls2006/main.aspx>), Saranac Lake, USA, 18-20 July 2006. Deadline for submissions extended to January 15<sup>th</sup> 2006.

**The Lie of the Land: Scottish Landscape and Culture** (<http://www.land.stir.ac.uk/>), University of Stirling, Scotland, 27-30 July 2006.

### **Boundaries: critical and creative responses**

(<http://www.lboro.ac.uk/departments/ea/boundariesconference/>), University of Loughborough, England, 3 June 2006.

Since RLS2002 and its proceedings had the title 'Robert Louis Stevenson, Writer of Boundaries', this conference may interest Stevensonians, especially if the following panels in the call-for-papers actually take place: Cultural boundaries; Writing creatively about other cultures; Moral responsibility/creative licence; The literary canon; Literary boundaries: genre; Transgression of legal boundaries: criminality; Social boundaries: criminals, prostitutes, poets; Class boundaries; Gender boundaries; Sexual boundaries.

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## Recent studies

André, Elie (2002). 'Robert Louis Stevenson's *Travels with a Donkey in the Cévennes*: an Initiatory Journey'. Maîtrise dissertation, University of Caen. Available in Caen University Library, The British Library and the National Library of Scotland.

*Travels with a Donkey* is triptych: Ch. 1-9 (uphill: a physical and religious trial), Ch. 10 (idyllic 'Night among the Pines' and the highest physical point of the journey), Ch. 11-18 (downhill into more welcoming country). By grouping Ch. 7 and 8 together (both dedicated to Our Lady of the Snows) André also identifies a chapter-by-chapter symmetry and correspondence of the first and third parts of the text (e.g. Ch. 4 and 15: camps in the dark; 5 and 14: towns; 6 and 13: meeting a new 'brother'; 7/8 and 12: religions; 9 and 11: crossing two passes). '*Travels with a Donkey* is a journey into poetry and its relationship with feelings and deep inner emotions, a complex interweaving of nature and the human soul, a subtle alloy of, and dialogue between, inner and outer landscapes' (63). Even the structure of individual chapters and paragraphs shows Stevenson's stylistic artistry and the work as a whole can be seen as his masterpiece.

André, Elie (2004). 'Beyond Adventure: Initiatory Journeys in R.L. Stevenson's Work'. Dissertation for the Diplôme d'Etudes Approfondies at the University of Caen. Available in Caen University Library, The British Library and the National Library of Scotland.

Some critics have seen *Kidnapped* as loosely structured (much is 'irrelevant and tedious', Daiches 1947), but André sees the work as carefully structured. The narrative can be seen as a progression of trials in part echoing *Pilgrim's Progress* and in many ways reflecting the typical moments of an initiation: loss of consciousness, changes of clothes, experiences in caverns and labyrinths etc. all make the text highly symbolic. André also identifies a three-part structure to each of the two parts of the text: the sea voyage (Ch. 1-13) reaches a low point with a loss of consciousness 'in the belly of the ship' (ch. 7); the land journey (Ch. 14-30) reaches a central picture on the labyrinth of Ben Alder (Ch. 22), the highest point reached on the journey. The structure of chapters and sentences also shows great care in construction.

Magris, Claudio (1994). 'Il guardiano del faro. Nel centenario Stevenson' [The lighthousekeeper. The Stevenson centenary]. In Claudio Magris (1999). *Utopia e disincanto. Saggi 1974-1998*. Milano: Garzanti.

In this overview of Stevenson's life and career written for the 1994 centenary, Magris (novelist, essayist and professor of German literature) emphasizes the 'lightness' that had been praised by Calvino (in his 1955 essay on *Treasure Island*), talking of 'luminosa gaiezza' (luminous gaiety), 'una leggerezza ariosa' (an airy lightness) and 'leggerezza mozartiana' (Mozartian lightness), this latter comment also echoing Emilio Cecchi who had called Stevenson 'una sorta di Mozart del romanzo' (a sort of Mozart of the novel) in 1935 (when for Anglo-American critics Stevenson was an outmoded belle-lettrist). Stevenson 'is a writer of arabesques, conscious that the compact and totalising image of the world and of history of the great nineteenth-century socio-realistic novel has been shattered' (156). Like Heine he 'combines love for the fabulous past with Ariosto-like irony that dissolves it because aware of its unreality' (156).

Nash, Andrew (2005). 'Walter Besant's *All Sorts and Conditions of Men* and Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*'. *Notes and Queries* 52iv:494-497.

In the description of Dr Jekyll's square, Stevenson uses the phrase 'all sorts and conditions of men', an allusion to Walter Besant's novel (1882), which he had read and admired and which can be seen as providing some inspiration for Stevenson's presentation of London in the 1880s. 'Besant's novel deals explicitly with the idea of the double-nature of London in the late nineteenth century' (495) and focusses on 'the public ignorance of the social conditions of the poor in East London' (496), an area which he describes as an 'immense forgotten great city'. References in JH and the manuscript 'suggest that Stevenson might have been thinking of Jekyll's house as being on the east side of the city' (497); several scenes take place in 'hidden' areas of the city; and the heterogeneous tenants of Jekyll's square may echo the range of occupations in Besant's Stepney Green boarding house (496).

Naugrette, Jean-Pierre (1995-6). "Le texte et son double: le cas de M. P. et du Dr Forsyth." *Otrante* 8: 149-159.

Did Freud read *Dr Jekyll and Mr Hyde*? Certainly JH must be seen in the perspective of the interest in double-life and double-personality cases of the period. Combined respectable/disrespectable lives can be seen in Deacon Brodie and Burke, Hare and Dr Knox and are investigated in *The Moonstone* (1868) and *Edwin Drood* (1870).

According to Fanny Stevenson, JH had a double parentage: Deacon Brodie and a paper in a French scientific journal. Jacqueline

Carroy (1992) suggests that Dr Azam's 1876 article on the Félida case of 'double personality' may have been the one that inspired JH. Certainly, JH can be seen as the literary reflection of a series of case-histories of double personality, which were themselves influenced by 19C fictional narratives. In its turn, JH played a part in the growth of psychoanalysis in its prophetic anticipation of the multiple nature of the human personality, the return of the repressed, the alienation of feeling 'a stranger in my own house', and the self-analysis in the last chapter. In addition 'A Chapter on Dreams' explores the role of dreams in the unconscious life and the feeling of doubling that accompanies writing (also explored in the last chapter of JH).

Though Freud was a great reader he doesn't mention Stevenson. Yet a German translation of JH was published in 1930 and in 1933 Freud published 'The Case of Mr. P. and Dr. Forsyth' in which patient and doctor are in a way doubles of each other. In a way, we can see JH as anticipating developments beyond Freud to Derrida: it is about a doctor who is doubled, who analyses himself as he doubles, and who doubles as he analyses himself.

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## Conference paper

Annette McLaren, 'Hierarchical Power and Oppression in the works of Franz Kafka and Robert Louis Stevenson'. 'Perspectives on Evil and Human Wickedness', 19th - 24th March 2004, CERGE-EI, Prague, Czech Republic.

'Both writers address oligarchies, elitism, hierarchical power structures and the ways in which these combine to ensure the oppression of the masses for the benefit of the few. [...] Individual oppression fuelled the interest of both writers in the ways in which power operates and is perpetuated by those who wield it and those who are its victims. [...] Kafka's 'In the Penal Colony' and 'The Metamorphosis' and Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* [are] illustrative and critical of how hierarchical power permeates every aspect of society and individual existence. Each of these texts displays a different facet of the oppression endemic to western societies, regardless of their boasts of equality. These texts also highlight the insidious nature of hierarchical power, how it permeates all aspects of experience, private and public, and how indoctrination takes place.'

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## Recent editions

Osbourne Katherine Durham (1911). *Robert Louis Stevenson in California*. Whitefish, MT: Kessinger.  
A print-on-demand reprint.

Valentine, Mark (Introduction) (2004). *The Suicide Club and Other Dark Adventures*. Leyburn, N. Yorks.: Tartarus Press. 507+xiv pages. Limited to 400 copies. Price £35/\$65 inc. p&p. ISBN 1872621902.

'The Plague-Cellar', 'A Lodging for the Night', 'Will o' the Mill', The Suicide Club: 'Story of the Young Man with the Cream Tarts', 'Story of the Physician and the Saratoga Trunk', 'The Adventure of the Hansom Cabs', The Rajah's Diamond: 'Story of the Bandbox', 'Story of the Young Man in Holy Orders', 'Story of the House with the Green Blinds', 'The Adventure of Prince Florizel and a Detective'. 'Thrawn Janet', 'The Body Snatcher', 'The Merry Men', 'Markheim', 'Strange Case of Dr Jekyll and Mr Hyde', 'Olalla', 'The Bottle Imp', 'The Isle of Voices', 'The Waif Woman', Fables: 'The Devil and the Innkeeper', 'The Yellow Paint', 'The House of Eld', 'The Man and his Friend', 'The Reader', 'The Distinguished Stranger', 'Something in it', 'Faith', 'Half Faith and No Faith at all', 'The Touchstone', 'The Poor Thing', 'The Song of the Morrow'.

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## *E-texts*

The Plays of W.E. Henley and R.L. Stevenson (*Deacon Brodie, Admiral Guinea, Macaire*) on the World Wide School site <http://www.worldwideschool.org/library/books/lit/plays/PlaysofWmEHenleyandRlStevenson/chap1.html>

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## *Translations*

Charles Ballarin (trad.); Jean-Pierre Naugrette (dossier et notes) ; Valérie Lagier (lecture d'image) (2005). *L'Etrange Cas du docteur Jekyll et de M. Hyde*. Paris : Folio plus/Gallimard.

Lagier comments on the affinities with 'The Dead Alchemist' painted by Elihu Vedder. Naugrette's commentary covers literary predecessors of Jekyll; the contemporary interest in cases of double personality and double life and the moral consequences of them in fiction and in the scientific community; the indeterminate literary genre of the text; its composition and 'A Chapter on Dreams'; *Deacon Brodie*; Utterson's dream as a double of Stevenson's. This is followed by a short selection of texts with similar themes, and another group of texts with stylistic affinities in their descriptions of London. An edition designed for schools.

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## *Derivative works – comic books*

Barreiro, Ricardo (script) & Francisco Solano Lopez (art) (1997). *El Instituto II: El burdel del Dr Jekyll*. Buenos Aires: Doedytores.

Italian translation: *Il Postribolo del Terrore* (2 vols.). Roma: Coniglio Editore, 2002.

English translation: *Young Witches vol 2 London Babylon* Seattle: Eros Comix (Fantagraphics), 2000.

Your intrepid site-editor (someone had to do it...) has seen enough of this to understand that it is a hard-core pornographic story perhaps seeking some legitimacy by being built (in rare interludes) around a metaliterary and metahistorical fantasy, where

Stevenson (who turns out to be Jack the Ripper) meets Freud to ask him to cure him of his cocaine habit and just about every famous Victorian character, fictional and historical, makes an appearance.

Max Bunker [Luciano Secchi] (script) & Paolo Piffarerio (art) (1993). *Lo strano caso del dottor Jekyll* (Alan Ford Special, 4). Milano: Max Bunker Press.

Alan Ford is one of a group of money-strapped secret agents in New York, of often questionable morality. The 'Alan Ford' comic books are a parody of classic secret agents stories. Created in 1969 and never translated into English, they are popular in Italy and the former Yugoslavia. This version includes a meta-artistic structure (the story starts as a play) and an ironic point-of-view.

Dino Battaglia (2000). 'Lo strano caso del dottor Jekyll e del Signor Hyde'. In *Racconti*. Città del Castello (Italy): Edizioni Di. Pp. 28-43.

Originally published in the comic-magazine *Linus*. French publication: *Le Golem*. Saint-Egrève: Editions Mosquito, 2004. Dino Battaglia (1923-1983) is one of the great Italian comics artists and this version of JH is very interesting in the use of shadows and indeterminate images.

Paul Jenkins (script) and Jae Lee & Sean Phillips (art) (2005). *Batman: Jekyll and Hyde*. DC Comics. 6-issue mini-series.

Art for No. 1-3 is by Lee, for 4-6 by Phillips. Really about Batman and a character called Two-Face an opponent of Batman, who must struggle against his own Jekyll and Hyde syndrome.

<http://www.comicbookresources.com/news/newsitem.cgi?id=4792>

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## Derivative works – Music

*In approximate order of publication, modern rock/pop at the end*

Liza Lehmann (1862-1918) (1900). 'A Child's Whole Duty', 'Keepsake Mill', 'Stars', 'The Swing'. In *The Daisy-Chain. 12 songs of childhood, for voice & piano*. Also published in *The May Book*. Macmillan. 1901

Sidney Homer (1864-1953) (1904). *Six Songs from Underwoods* Op. 15 (R.L. Stevenson, 1902-1903) incl. 'Sing me a song of a lad that is gone No. 1', 'Requiem', 'The Unforgotten', 'The Stormy Evening', 'The Country of the Camisards' and 'Evensong'. New York: G. Schirmer, 1904.

(1906). *Three songs from A Child's Garden of Verses* Op. 16 (R.L. Stevenson, 1906) incl. 'Pirate Story' and 'Young Night Thought', 'Singing'

Graham Peel (1877-1937) (1910). 'Where Go The Boats'.

Roger Quilter (1877-1953) (1914). *Four Child Songs, Op 5*. 'A Good Child', 'The Lamplighter', 'Where go the boats?', 'Foreign Children'. The first three recorded on *Songs by Roger Quilter*. Hyperion, CDA66878 (1996). Malcolm Martineau (piano), John Mark Ainsley (tenor).

Reynaldo Hahn (1916, 1917). *5 petites chansons (Five Little Songs) pour voix soliste et piano* sur des poèmes de R. L. Stevenson, adaptés en français par Maurice Léna. [The Swing, La balançoire ; Windy night, Nuit de grand vent ; My ship and I, Mon petit bateau ; The stars ; Les étoiles ; A good boy, Un bon petit garçon] Paris : Heugel, Paris. In French and English versions (the two dates possibly refer to their separate publication).

German-Venezuelan Reynaldo Hahn (1874-1947) was one of Marcel Proust's closest friends. He composed the Stevenson songs in 1915 while serving as a volunteer private in the First World War.

Recorded in English (with other French *belle époque* art songs) on *L'Heure Exquise. Mélodies françaises de R. Hahn, G. Enesco, E. Chausson, C. Debussy*. Naïve V5022 (2005). Marie-Nicole Lemieux (contralto), Daniel Blumenthal (piano). 'This is a first-rate recital by a truly extraordinary singer... Solo singing rarely if ever gets better than this'

(David Vernier, [http://www.arkivmusic.com/classical/album.jsp?album\\_id=108535&album\\_group=5](http://www.arkivmusic.com/classical/album.jsp?album_id=108535&album_group=5)).

Audio extracts of three songs at

<http://www.andante.com/boutique/shop/index.cfm?action=displayProduct&iProductID=898>

Also recorded in English by Catherine Dune (soprano) with Stéphane Petitjean (piano) on *Renaldo Hayn: Mélodies retrouvées*. Maguelone MAG 111.108 (2000). 'Catherine Dune is equally sympathetic and not at all condescending (an attitude so essential in singing the rather twee 'My Ship and I' and 'A good boy') in the fragile nature of Hahn's enchanting settings of Robert Louis Stevenson's childhood verses, the piano part evoking playful rhythms for 'The Swing' and the galloping horseman of 'Windy Nights'. The most impressive song is 'The Stars' with its vibrant, close-textured strumming in the piano suggests a multitude of

close-knit stars. The beauty of the vocal line at the climactic lines: "But the glory kept shining and bright in my eyes And the stars going round in my head" is also notable.' (Ian Lace, [http://www.musicweb-international.com/classrev/2002/Sept02/Reynaldo\\_HAHN\\_SONGS.htm](http://www.musicweb-international.com/classrev/2002/Sept02/Reynaldo_HAHN_SONGS.htm)).

The first performance was given by Jane Bathori, to whom Hahn dedicated the cycle. Two songs were recorded by Mary Garden in 1926 (issued for the first time on Romophone). 'She rather shows up Catherine Dune, who doesn't quite 'get' the naïve manner, indeed I don't think any singer today really could'. <http://www.info-france-usa.org/culture/music/events/01hahn2.html>

Peter Warlock (1894-1930) 'Bright is the Ring of Words' (1918), 'Romance' (1919). Recorded on *Peter Warlock: Songs, Ballads and Sacred Songs*. Norman Bailey/Geoffrey Parsons, Belart 461 6082 (replaced by Decca 4701992).

Charles Ives (1874-1954) (written 1911, published 1935). 'Requiem'. In *Eighteen [recte 19] Songs*. San Francisco: *New Music*, vol. 9 (1) (Oct 1935), pp. 9-10. Copyright assigned 1962 to Merion Music.

Ernest Whyte (1858-1922). 'Requiem' op. 71 no. 1.

Ned Rorem (1923- ). 'Requiem'.

Jonathan Lovenstein (1952- ). 'Requiem'.

Audio clip: <http://www.angelfire.com/music2/early/B10reqm.html>

David Bedford (1937- ) (1980). 'Requiem' for soprano solo, chorus and orchestra. London: Universal Edition.

Luke Zaccaro (1980- ) (2004). 'Requiem' for choir (with or without keyboard).

Edward Bell (1987- ) (2005). 'Requiem' (R.L. Stevenson and Latin mass) for voice and piano.

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Michael Dunford & Betty Thatcher (1979). 'Jekyll & Hyde' performed by Renaissance (vocals: Annie Haslam) on *Azure D'Or*. Wea International K 56633. Re-released 1996 as WEA CD 26517; US, 2001: Wounded Bird CD 6068.

A British progressive rock band (similar to 'Yes'). 'Duplicated man, inside, double tied / Prisoner, he's back to back, face to face / Mirrored shadows always changing place / Separated man himself he divides / Opposite needs he can't see where to hide / A single double side - jekyll and hyde' [...] 'Deep down inside he hides / A twist that we maybe missed / Confusion and nasty trick of fate / Might be the break / Don't find yourself too late / Now who's outside, inside, jekyll and hyde'

Audio sample:

<http://www.content.loudeye.com/scripts/hurl.exe?clipid=028146501010006550&cid=600109>

Lyrics:

<http://www.lyricsfind.com/r/renaissance,-the/azure-d/or/jekyll-and-hyde.php>

Gabry Ponte (2004). 'Dottor Jekyll & Mister Dj'. On the album *Dottor Jekyll & Mister Dj*. Universal International. B00028HO9K

Il mio nome è Dr. Jekyll / professore all'università / vivo giorni tutti uguali / condannato per due soldi alla normalità... [My name is Dr Jekyll, university professor, all my days are all the same, doomed to normality just for a little money ...]

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## *In the footsteps*

Hugo Pratt (1994). *Avevo un appuntamento*. Sesto Fiorentino, Italy: Edizioni Socrates.

A travel book with drawings by the Italian comic-book artist. Inspired by the adventure-story writers he had illustrated, he undertook a sea-voyage in the Pacific. In one chapter he describes his attempted visit to the tomb of RLS in Samoa: 'I literally had to scale enormous trunks, I fell into the mud, I was helped by a Samoan, and I still didn't make it. I saw the tomb of Stevenson from above, from a New Zealand helicopter that took me over it. It was an appointment that has remained in my heart, because I'm sure that up there the scent of the sea is more intense and the colours are more vivid, reality is clearer and fantasy is closer.'

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## *Critical reception*

Marcel Proust's knowledge of Stevenson is highlighted in Gabriel de la Rochefoucauld's 'Portrait' in *Hommage a Marcel Proust* (*Nouvelle Revue Française*, 1 jan. 1923): 'C'est lui qui me fit lire *Le Dynamiteur*, *Le Club du Suicide*, toute cette œuvre merveilleuse à laquelle il goûtait un plaisir infini' (It was he who introduced me to *The Dynamiter*, 'The Suicide Club' and all that wonderful body of writings, which gave him enormous pleasure).

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## *News*

The first year's programme of the New Unicorn Theatre for children on London's South Bank will include an adaptation *Treasure Island* by Wee Stories in May and June 2006..

A petition 'calling for the Scottish Parliament to urge the Scottish Executive to urgently review the study of Scottish history, literature and languages' in the Scottish educational system has been presented and will be examined from Wednesday 18th January 2006.

After a complaint from the RLS Club that the Stevenson collection that it donated to Edinburgh City Council in 1964 has in recent years been generally closed to visitors because of staff shortages, the Council has deployed another receptionist to 'The Writers' Museum, which should now allow the Stevenson section to be open all the time. <http://heritage.scotsman.com/news.cfm?id=2273302005>

The Catalogue of the Monterey Stevenson Houses Collection is now available on line: Lori Lindberg (2002). *Guide to the Stevenson House Collection*. San Francisco: California State Parks.  
[http://www.parks.ca.gov/pages/1080/files/fa\\_455\\_003.pdf](http://www.parks.ca.gov/pages/1080/files/fa_455_003.pdf)

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## *New members*

Mike Porter (porterm@comcast.net): 'My interest is linked to a reported relationship to his family tree. My grandmother, Annie Laurie Stevenson, said she was a second cousin to RLS. Her branch of the Stevenson's were Scotch-Irish implying her parents had immigrated from northern Ireland to St. Louis in the 1800's. I have a plan now in retirement to track this claim down and put some credence to it. I also greatly enjoy his works.'

I am just 60 yrs young. Semi retired working as a management consultant. Live in Beaverton, Oregon. Have a wife, 3 children and 4 grandchildren. I am also dabbling in creative writing and drawing. I do yoga, cycling and other outdoor activities.'

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## *Thanks to*

Marina Dossena, Sara Rizzo

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 4

15 January 2004

No. i

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[Man] is supposed to love happiness; it is my contention that he rather loves excitement.  
Danger, enterprise, hope, the novel, the aleatory,  
are dearer to man than regular meals'

(‘The Day after To-Morrow’)

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## *Events – Conferences*

RLS2004: ‘**Stevenson and Conrad: Writers of Land and Sea**’, 7-9 July 2004. Web site:  
<http://www.rls2004.org/> The Registration form should be ready about now or in the next few days. The registration fee is £190, which includes lunches, coffee breaks, reception at 17 Heriot Row and the conference banquet. There is a reduced rate for students and. The daily rate is £60 (excluding the banquet).

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## *The Journal of Stevenson Studies (JSS)*

The latest news on the JSS, proposed at the Stirling Conference in 2000 and gallantly carried forward by Eric Massie since then, is that the first number is now at the proof-reading stage. More details as they become available.

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## *Bibliography – Recent Studies*

Cairney, John (2003). ‘Helter-Skeltery: Stevenson and Theatre’. In Jones (ed.) (2003): 192-208.

Based on Cairney’s doctoral thesis (1994), this contribution starts by considering Stevenson’s natural inclination towards things theatrical and his fascination with the stage dating from his toy theatre beginnings and goes on to deal with the four plays and the stormy association with Henley.

Linehan, Katherine Bailey (2003). ‘“Closer than a Wife”: The Strange Case of Dr. Jekyll’s Significant Other’. In Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarland. 85-100.

This essay proposes a new angle on a question frequently asked by modern readers of *Strange Case of Dr. Jekyll and Mr. Hyde*: Do performance adaptations that insert women into the story as sex objects for the male protagonist merely fill in gaps left in the text by Victorian reticence? Or is there some other purpose behind Stevenson's exclusion of women from the bachelor world of Jekyll and his friends, and behind the tale's lack of specificity about the secret night-time pleasures that Jekyll seeks to pursue with impunity in his guise as Hyde?

After briefly reviewing highly defensible interpretations of Jekyll's sexuality, the essay calls for fresh consideration of Stevenson's statement: "The Hypocrite let out the best Hyde--malice, and selfishness and cowardice: and these are the diabolic in man--not this poor wish to have a woman, that they make such a cry about." When this statement is considered alongside Stevenson's essays on morality and his Scottish devil tales, it points towards a reading of *Strange Case of Dr. Jekyll and Mr. Hyde* in which Jekyll can be seen as suffering from a moral and psychological pathology rooted, not in his sexual practices, but in the prideful, self-defensive, self-isolating secretiveness with which he has since youth concealed pleasures he deemed unsuitable to his chosen image of himself. It is entirely plausible that sexuality in some form indeed constitutes a key part of Jekyll's secret pleasures. However, the aura of sinister mystery surrounding those pleasures in the tale, as well as the "turn towards the monstrous" those pleasures take when put into the hands of Hyde, have by this reading to do with the spiritual evil of conscienceless hypocrisy that Hyde represents, rather than any evil in sexuality itself. From a core pattern of imagery highlighting Jekyll's fatal breaking of the bond between body and soul, action and conscience, unfolds the pattern of Jekyll's betrayal of the ties that bind self to society, and any individual to any loved other.

Viewed in this framework, the absence of women as love objects in the story becomes even more telling than their absence as sex objects, and it is a fitting nemesis for Jekyll's hubristic solipsism that he ultimately feels himself murderously haunted by a detested partner-self who dwells in him "closer than a wife."

Menikoff, Barry. 'Prayers at Sunset'. In Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarland. 209-12.

The versatile and ever-innovative Stevenson had reached artistic maturity in his years in Samoa, 'But what of the *Prayers* that Stevenson delivered at Vailima?' In language redolent of the Psalms and Shakespeare but also characterized by Stevenson's calculated brevity, they ask for rest, celebrate kindness and encourage stoical endurance in the face of a very modern view of human existence.

Alan Sandison. 'A World Made for Liars: Stevenson's *Dynamiter* and the Death of the Real'. In Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarland. 140-62.

This study begins with a resumé of the activities of Continental 'dynamiters' and Irish Fenians whose explosive activities rattled Europe in the last quarter of the nineteenth century. Stevenson includes bomb-throwing Fenians in *The Dynamiter*, a tale of 'many incongruous things' (Chesteron), as one more absurd phenomenon in an absurd modern world.

By doing so, Stevenson subverts both orders of reality -- the fictional and the non-fictional. The merest glance at the activities of the real-life anarchists or Fenians shows how ambiguous their reality is and how meaningless their activity without some kind of narrative embellishment; which brings Sandison to one of observations by R. L. Doctorow in the essay alluded to in his title: 'The novelist, looking around him has inevitably to wonder why he is isolated by his profession when everywhere the factualists have appropriated his techniques and even brought a kind of exhaustion to the dramatic modes by the incessant exploitation of them'.

From the opening pages of *The Dynamiter* the pursuit of truth is relentlessly geyed and Stevenson involves the dynamiters in his burlesque precisely to dispel any notion of the writer as someone uniquely able to represent reality. This is not to asperse the novelist as a teller of insightful tales, but it is a reminder that such fiction has little to do with the discovery of truth and reality. Sandison gives Doctorow the last word -- which seems to encapsulate a number of Stevensonian ideas: 'As clowns in the circus imitate the aerialists and tightrope walkers, first for laughs and then so that it can be seen that they do it better, we [novelists] have it in us to compose false documents, more real, more truthful than the "true" documents of the politicians or the journalists or the psychologists. Novelists know explicitly that the world in which we live is still to be formed, and that reality is amenable to any construction that is placed upon it. It is a world made for liars and we are born liars. But we are to be trusted because ours is the only profession forced to admit that it lies -- and that bestows upon us the mantle of honesty.'

Karen Steele. 'Discovering Mr Stevenson: A Personal Chronicle'. In Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarland. 238-46.

After the chance discovery of Stevenson on a journey around the islands of the South Pacific, Karen Steele follows *In the South Seas* and is gradually drawn into the fascinating life and personality that is Stevenson. From Samoa, for ten years, she follows his tracks from Edinburgh to California and France; to museums and libraries, learning about his writings and the importance of his letters. She tells how he inspires her to fulfil a dream by starting to write, and explains the password 'Stevenson' that opens doors to friendship around the world.

Tulloch, Graham. 'Stevenson and Islands: Scotland and the South Pacific'. In Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarland. 68-82.

This contribution argues that there is a fundamental change in Stevenson's imaginative conception of islands after he reaches the South Seas. Before his South Pacific experience the Hebridian island of Earraid provided his imaginative model, even for the supposedly Caribbean setting of *Treasure Island*. However, after Stevenson had experienced the islands of the South Pacific a new kind of imagined island entered his fiction.

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## *Spurious Quotation*

Stevenson seems to attract spurious attributions of 'inspirational thoughts': insert into an Internet search engine "Make up your mind to be happy. Learn to find pleasure in simple things" and "Stevenson", and you get about 100 hits of a twelve-point guide to life similar to the famous 'Desiderata' inscription but (I think) not by Stevenson.

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## *Stevenson in Fiction*

**2004** Manguel, Alberto (2004). *Stevenson under the Palm Trees. A Novella*. Edinburgh: Canongate. [Publication date: January 5, 2004; £7.99; 1841954497.] Previously published in Canada (Toronto: Thomas Allen & Sons) in 2003.

From the Amazon.com description:

In the lush, uninhibited atmosphere of Samoa, Robert Louis Stevenson is languishing with the disease that will soon kill him; when a chance encounter with the mysterious Scottish missionary, Mr Baker, turns his thoughts back to his conservative, post-Reformation Edinburgh home. As Stevenson's meetings with the tantalizingly nebulous missionary become increasingly strange, a series of crimes against the native population sours the atmosphere. With its playful nod to Stevenson's life and work Manguel has woven an intoxicating tale in which fantasy infiltrates reality, repressed desires take on physical form, dreams become nightmares, and endings are both inevitable and surprising. This is the first of several novellas featuring deceased literary figures at the heart of a murder mystery: based on a highly acclaimed Brazilian series entitled *Death or Literature*. New fiction in this occasional series comes from Louise Welsh (on Christopher Marlowe) and Bernardo Carvalho (*Fear of de Sade* - June 2004).

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## *Recent Editions*

Holmes, Richard (introductions), Nick Hardcastle (ill.) (2004). *Travels with Robert Louis Stevenson*. 3 vols: *An Inland Voyage and Other European Tales*; *Across the Plains, and Travels from Scotland to California*; *In the South Seas*. London: Folio Society. Publication in May 2004, £60 (pre-publication offer, £48). Available to members only.

A three-volume boxed set published by the Folio Society (<http://www.foliosoc.co.uk/default.php>). Richard Holmes who writes the Introductions wrote a chapter on Stevenson in the Cévennes in his *Footseps* (1985). The Folio Society also has *Travels with a Donkey in the Cévennes* (1967 and still in print), one of their most popular titles, with illustrations by Edward Ardizzone. Members have to buy 4 volumes a year, but it is not clear if the three travel volumes can yet be included as part of these for new members.

Warolin, Nils (ill.) (1995). *Voyages avec un âne dans les Cévennes*. Rodez (France): Rouergue. Reprinted 2000. Colour photos of the places mentioned in the text (taken in autumn) and b&w illustrations. € 28,20.

Gazagne, Jean-Marie, Marius Gibelin (2003). *Voyages avec un âne dans les Cévennes*. \*\*\* : Editions De Borie [publisher also found as : Tisserand Gerard]. Published November 2003; ISBN: 2-84494-200-8. € 15,07.

The French translation of Stevenson's text, a substantial number of nineteenth-century photos of the Cévennes, and a practical guide to walking the 'Stevenson road'.

The above two French editions are available from the Association "Sur le chemin de Robert Louis Stevenson", 48220 Pont de Montvert (France). Tél./Fax : (0)4 66 45 86 31. <http://www.chemin-stevenson.org/index.html>

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## *Links*

ScottishDocuments.com <http://www.scottishdocuments.com/content/default.asp> (part of SCAN, the Scottish Archives Network) has a site with transcripts of Scottish wills, including that of the entry in the Edinburgh Sheriff's Court Inventories of RLS's property and a transcript of the London probate of RLS's 1893 will, both made by Charles Baxter in 1897 at <http://www.scottishdocuments.com/content/famousscots.asp?whichscot=111&r1=R&r2=U>; and the will of RLS's grandfather, Robert Stevenson (died 1850) at <http://www.scottishdocuments.com/content/famousscots.asp?whichscot=64>.

Both of these are available free as documents th the Famous Scots section of the site; for the will of Thomas Stevenson, RLS's father, however, you have to pay £5, since he is not included in that section (however after correspondence with Scottish Documents, Hazel Anderson tells me that they will be happy to consider making this public when they start a new stage of the project early in the New Year). Note that if you search for 'Robert Stevenson' and 'Robert Louis Balfour Stevenson' in the main database you are also asked to pay £5 for each document, with no information that the identical documents are freely available (though at a lower resolution, it must be admitted) on the 'famous Scots' part of the site.

Search for Scottish baptismal transcripts can be made at <http://www.scotlandsppeople.gov.uk/> but only for payment (£6 for 48 hours).

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## *Correction to the last Newsletter*

Steele, Karen (ed.) (2000). *The Robert Louis Stevenson Club 150<sup>th</sup> Birthday Anniversary Book*. Edinburgh: privately printed for the Robert Louis Stevenson Club by AlphaGraphics. Underlined words are corrections:

'Pleasantly Recalled is R. L. Stevenson's Brielle Stay', 41-4 [reprinted from *Asbury Park Evening Press* [New Jersey], \*\*\*, 1924; reminiscences of RLS's stay at Brielle, NJ, in May 1888; annotated, with two illustrations, by Bridget Falconer-Salkeld].

Bridget Falconer-Salkeld, 'Manasquan Re-Visited', 45-9 [research on RLS's stay at Brielle/Manasquan in 1888].

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## *Editorial*

My New Year's Resolutions this year include publishing the Newsletter on 15<sup>th</sup> of every month. So far, so good.

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## *New members*

Carolyn Adamson ([carolynwoodadamson@hotmail.com](mailto:carolynwoodadamson@hotmail.com)) is the great-great niece of Samuel Osbourne, first husband of Fannie Vandegrift Osbourne Stevenson. She has taught English in California high schools and colleges for many years. Her special interest is Sam Osbourne's impact on Fannie and subsequent influence on RLS.

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## *Thanks to*

John Cairney, Marina Dossena, Linda Dryden, Bridget Falconer-Salkeld, Kathie Linehan, Eric Massie, Sylvain Penven, Alan Sandison, Karen Steele, Graham Tulloch

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Richard Dury  
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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 4

15 February 2004

No. ii

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There began to fall a grayness on the face of the sea;  
little dabs of pink and red, like coals of slow fire, came in the east;  
and at the same time the geese awakened, and began crying about the top of the Bass.  
It is just the one crag of rock, as everybody knows, but great enough to carve a city from.  
The sea was extremely little, but there went a hollow plowter round the base of it.  
With the growing of the dawn, I could see it clearer and clearer;  
the straight crags painted with sea-birds' droppings like a morning frost,  
the sloping top of it green with grass,  
the clan of white geese that cried about the sides,  
and the black broken buildings of the prison sitting close on the sea's edge.

*(Catriona / David Balfour)*

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## *Events – Conferences*

RLS2004: **'Stevenson and Conrad: Writers of Land and Sea'**, 7-9 July 2004. Web site:

<http://www.rls2004.org/> A draft programme should be ready before Easter, so if any speaker will only be here for part of the conference it would be best if they let Linda Dryden know as soon as possible

The conference registration form is now available on the site (under 'news'). Unfortunately, the Conference will be unable to process credit card transactions so sterling cheques or money orders will be needed for advance payment. The £190 standard fee (in line with other European conference fees) includes lunches, conference banquet, and receptions at Stevenson House and at The Writers' Museum.

The conference will be from Wednesday 7<sup>th</sup> July to Friday 9<sup>th</sup>, with the conference dinner on Wednesday evening (where the after-dinner speaker will be John Cairney); Thursday afternoon free, followed by an early evening reception at the Stevenson House; a business meeting on Friday afternoon (to decide on the next conference and the Stevenson Society), possibly followed by walking tour of Stevenson's Edinburgh (the original guide, Roger Swearingen, is unfortunately not attending) and reception at the Writers' Museum.

Plenary speakers: Richard Ambrosini\*, Stephen Arata, Laurena Davies\* (editor of the Conrad letters), Kathie Linehan\*. [\* - confirmed; latest news: Roger Swearingen, planned as a plenary speaker, is now unfortunately unable to attend]

## Recent Studies

Gillespie, Gerald (2002). In Search of the Noble Savage: Some Romantic Cases'. *Neohelicon* 29i: 89–95.

The article examines the western idea of 'the noble savage' in the nineteenth century and compares Stevenson's integration in Samoa with Gauguin's experience in Tahiti.

'The life of Robert Louis Stevenson presents a kind of minor miracle in the history of the search by Old and New World Europeans for a place in the rapidly vanishing home of an earlier unfallen humanity. [...] In 1888, he set out for the South Seas and eventually settled in Samoa where the local chiefs warmly accepted him into their community as a great person. Stevenson conveyed the special experience of life far from Europe in *Island Nights' Entertainments* (1893) and *In the South Seas* (1896). The self-styled "amateur emigrant" took a keen interest in the affairs of the Pacific islands and wrote a far-ranging essay on them, *A Footnote to History* (1892). Stevenson seemed to be thriving in the Polynesian environment of his adoptive home when in 1894 he died suddenly of a cerebral hemorrhage and was buried with full island pomp. The cosmopolitan wanderer never relinquished his European attributes as a neo-Romantic as a story like *Dr. Jekyll and Mr. Hyde* (1886) readily makes evident but by word and deed he conveyed the sense of blending genially into a non-European home. Stevenson (1850–1894) and Paul Gauguin (1848–1903) were contemporaries. In the light of the former's relative success in falling into the embrace of the South Seas, the latter's struggle to find a natural paradise there is all the more poignant. It resulted in a powerful negative version of the modern myth of "going native" and provided yet another instance of the Romantic agony delayed into Modernism.'

McCulloch, Fiona (2003). ' "Playing Double": Performing Childhood in *Treasure Island*'. *Scottish Studies Review* 4ii: 66–81.

Stevenson saw fiction as adult play—doubled, says McCulloch, when the adult writer is writing for children. In *Treasure Island* any expectation of kindly adult narrator meeting innocent child reader is overturned by the text's metafictional duplicity. Though it has been seen by some critics as deliberately placed in the tradition of earlier fiction, McCulloch stresses its innovative irony and playfulness.

This playfulness starts with the 'Captain George North' pseudonym in the magazine version, and the metafictional awareness of the prefatory poem to the book. The text itself is full of game- and role-playing that subvert the authoritative claims of Victorian discourses and deconstruct the notion of narrative 'truth': 'The "old romance" is re-told in a self-conscious rather than a realist mode' (68). Silver differs from conventional book descriptions of pirates that Jim has read, he himself 'speaks like a book' when necessary, and tells a story 'with [...] the most perfect truth'—here Stevenson mocks the Victorian 'claim for truth, realism and united selfhood'. The hypocrisy of respectable society is shown by Trelawney's moral indignation ('What were these villains after but money?') followed by betrayal of his own motivation ('We'll have [...] money to eat') and by Silver's parodic appeal to 'dooty' and his claim to the status of a 'gentleman of fortune'.

Jim's deception by the stories of Silver also undermines children's literature by exposing the inequality of author and child reader. Indeed, the author may not have innocent intentions, as we see when both story-teller Bones and Silver fascinate Jim for their own advantage.

The 'babble of voices' of the text ends with the unexpected 'disembodied subjectivity' of the parrot's 'Pieces of eight! Pieces of eight!'

Zerweck, Bruno (2001). 'Historicizing unreliable narration: unreliability and cultural discourse in narrative fiction'. *Style* (Spring 2001): 1-23

"If unreliable narrators are generally scarce in realist and Victorian gothic literature, it is the more striking that in popular genres of the period, for instance adventure stories, sensation fiction or detective novels, they appear quite frequently. [...] Another writer of the period [in addition to Wilkie Collins] whose works contain innovative uses of unreliable narrators is Robert Louis Stevenson. His novels, for instance, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) or *The Master of Ballantrae* (1889), play a major part in the development of unreliable narration in British fiction. Although until recently they have been largely underrated, Stevenson's novels with their skeptical questioning of representation and innovative use of old forms make him an important precursor of Modernism" (p. 9).

Zerweck cites Burkhard Niederhoff (1994) (*Erzähler und Perspektive bei Robert Louis Stevenson*. Würzburg: Königshausen und Neumann) for Stevenson and the unreliable narrator.

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## Recent Editions

Holmes, Richard (introduction), Nick Hardcastle (ill.) (2004). *Travels with Robert Louis Stevenson*. 3 vols. London: Folio Society. Publication in May 2004, £60 (pre-publication offer, £48). Available to members only.

Vol 1 ( *An Inland Voyage and Other European Tales*) also includes 'Fontainebleau: Village Communities of Painters', 'Forest Notes', 'Ordered South', and 'Davos in Winter'; Vol. 2 (*Across the Plains, and Travels from Scotland to California*) also includes 'Edinburgh' [probably an extract from *Edinburgh, Picturesque Notes*], 'The Coast of Fife', 'On the Enjoyment of Unpleasant Places', 'Memoirs of an Islet', 'A Winter's Walk in Carrick and Galloway', 'Walking Tours', 'Cockermouth and Keswick', 'An Autumn Effect', 'Roads', 'New York' [the last section in 'From the Clyde to Sandy Hook' as published in *The Amateur Emigrant* in 1894], 'The Old and New Pacific Capitals'; Vol. 3 is *In the South Seas*. Richard Holmes has written an Introduction to the whole set (not to each volume).

Rebecca Leuw writes to me from The Folio Society: 'We are currently in the process of adding *The Travels of R.L. Stevenson* to the Extra Choice section of our website so from mid next week [c. 21st Jan.] it will be possible to order this set and 'Travels with a Donkey' to fulfill membership commitment.' This means that it would be possible to join (no separate fee) and just buy this set and *Travels with a Donkey* to fulfil membership requirements of four volumes a year—and in addition claim one of the 5 introductory sets which are offered at a very low introductory price for joining The Folio Society. Joining and ordering can be done on line at [www.foliosoc.co.uk/default.php](http://www.foliosoc.co.uk/default.php).

Steele, Karen (ed.) (1994). *The Sayings of Robert Louis Stevenson*. London: Duckworth.

Now available on a print-to-order basis, even for a single copy. Orders can be placed with Amazon; Grantham Park Services (Isaac Newton Way, Alma Park Industrial Estate, Grantham, Lincs, NG31 9SD, UK. Tel: 01476 541000); and Books International (22841 Quicksilver Drive, Dulles, Virginia 20166, US. Tel: 703 661 1531).

## *Illustrated Editions*

Horejs, Milada (ill.) (1953). *My Shadow*. Fredericton, N.B.: Brunswick Press (Canada Beaverdime Book no.4)

Lang, Glenda (ill.) (1989). *My Shadow*. Boston, MA: David R. Godine.

Rand, Ted (ill.) (1990). *My Shadow*. New York: G.P. Putnam.

Dale, Penny (ill.) (1999). *My Shadow*. Cambridge, MA: Candlewick Press

Felix, Monique (ill.) (2002). *My Shadow*. Mankato: Creative Editions. \$15.95. ISBN 1-56846-141-0. LC 2001047573. [Review: [http://www.findarticles.com/cf\\_0/m1299/12\\_48/95528319/p1/article.jhtml](http://www.findarticles.com/cf_0/m1299/12_48/95528319/p1/article.jhtml)]

I would be interested to hear of any other single-volume editions of poems by RLS.

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## *Audio publishing*

*Kidnapped*. (Adventure Theatre Series). (abr.). 2 cassettes. Monterey Soundworks. 2003. ISBN 1-56994-536-5. 1:49 hrs. \$16.95. [‘radio theatre’ style]

Review: [http://www.findarticles.com/cf\\_0/m1299/7\\_49/105046162/p1/article.jhtml](http://www.findarticles.com/cf_0/m1299/7_49/105046162/p1/article.jhtml)

*Dr Jekyll and Mr Hyde* (unabr.). 2 CDs. Commuters Library. 2000, 2002 release. ISBN 1-58472-101-4. 2:30 hrs. \$25. [storyteller, Ralph Cosham]

Review: [http://www.findarticles.com/cf\\_0/m1299/10\\_48/93088394/p1/article.jhtml](http://www.findarticles.com/cf_0/m1299/10_48/93088394/p1/article.jhtml)

*Treasure Island* (unabr.). 5 CDs. Commuters Library. 2001, 2002 release. ISBN 1-58472-110-3. 6 hrs. \$52. [storyteller, Ralph Cosham]

Review: [http://www.findarticles.com/cf\\_0/m1299/10\\_48/93088400/p1/article.jhtml](http://www.findarticles.com/cf_0/m1299/10_48/93088400/p1/article.jhtml)

*Treasure Island*. 1 cassette or 1 CD.. Greathall Prods. 2001. cassette, ISBN 1-882513-51-7: \$10.95; CD, ISBN 1-882513-76-2; approx. 60 min \$14.95. [storyteller, Jim Weiss]

Review: [http://www.findarticles.com/cf\\_0/m1299/1\\_48/82480227/p1/article.jhtml](http://www.findarticles.com/cf_0/m1299/1_48/82480227/p1/article.jhtml)

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## *Biography*

Sharp, William (1904). ‘The Country of Stevenson’. In *The Selected Writings of William Sharp*. Vol. IV: *Literary Geography*. London: Pall Mall Press. 20-33. On line at [http://www.sundown.pair.com/Sharp/WSVol\\_4/stevenson.htm](http://www.sundown.pair.com/Sharp/WSVol_4/stevenson.htm)

William Sharp (who wrote his novels as ‘Fiona Macleod’) starts with a vivid description of Stevenson, met by chance at Waterloo Station (reprinted in R.C. Terry, *Robert Louis Stevenson: Interviews and Recollections*, Iowa U.P., 1996, pp. 111-14). The second part of the article considers ‘where Stevenson is at his best’. For pieces of descriptive writing, Sharp chooses the description of the Bass Rock in *Catriona*, ‘the account of the wild

Mull coast and desolate highlands in *The Merry Men*, and ... *A Lodging for the Night*.' Probably no living writer 'unless it be Mr. Meredith' surpasses him here. As for 'dramatic episodes', he chooses the quarrel between Alan and David in *Kidnapped*, the 'immortal duel' between Henry and the Master in *Ballantrae*, and the final scene between Archie and Lord Hermiston. He ends by stressing the personal relationship created with the reader by this 'most winsome and most lovable of men of genius'. The piece was originally published in *The Pall Mall Magazine* in 1903 or 1904.

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## *Biographies*

Gray, William (2004). *Robert Louis Stevenson: A Literary Life*. London: Palgrave Macmillan. 0333984005. £50. Publication: 23 April 2004.

From the publisher's presentation:

'More than most writers, Robert Louis Stevenson may require a *Literary Life*. As Henry James commented on reading Balfour's *Life*: 'Louis ... has superseded, personally, his books, and this last replacement of himself ... has killed the literary baggage.' Serious critical attention to Stevenson's literary works has been relatively slow to appear, though the 'Life of Stevenson' continues to flourish, having become 'almost a minor literary genre in its own right'. The version of Stevenson's literary life presented here embraces Stevenson's own reservations about the role of linear chronology in biography; it is in some respects more an exercise in literary geography than in literary history. Its structure is defined by the various geographical and cultural contexts (England, France, Scotland, America and the South Seas) in which Stevenson lived and worked. This is the first literary biography of Stevenson to appear since the publication of the eight volume Yale edition of his letters; it has also made use of some hitherto unpublished letters.'

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## *Derivative Works – Sequels and retellings*

Naugrette, Jean-Pierre (1998). *Le crime étrange de Mr Hyde*. Arles : Actes Sud. Japanese translation Tokyo: Tokyo Sogensha. (2003). ISBN4 488 25902 2.

Cover drawing of RLS and Sherlock Holmes and (?) Mr Hyde in an ambiguous interior/exterior.

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## *Derivative works - Stage*

Le Cercle Rouge, a multimedia performance group based in Cuneo (N.W. Italy), are working on a video performance inspired by Stevenson's 'A Chapter on Dreams'.

Introduced to the text through an article on dream-film by Jean-Pierre Naugrette, the group intend to dramatize Stevenson's idea of what goes on in the sleeper's mind. The project is part of a larger one called 'Le Voci delle Stanze' in which they plan to take certain atmospheric buildings as backgrounds and inspiration for video performances, in this case the abandoned theatre of Busca, which here should become like the spectator's mind. <http://www.lecerclerouge.org/>



## *Critical Reception*

Stevenson's style was often seen as distinctive: Kipling (in a deleted paragraph of 'Black Jack', published in *Soldiers Three* in 1888) talks of 'a writer called Mr. Robert Louis Stevenson who makes the most delicate inlay-work in black and white, and files out to the fraction of a hair'.

Any indication of where this quotation can be found would be much appreciated.

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## *Television Films about Stevenson*

*Famous Authors: Robert Louis Stevenson*. (videocassette. color. 30 min). Landmark Media. 2002. \$225. For Senior High and College students.

A brief review at [http://www.findarticles.com/cf\\_0/m1299/7\\_49/105046130/p1/article.jhtml](http://www.findarticles.com/cf_0/m1299/7_49/105046130/p1/article.jhtml) doesn't sound too enthusiastic.

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## *New members*

Alan Marchbank ([alan@amarchbank.freemove.co.uk](mailto:alan@amarchbank.freemove.co.uk)), is the new Secretary of the Robert Louis Stevenson Club (Edinburgh).

Donald Rae ([tuppennyblue@verizon.net](mailto:tuppennyblue@verizon.net)) is a Stevenson enthusiast from Vermont, USA, at the moment exploring the connection between RLS and his erstwhile Samoan neighbour, Henry Clay Ide (originally from St Johnsbury, VT, and father of Annie "Louisa").

David Trainer ([dt1135@tesco.net](mailto:dt1135@tesco.net)) writes from Scotland, 'my interest in RLS started some 20 years ago when, as an ardent mountaineer and hillclimber, I followed the route of David Balfour and Alan Stewart found in *Kidnapped*. I have also walked the *Travels with a Donkey* route in the French Cevennes.'

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## *Thanks to*

Linda Dryden, William Gray, Jean-Pierre Naugrette, Fergus Soucek-Smith, Karen Steele

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Richard Dury  
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# *RLS Site Newsletter*

## *Recent additions to the RLS site*

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Year 4	15 March 2004	No. iii
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In anything fit to be called by the name of reading, the process itself should be absorbing and voluptuous; we should  
    gloat over a book, be rapt clean out of ourselves, and rise from the perusal, our mind filled with the busiest,  
    kaleidoscopic dance of images, incapable of sleep or of continuous thought.  
The words, if the book be eloquent, should run thenceforward in our ears like the noise of breakers, and the story, if  
    it be a story, repeat itself in a thousand coloured pictures to the eye.  
    It was for this last pleasure that we read so closely,  
    and loved our books so dearly,  
    in the bright, troubled period of boyhood.  
  
    ('A Gossip on Romance')

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### *Events – Conferences*

RLS2004: **'Stevenson and Conrad: Writers of Land and Sea'**, 7-9 July 2004. Web site:  
<http://www.rls2004.org/> The perambulation around Stevenson's Edinburgh will now be led by Claire  
Harman (whose new biography of RLS is announced for January 31 2005).

A circular will shortly be sent to those who submitted abstracts asking for confirmation or otherwise of  
intention to be present, so that a programme can be drawn up.

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### *Recent Studies*

Richard Ambrosini. 'The Art of Writing and the Pleasure of Reading: R. L. Stevenson as Theorist and Popular  
Author'. In Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*.  
Jefferson, NC: McFarland. 21-36.

Stevenson's aesthetic theory focuses on the pleasure that appeals to readers of all kinds ('schoolboy and  
sage'). An early interest in pleasure in general can be seen in the projected 'Essays on the Enjoyment of the  
World' (intended to include 'Roads', 'Notes on the Movement of Young Children' and 'On the Enjoyment  
of Unpleasant Places'). This then develops into a theory of specifically literary pleasure. 'A Gossip on  
Romance' (1882, composed as he was revising *Treasure Island*) investigates reader-response psychology;  
'Victor Hugo's Romances' (1884) further looks into the 'impressions' and the memory left by a novel. These  
two essays reveal Stevenson's project to create an artistic and poetic romance that creates pleasure in  
mythical and epical qualities deriving from 'incident, interest, action' and from memorable 'epoch-making  
scenes'.

Jenni Calder. 'The Eyeball of the Dawn : Can We Trust Stevenson's Imagination?'. In Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarland. 7-20.

An examination of Stevenson's prose style and the way it changed with the transforming experiences of America and the Pacific. Stevenson, in both his fiction and non-fiction, combines close observation of phenomena with an imagination that shapes, sequences and communicates by metaphor. Typically, he gives us both clarity (through choice of detail, unexpected metaphor and iconic sequencing of sounds and sights) together with a sense of strangeness and foreign-ness (the descriptions of Treasure Island, for example, or the landfalls in *The Ebb-Tide* and *In the South Seas*). The decisive American and Pacific experiences lead to a sparer prose and a direct facing of human problems. Yet he continues, like Herrick in *The Ebb-Tide*, to 'search for analogies' of what he sees—in order to understand and communicate. And it is this clear motivation behind his writing that leads us to trust his imagination.

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## *Recent Editions – Italian translations*

*Il principe Otto*, tr. Masolino D'Amico (2002). Roma: Nottetempo. 88-7452-000-x

'One of the best and least known of Stevenson's novels, where the adventure consists in letting oneself go to the strongest wave, in order to bring to the surface a righter perception of the self' ('Uno dei romanzi più belli e meno noti di Stevenson, dove l'avventura consiste nel lasciarsi andare all'onda più forte, per portare a galla un'idea più giusta di sé').

One of three titles chosen to launch a new publishing house.

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## *French translations*

The National Library of Scotland has recently acquired a copy of the first French translation of *Strange Case of Dr Jekyll and Mr Hyde* (the first French translation published in France, that is, since there was a Canadian translation published first in a magazine in 1887 and then in volume form in 1888). The translator of the NLS volume is none other than Berthe Low, French wife of RLS's American painter friend from his bohemian days. The following entry comes from the NLS newsletter of recent accessions:

Stevenson, Robert Louis [transl. Mme B.-J. Lowe <sic>]. *Le cas étrange du Docteur Jekyll*. Paris, [1890].

The first French edition of Stevenson's *The strange case of Dr. Jekyll and Mr. Hyde* is one of those books which one would automatically assume to be in the National Library of Scotland. However, this seems to be an extremely rare item, which was not included in the extensive library of Stevenson's works collected by Edwin J. Beinecke. One other copy is held by the Bibliothèque Nationale de France. The rarity of this work is something of a puzzle as the book is a cheaply produced paperback typical of popular works of fiction published from the mid-nineteenth century. Perhaps the other copies were simply read to death.

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## *Film and Radio Documentaries*

**2000** *Robert Louis Stevenson* (Alexander Kulpok, Saländischer Rundfunk (ARD), Germany). [Broadcast 13 November 2000 to celebrate the 150th anniversary of Stevenson's birth; 30 mins.]

Kulpok calls 'Markheim' *ein Wortkunstwerk* ('a word-artwork') and the final sentence of *Treasure Island* is *Musik mit englischen Worten* ('music with English words'). The programme emphasizes Stevenson's modernity and his versatility with a variety of genres.

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## *On-line studies*

Callahan, Joan R. (2003). 'Dr. Callahan and Mr. Hyde: A Study of Robert Louis Stevenson's Bleeding Disorder'. *Direct Connection* [Hereditary Hemorrhagic Telangiectasia Foundation International] (Winter 2003), p. 9.  
[http://www.hht.org/web/newsletter/hht\\_newsletter\\_winter\\_2003.pdf](http://www.hht.org/web/newsletter/hht_newsletter_winter_2003.pdf)

An open-minded account of how the author came to write an article associating Stevenson with HHT.

Danks, Adrian (2002). 'Dr. Jekyll and Mr. Hyde'. *Senses of Cinema, an online film journal* 30 (Jan.-March 2004):  
<http://www.sensesofcinema.com/contents/02/20/cteq/jekyll.html>

Discusses Mamoulian's audacious technical innovations in his 'pre-eminent film adaptation' of *JH*.

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## *Biographies*

Gray, William (2004). *Robert Louis Stevenson: A Literary Life*. London: Palgrave Macmillan.

Publication should now be in March and there will be a paperback edition at £16.99 (in addition to the £50 hardback edition).

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## *Museums*

The Robert Louis Stevenson Silverado Museum in California now has its own website at  
<http://www.silveradomuseum.org/>

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## *Call for Help*

Burkhard Niederhoff ([burkhard.niederhoff@rub.de](mailto:burkhard.niederhoff@rub.de)) writes: 'I have been approached by the ZDF, a German TV channel. They want to do a programme on Cocos Island, an island off the coast of Costa Rica, formerly a haunt of pirates and now of divers eager to immerse themselves in the shark-infested waters. Various websites about this place claim that Stevenson based *Treasure Island* on Cocos Island, and the TV people are eager to follow up this theory. Now I strongly suspect that it is a legend without any foundation in fact. At least, I have not been able to find any evidence for it. Furthermore, Stevenson's essay "My First Book" suggests that the island is entirely imaginary. Does anyone have any evidence for or against the Cocos Island theory or any ideas about how this theory (or legend, as I suppose) came into being?' Please address any responses to [burkhard.niederhoff@rub.de](mailto:burkhard.niederhoff@rub.de).

But send a copy to me too and I'll put the debate in the next Newsletter. I personally find very convincing Michel Le Bris' suggestion that the Monterey peninsula was in Stevenson's mind in his descriptions of 'Treasure Island', though of course the imaginary location of the island is presumably the Carribean.

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## *New members*

Jonathan Goodwin ([lazy\\_dog2002@hotmail.com](mailto:lazy_dog2002@hotmail.com)) is Information Officer in Birmingham Central Library, in England. His interests include Victorian literature, creative writing and book collecting. He writes, 'I was first introduced to Stevenson's works back in my teens when, during a bout of illness, I read an omnibus edition of RLS's novels. I've been enamoured with the man's life and work ever since! Stevenson lived as he wrote, a genuine Romantic, and the glamour he cast upon his spellbound readership in the 1880s and '90s is shining on for me still.'

Raffaella Langiulli ([rlangiulli@hotmail.com](mailto:rlangiulli@hotmail.com)) is an Italian student of English literature looking for information about Stevenson in particular about "The New Arabian Nights" and its relations with Eastern Culture.

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## *Thanks to*

Richard Ambrosini, Marina Dossena, William Gray, Alexander Kulpok, Burkhard Niederhoff

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Richard Dury  
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# RLS Site Newsletter

Recent additions to the RLS site

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Year 4

10 April 2004

No. iv

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When aince Aprile has fairly come,  
An' birds may bigg in winter's lum,  
An' pleasure's spreid for a' and some  
    O' whatna state,  
Love, wi' her auld recruitin' drum,  
    Than taks the gate.

The heart plays dunt wi' main an' micht;  
The lasses' een are a' sae bricht,  
Their dresses are sae braw an' ticht,  
    The bonny birdies!-  
Puir winter virtue at the sicht  
    Gangs heels ower hurdies.

(from *Underwoods*)

[l 2: build nests in winter's chimney; l 6: sets off; l 7: thumps; l 8: eyes; l 12: head over heels]

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## Events – Conferences

RLS2004: **'Stevenson and Conrad: Writers of Land and Sea'**, 7-9 July 2004. Web site:  
<http://www.rls2004.org/>

I mistakenly reported in last month's *Newsletter* that Claire Harman would be leading the Edinburgh perambulation. The event should nevertheless still be taking place.

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## Recent Studies

Eric Massie. 'Scottish Gothic: Robert Louis Stevenson's *The Master of Ballantrae*, and *The Private Memoirs and Confessions of a Justified Sinner*'. In Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarland. 163-73.

Striking intertextual connections between the two novels include: a moonlight fight between two brothers; a preserved body rising from an open grave at the end of the text; families divided along politico-religious lines, with the father preferring one son over the other; and allusions to the Devil as an actual presence. 'James Durie resembles George Colwan in looks and temperament and is cast in the role of Devil incarnate by the Durie family; the description of Henry [...] is redolent of the contumacious Robert Wringham' (165). *Ballantrae* also 'mirrors Hogg's text in its use of multiple layers within which key narrators present personal, indeed biased accounts of events' (168).

Jason A. Pierce. ‘“The Damned Thing in Boards and a Ticket on Its Behind”: Stevenson’s First Book, *An Inland Voyage*. In Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarland. 127-39.

Pierce places Stevenson’s *Inland Voyage* (1878) in the context of contemporary travel writing: (i) Thomas Rolls Warrington & George Smyth Baden Powell, ‘The Log of the ‘Nautilus’ and ‘Isis’ Canoes’ (*Cornhill Magazine*, 1870), in which the two travellers refer to each other by the names of their canoes, a trope borrowed by Stevenson; (ii) James Lynam Molloy, *Our Autumn Holiday on French Rivers* (1876), recording the jaunt of four educated young men in an outrigger canoe; (iii) William Moëns, *Through France and Belgium, by River and Canal, in the Steam Yacht ‘Ytene’* (1876). All these accounts are of isolated travelling groups of privileged English people, interested in tourist sites but relatively uninterested in human surroundings. In contrast, Stevenson shows an interest in the people he meets and interacts with them, and also (being for much of the time effectively apart from his travelling companion) presents himself as an interesting character in his own right. His willing acceptance of the role of peddler and his thoughts on the merits of working-class life would have been seen as a threat by middle-class readers, where other travel writers marked their social superiority to those they met. The lukewarm reception of the book and its slow sales may be explained by this unconventional class ideology as well by its distance from the conventions of contemporary travel writing.

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## Recent Editions

Hubbard, Tom and Duncan Glen (eds.) (2003). *Stevenson’s Scotland*. Edinburgh: The Mercat Press. 1841830569.

A collection of texts by Stevenson on Scotland: extracts from fiction, from letters to his mother, and essays. The latter include two hitherto unpublished texts from the Beinecke Library at Yale: ‘Antiquities of Midlothian’, based on a visit to Craigmillar Castle and Corstorphine Church (dictated to his mother in 1861; Swearingen, p. 2), and ‘The Water of Leith’ (late 1890 or early 1891; Swearingen, p. 157).

The first of these—previously published in French by Michel Le Bris in his similar anthology *A travers l’Ecosse* (Bruxelles: Complexe, 1992)—contains the observation in Craigmillar Castle of ‘a curious gun, the lock of which was perfectly scarlet with rust’, a phrase showing the eleven-year-old Stevenson already attracted to quirky concision of phrasing. The second text is an unfinished fragment in which he looks back to his boyhood and play by the banks of Edinburgh’s river: ‘Every child has his own adopted river, that he was born or has played beside, and whose ancient voice returns to the ear of memory...’

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## Biographies – In the Footsteps

Cairney, John (2004). *The Quest for Robert Louis Stevenson*. Edinburgh: Luath Press. £16.99.

‘examines the intimate relationships in the life of Robert Louis Stevenson, and their often destructive effects on his personality and work’ (publisher’s presentation): ‘follows a trail of places associated with Robert Louis Stevenson’ (Amazon synopsis). As John Cairney has interpreted Stevenson in a one-man-show for several years, it should be interesting to see what he has to say about RLS’s character.



## News – Iconography

SARGEANT'S FAMOUS PORTRAIT OF ROBERT STEVENSON UP FOR SALE IN NEW YORK ON 19<sup>TH</sup> MAY 2004 (Information and text from: <http://search.sothebys.com/liveauctions/tgf/pr.html>)

[January 14, 2004 - Sotheby's [New York] announced today that it would auction 44 paintings from the Greentree Foundation, which was created in 1982 by the late Mrs. John Hay Whitney following the death of her husband John Hay Whitney. The sale will include major works by Edouard Manet, Edgar Degas, Claude Monet, Sir Alfred J. Munnings and John Singer Sargent. [...]]

'Sotheby's sale of American Paintings on May 19th will include seven works from the Greentree Foundation. The highlight is the iconic portrait *Robert Louis Stevenson and His Wife*, by John Singer Sargent' [<http://search.sothebys.com/liveauctions/tgf/pr.html>; see also [http://search.sothebys.com/jsps/live/event/EventDetail.jsp?event\\_id=26661](http://search.sothebys.com/jsps/live/event/EventDetail.jsp?event_id=26661) for sale details]

'Described by Dara Mitchell, Director of American Paintings at Sotheby's as "one of Sargent's most daring and modern portraits." Widely acclaimed and extensively reproduced, the work was painted in 1885, when Sargent was spending much of his time away from his studios in Paris and London, at the artists' colony at Broadway, in the Cotswolds. It is imbued with "an impressionistic vitality and spontaneity lacking in the formal commissioned portraits that had earned Sargent his reputation until that point." Sargent painted it while visiting Bournemouth, the resort town on the coast of England where Stevenson, the Scottish novelist, poet and author of *Treasure Island*, and his wife Fanny lived. It was a gift from the artist to the Stevensons, whose delight in it is described by Fanny in a letter of August 1885 to her mother-in-law as "like an open box of jewels." It is estimated at \$5/7 million.'

The paintings will be exhibited at Sotheby's New York 14-17 May.

From *The Scotsman* (17 March 2004):

AN OIL painting of Robert Louis Stevenson and his wife that the author once described as excellent but "damn queer" is expected to fetch up to \$7 million (£3.9 million) when it goes on sale at Sotheby's in New York. Dating from 1885, by John Singer Sargent, a celebrated American portrait painter, it shows the Scottish novelist with his wife, Fanny, ten years his senior. [...] Sargent painted Stevenson three times, determined to capture the man he described as "the most intense creature I have ever met". He was unsatisfied with his first effort, which was later destroyed, probably by Fanny herself. The artist, aged nearly 30, then tried again.

"Sargent was down again and painted a portrait of me walking about in my own dining-room, in my own velveteen jacket, and twisting as I go my own moustache; at one corner a glimpse of my wife, in an Indian dress, and seated in a chair that was once my grandfather's," wrote Stevenson, in an 1885 letter describing the result. "It is, I think, excellent, but is too eccentric to be exhibited." Sargent painted the couple at Skerryvore, the home in Bournemouth inherited from Stevenson's father and named after a lighthouse the family firm built in Argyll, Scotland. He subsequently gave the work to the author, signing it to RL Stevenson, from "his friend", John S Sargent, and dated 1885.

The painting was bought by Mrs Payne Whitney in 1914, and passed to her son, newspaper owner, John Hay Whitney. It is one of 44 paintings, including works by Picasso, Manet and Degas, being sold to benefit the Greentree charitable foundation set up by Whitney's widow.

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## Translations

'M. Utterson, l'avocat, était un homme de rude apparence...' Berthe Low's 1890 French translation of *Le cas étrange du docteur Jekyll* is available on-line in the elegant pdf version prepared by Jean-Yves Dupuis at <http://jydupuis.apinc.org/vents/stevenson-1.pdf> (La bibliothèque électronique du Québec, Collection 'A tous les vents', Volume 24). The Bibliothèque électronique site is at <http://jydupuis.apinc.org/index.htm>

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## *Call for Help*

Q: Wendy Moore is writing a biography of Dr. John Hunter (d. 1793) (*The Knife Man*, to be published by Bantam in Spring 2005), and wants to know if Stevenson is known to have known about him.

Hunter had a house on Leicester Square but bought the house behind - 13 Castle St, now Charing Cross Road - and built a large lecture theatre and museum spanning the two. 'While wealthy patients and aristocratic social guests arrived at the smart Leicester Square front door, the more modest Castle St house was where the pupils arrived for lectures and bodies were delivered for dissection.' *The Sketch* newspaper in 1897 reports the planned demolition of Hunter's house and says that RLS 'is said to have chosen' the house as the scene for Dr Jekyll and Mr Hyde.

Does anyone know of any proof that Stevenson knew about Hunter?

## *Answers to last month's Call for Help*

Q: Does anyone have any evidence for or against the claim that *Treasure Island* was based on Cocos Island? (Burkhard Niederhoff)

A (1): 'The Cocos Island/*Treasure Island* query has a source, in a book published in 1960. There seems to have been an expedition to the island that left San Francisco in April 1879 and returned empty-handed to Santa Barbara in early November, by which time RLS was in California; he was then in Monterey, and a month later he was in San Francisco. I have not pursued this in the San Francisco papers, but there is nothing in the Monterey Californian when RLS might have seen it. Nor is there any reference in the letters - still less in RLS's own account of *Treasure Island*.

'Concerning the similarity of landscape with the Monterey Peninsula, LeBris is far from being the first to suggest this; indeed, RLS himself says that the scenery is "in part Californian and in part *chic*" [Letter 1278]. However, the extreme barren dryness of the island (it is indeed a desert island) is a far cry from the Monterey Peninsula. Though the woods there are dry in late summer - as they were when RLS was there and he made his experiment with the match - it is very densely wooded and green. In the dryness, the landscape (to the extent that it is "based on" anything at all) is more like the Napa Valley. For this reason among others, I would stick to RLS's own phrasing pairing Californian and *chic*. To the extent that it's either, it's both Monterey Peninsula and Napa Valley (and Carmel Valley/Goat Ranch too, of course).'

(Roger Swearingen)

A (2): 'When I visited Providencialis in the Turks & Caicos Islands, British West Indies, a local legend was it could have been the prototype for *Treasure Island*. It's located just south of the Bahamas and about 50 miles due north of Haiti. During the turbulent 1700s many wealthy land owners fleeing Haiti would bury the family treasure on nearby islands for safe keeping until the political climate changed. Naturally they would need a map to relocate the treasure. Also, the T&C Islands were notorious for pirates hiding among the small cluster of islands while waiting to rob merchant ships traveling the nearby Windward Passage. One of the T&C islands is named Parrot Cay, parrot being a another word for pirate.'

(Robert B. Stevenson)

A (3): Dead Man's Chest Island (Isla de la Juventud) (off the south coast of Cuba)  
(G. A. England, *Travel* 52 (Jan. 1929), p. 18).

A (4): Isla de Caja de Muertos (halfway along the southern coast of Puerto Rico)  
(H. Watson, *The Coasts of Treasure Island*, 1969, p. 124).

A (5): The Monterey Peninsula

(G. Stewart, *Univ. of California Chronicle* 28 (1926), pp. 207-12); R. Nickerson, *Robert Louis Stevenson in California*, 1982, pp. 112-13; John Wolfenden, 'Treasure Island—Is It Set on the Peninsula: Some Scenes are Reminiscent of the Point Lobos RLS Knew', *Weekend Magazine/Monterey Peninsula Herald*, 7 October 1979; 'Michel Le Bris, 'On se trouvait l'île au trésor', in *Pour Saluer Stevenson*, Paris, Flammarion, 2000, pp. 293-306, probably republished from an earlier publication like the other essays in this collection.)

A (6): The area around Silverado

(A. Issler *Our Mountain Hermitage*, 1950, p. 102).

A (7): 'There has been much scholarly discussion about Stevenson's island: was it primarily based on Edinburgh as seen from the Pentland Hills or was it the Isle of Pines near Cuba? Clearly it a montage: partly based on islands visited on the *Pharos* in 1869, partly on the Carribean island described by Kingsley in *At Last*, and partly on the Californian scenery of Napa and Monterey.'

(Frank McLynn, *Robert Louis Stevenson* (1993), p. 200, with footnote references to David Barret, *A Stevenson Study* (1924), pp. 10-16; and to G.A. England, 'The Real Treasure Island', *Travel* (Jan. 1929), pp. 17-21, 41-45.)

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## New members

Ales Capus ([alexcapus@hotmail.com](mailto:alexcapus@hotmail.com)) is a writer of novels, short stories and non-fiction living in Olten (Switzerland) and presently working on a book about RLS, treasure-hunters in the Pacific and the question whether RLS had a specific treasure island in mind (to be published in 2005 by Knaus Verlag/Random House, Munich).

Alex Chisholm ([clan.chisholm@btinternet.com](mailto:clan.chisholm@btinternet.com)) recently collaborated with Martin Danahay on a book on T. R. Sullivan/Richard Mansfield's dramatisation of *Dr Jeekyll and Mr Hyde*, which is to be published by McFarland later this year.

Sylvie Maurer ([maurer@upf.pf](mailto:maurer@upf.pf)) teaches English at the University of French Polynesia, Tahiti. When she arrived five years ago she started to read writers of the South Seas: Melville, London... 'but Stevenson stood foremost'. She particularly appreciates the delicacy and subtlety of his treatment of female characters. 'As a dweller of the South Seas', she adds, 'I also marvel at his anthropological and linguistic knowledge of the area, and I thrill at the hints and clues in his later short stories. I admire the bold anti-imperialistic stance, the avant-garde call for cross culture tolerance. As a lover of literature, I savour the humour, the very modern apparent off-handedness, the complicity RLS has with the reader, offering him texts that can be endlessly delved into.' She is presently working on a thesis on 'A literary and anthropological approach to RLS's writings on the South Seas'.

*Thanks to*

Martin Danahay, John Macfie, Robert B. Stevenson, Roger Swearingen

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Richard Dury  
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# *RLS Site Newsletter*

## *Recent additions to the RLS site*

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Year 4

15 May 2004

No. v

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And there is an old tale enhances for the imagination the grandeur of the woods of France, and secures you in the thought of your seclusion. When Charles VI. hunted in the time of his wild boyhood near Senlis, there was captured an old stag, having a collar of bronze about his neck, and these words engraved on the collar: 'Caesar mihi hoc donavit.' It is no wonder if the minds of men were moved at this occurrence and they stood aghast to find themselves thus touching hands with forgotten ages, and following an antiquity with hound and horn.

And even for you, it is scarcely in an idle curiosity that you ponder  
how many centuries this stag had carried its free antlers through the wood,  
and how many summers and winters had shone and snowed on the imperial badge.  
If the extent of solemn wood could thus safeguard a tall stag from the hunter's hounds and houses,  
might not you also play hide-and-seek, in these groves, with all the pangs and trepidations of man's life,  
and elude Death, the mighty hunter, for more than the span of human years?  
Here, also, crash his arrows; here, in the farthest glade, sounds the gallop of the pale horse.  
But he does not hunt this cover with all his hounds, for the game is thin and small:  
and if you were but alert and wary, if you lodged ever in the deepest thickets,  
you too might live on into later generations  
and astonish men by your stalwart age and the trophies of an immemorial success.

(‘Forest Notes’)

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## *Events – Conferences*

RLS2004: ‘Stevenson and Conrad: Writers of Land and Sea’, 7-9 July 2004. Web site:  
<http://www.rls2004.org/>

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## *Recent Studies*

Gibson, Brian (2002). ‘One Man is an Island: Natural Landscape Imagery in Robert Louis Stevenson’s *Treasure Island*’. *The Victorian Newsletter* (Spring 2002): 12-21.

In the first part of the book, landscape and weather are used in a conventional Romantic way to establish mood and foreshadow action (e.g. the stormy nights accompanying frightening developments in the plot), though even here there is ambiguity: the moon becomes a threatening sentinel associated with the pirates and the darkness becomes the friend of the protagonist. When the action moves to *Treasure Island* its sinister landscape is associated with troubling independence from conventional moral codes. Jim’s shore adventure is accompanied by ‘continuous thunder of the surf’, which remains a frightening memory at the end of the book, reminding him of his passage from childhood to adulthood when he experienced utter solitude and realized that the environment is an unforgiving, relentless, everpresent force.

Pamboukian, Sylvia Amy (2003). 'Industrial light and magic: Popular science, technology, and the occult in the late Victorian period'. PhD thesis from Indiana University

Chapter 3 'Technology and the Gothic Doctor' deals with the mergence of 'the evil scientist-doctor' as a result of nineteenth-century advances in medical science and makes reference to RLS.

Thomson, Belinda (2003). 'A Frenchman and a Scot in the South Seas: Paul Gauguin and Robert Louis Stevenson'. *Van Gogh Museum Journal* (2003): 57-70. [http://www.vangoghmuseum.nl/news/img\\_site/vgjournal2003.pdf](http://www.vangoghmuseum.nl/news/img_site/vgjournal2003.pdf)

It was Gauguin's meeting with Van Gogh that probably inspired him to travel to the South Seas. Stevenson had nothing to do with the matter. (From a Dutch-language report at <http://www.kronkelstadskrant.nl/archief/overig/vangogh.html>)

Thomson, Belinda (2001). 'Ideas of Sickness and Health - The South Seas in the Work of Robert Louis Stevenson and Paul Gauguin'. Paper read at the 2001 Conference of the Association of Art Historians, 'Geographies of Art: Exploring Landscapes, Crossing Borders'

Belinda Thomson's abstract: 'In terms of their shared attraction to and experience of life in Polynesia, flight from a Europe perceived to be in decline and search for reinvigoration from primitive sources, there are some striking parallels between the cases of Robert Louis Stevenson and Paul Gauguin. In this paper I will compare and contrast the writer and the artist as inveterate travellers, seekers after novelty and exploiters of exotic foreign subject matter within their art. Finding certain common threads to their thinking and similarities between their motives for deciding to abandon Europe for the South Seas, not least the fact of their waning health, the paper will explore the extent of Stevenson's reputation in French Symbolist circles in the late 1880s and the feasibility of Gauguin's awareness of the Scottish writer as precedent. It will also seek to assess the role and importance of their different experiences of Polynesia in the later development of their art.'

Turnbull, Olena M. (2003). 'The Squire and the Gamekeeper: RLS and Miss Adelaide Boodle'. In Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarland . 215-27.

An account of Adelaide Boodle, Stevenson's Bournemouth neighbour. On the basis of *RLS and His Sine Qua Non* (1926), Austin Strong's Introduction to this volume and Stevenson's letters, Turnbull reconstructs Adelaide Boodle's character and the relationship with Stevenson.

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## Links

Tim Lussier's 'Silents are Golden' site has a special section dedicated to the 1920 silent film of *Dr Jekyll and Mr Hyde*, starring Lionel Barrymore at <http://www.silentsaregolden.com/featurefolder2/jhpage.html>, including a 1920 review, synopsis, commentary, scenes from the movie, and poster.

The Art Renewal Center (an association to encourage traditional craftsmanship in painting) offers fine prints of the 1887 Sargent portrait (the wicker chair portrait). It can be supplied in four sizes on photo-quality paper (the larger sizes on board) costs range from \$45 upwards. All sizes are shipped flat. <http://www.artrenewal.org/asp/database/art.asp?aid=187&page=2>

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## Retellings

Acker, Kathy (1996). *Pussy, King of the Pirates*. New York: Grove Press.

A loose and transgressive reworking of *Treasure Island* spanning centuries and continents, this work chronicles the adventures of O and Ange, prostitutes who retire from the trade and hire “King” Pussy and a band of girl-pirates to help them find buried treasure. Heavily influenced by pulp fiction, social satire, religious allegory, and picaresque novels it has been seen as ‘a brilliant, hilarious, electrifying and pornographic deconstruction of history and language’ in which ‘every word, sentence and image has a literal, metaphorical and referential meaning and fluctuates between them.’ (Patricia Seaman in *Eye Weekly* at [http://www.eye.net/eye/issue/issue\\_01.18.96/ARTS/bo0118a.htm](http://www.eye.net/eye/issue/issue_01.18.96/ARTS/bo0118a.htm)) and also as a load of rubbish.: ‘There’s something to offend everybody here!’ (Brian Bouldrey in *The Guardian Lit.* at <http://www.sfbg.com/lit/reviews/check.html>). There is also a CD of readings with the title *Pussy*, an illustrated small press edition of excerpts called *Pussycat Fever*, and a CD with the same title as the main text, on which the author sings to the music of The Mekons.

Michael Onslow-Osbourne, led a PhD seminar on the Stevenson and Acker texts at Auckland University in 2001. Georg Schiller of Düsseldorf University is now teaching a similar seminar (from April 2004); he views Acker’s text as ‘a creative interrogation of a canonized “male text”’. <http://www.phil-fak.uni-duesseldorf.de/fachschaften/ang/seminar.php?id=201>

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## Biographies

The previously-announced biography by William Gray to be published by Palgrave on 23 April (*Robert Louis Stevenson: A Literary Life*) will be published not only in hardback (at £50) but also in paperback (at £16.99).

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## News – Iconography

Sadly, the National Portrait Gallery of Scotland will be unable to make a bid for the Sargent portrait of RLS at the sale on 19<sup>th</sup> May because of lack of funds. The Director, James Holloway, would however, be happy to hear “if you have any contacts that might be able to help”...

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## News - Music

The Hebrides Ensemble has commissioned composer Lyell Cresswell and librettist Ron Butlin to write a new piece based on the short story ‘Markheim’. It will be about an hour long, for small instrumental

ensemble (flute, clarinet, violin and cello) and two or three singers (possibly bass, tenor and mezzo soprano). The first performances are scheduled for April/May 2005.

The Scottish Arts Council has come up with £6,000 of the total commission fees of £12,000, and The Hebrides Ensemble would be interested in hearing from anybody or organisation with an interest in music, theatre and Stevenson's work who might be willing to help with funding, however modest. (Contact Carol Main, 0131/ 332 2110.)

It would be a pity not to be able to hear a musical imitation of the 'ticking of many clocks among the curious lumber of the shop', the sudden ringing of their bells, and the loud 'beating of the rain through all the house' (sounding to the agitated Markheim like 'Footsteps and sighs, the tread of regiments marching in the distance, the chink of money in the counting, and the creaking of doors held stealthily ajar' mingling with 'the patter of the drops upon the cupola and the gushing of the water in the pipes').

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### *Answer to Call for help*

Q: Does anyone have any evidence for or against the claim that 'Treasure Island was based on Cocos Island? (Burkhard Niederhoff)

A: The story of the possible connection between *Treasure Island* and Cocos Island is to be found in: Ralph Hancock and Julian A. Weston, *The Lost Treasure of Cocos Island*. New York, T. Nelson, 1960. Information about the story can also be found at <http://www.e-adventure.net/land/treasure/treasureisland.html>. (Roger Swearingen)

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### *New members*

Kumiko Koiwa ([QWL05646@nifty.com](mailto:QWL05646@nifty.com)), from Yokohama in Japan, is an enthusiastic reader of Stevenson and member of the RLS Club of Edinburgh. She has visited Edinburgh and Monterey several times, Stevenson cottage in Saranac Lake in NY state & Silverado Museum in St.Helena, CA in USA, Davos, Bournemouth, Hyères etc., and was the only Japanese at the opening ceremony of Vailima Museum in Samoa in 1994. She writes: 'During these travels I have made many great friends who love the works and vivid soul of RLS as I do, and I always thank Stevenson for these friendships, remembering his words: "We are all travellers in the wilderness of this world, and the best that we find in our travels is an honest friend. We travel, indeed, to find them".'

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### *Thanks to*

Julie Lawson, John Macfie, Roger Swearingen

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# *RLS Site Newsletter*

## *Recent additions to the RLS site*

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Year 4

15 June 2004

No. vi

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I went to a chemist's in Broadway . . . where I was examined and prescribed for by a fine gentleman in fine linen . . . [who] told me, with admirable gravity, that my liver was out of order, and presented me with a blue pill, a seidlitz powder and a little bottle of some salt and colourless fluid to be taken night and morning on the journey. He might as well have given me a cricket bat and a copy of Johnson's dictionary.

*(The Amateur Emigrant)*

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### *Events – Conferences*

RLS2004: **'Stevenson and Conrad: Writers of Land and Sea'**, 7-9 July 2004. Web site: <http://www.rls2004.org/>

The provisional programme is attached to the end of this Newsletter.

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### *Recent Studies*

Ambrosini, Richard (2004). 'Introduzione'. Robert Louis Stevenson (tr. Alesandra Osti). *L'isola del tesoro*. Roma: La Biblioteca della Repubblica (Ottocento, 23). Pp vii-xlvii. Published as supplement to *La Repubblica* 26 May 2004.

*Treasure Island* can be seen as a practical exemplification of theories that Stevenson had been developing for some time (culminating in 'A Gossip on Romance') about 'epic value' in narratives with universal appeal, about primordial aesthetics and the pleasure of reading (a sort of 'anthropological approach' to narrative).

The story deviates from moral tales, from the Bildungsroman and even from Defoe. It evolves from a psychological novel to an adventure novel to the accompaniment of two nightmares: the forward-looking dreams of the one-legged seaman and the backward-looking dream of the waves and the cry of the parrot, the latter showing how Jim has not been able to resolve the tensions of the narrated experience.

Stevenson was interested in the new popular literature, which he exploits to create this 'hyperliterary variation on banal stories celebrating bloodthirsty criminals'. His aim was 'to reduce to their essence narrative conventions and strategies borrowed from popular sub-genres, in order to produce a formal purity that can give the narration a universal quality' (xliii).

Cruz, Pablo (2002). 'Hyde y Olalla, las dos caras del sueño'. *Babar* (revista [on-line] de literatura infantil y juvenil) 2002. On-line at <<http://www.mundofree.com/babar/html/estevenson.htm>>

Epstein, Hugh (1998). 'Victory's Marionettes: Conrad's Revisitation of Stevenson'. 189-216 in Carabine, Keith & Knowles, Owen (eds.). *Conrad, James and Other Relations*. Lublin, Poland : Maria Curie-Sklodowska University.

'The essay seeks to characterise Conrad's view of Stevenson and, more particularly, examines the creative use Conrad made of *The Ebb Tide* in constructing *Victory* (1915). It shows the ways in which the configuration of three variously fallen desperadoes confronting a gentleman on his lonely island belong to both Stevenson's novella and Conrad's novel. A trio becomes a quartet. Conrad invades a territory of colonial misadventure that Stevenson had made thoroughly his own and subjects Stevenson's brilliantly observed creations to a Dickensian grotesque re-fashioning for his own rather more symbolic ends. What Conrad loves in *The Ebb Tide* (though he nowhere acknowledges it) is the brutal comedy of misapprehension that Stevenson creates and that he can re-work into his own marionette show. Conrad creates a very different sort of work of art, but *The Ebb Tide* is vital to its genesis.'

Honaker, Lisa (2001). 'The Revisionary Role of Gender in R. L. Stevenson's *New Arabian Nights* and *Prince Otto*: Revolution in a "Poison Bad World" '. *English Literature in Transition (1880-1920)* 44iii: 297-319.

In *New Arabian Nights* and *Prince Otto*, Stevenson identifies the obstacles that late-nineteenth century domestic life mounts for the sorts of characters and adventures the traditional romance paradigm offers. This article argues that Stevenson both challenges realism and rewrites romance by reversing and then righting gender roles in these two works. In both, he offers portraits of effeminate men, whose domestically developed characters make them incapable of action, and masculine women, who have been forced into action by these deficient heroes. The article argues that Stevenson contains the threat such women pose in and to romance by having them orchestrate the revolution that brings a more manly race of heroes to power. This action refuses women the desire for power they wield so effectively in these works. At the same time it makes the point that domesticity must be overthrown in order to restore romance and manhood.

Honaker, Lisa (2004). ' "One Man to Rely On": Long John Silver and the Shifting Character of Victorian's Boys' Fiction.' *Journal of Narrative Theory* 34i (Winter 2004): 27-53.

This article examines more closely the romancers' conception of character and its connection to empire in boys' adventure fiction. Having remarked in boys' fiction the changes in the British empire from a trade-missionary activity at mid-century to a militaristic activity at late-century, critics note a coincident change in the hero who will serve that empire. Starting out as the androgynous Arnoldian Christian soldier, whose character is defined by the softer virtues also on display in the Victorian angel, the boy's adventure hero metamorphoses into a more aggressive character from whom such virtues have been stripped. Brief analyses of Thomas Hughes's *Tom Brown's Schooldays*, R.M. Ballantyne's *The Coral Island* and *Blue Lights; or Hot Work in the Soudan*, and G. A. Henty's *By Sheer Pluck* and *With Clive in India* chart this change in the ideal of character. The article goes on to contend that Stevenson acknowledges this shift in the ideal of character in his work, beginning with his treatment of Long John Silver in *Treasure Island*. As the personification of situational ethics, Silver effectively supplants Jim Hawkins as the work's hero, for Jim's frequent attacks of fear and conscience overmatch his bravery. The article, then, considers the change wrought in the genre when the villain becomes the hero of romance.

Kucich, John (2001). 'Melancholy Magic: Masochism, Stevenson, Anti-Imperialism'. *Nineteenth Century Literature* 56iii: 364-400.

This study uses relational psychoanalysis [which stresses the importance of relations with others, rather than internal drives] and historicist methods [which sees cultural history in terms of social and historical context] to show how Stevenson revised the ideological function of Victorian masochism as a class-coded discourse.

Laborda Gil, Xavier (1991). 'Stevenson: el viaje como forma de vida' *Cuadernos de Literatura Infantil y Juvenil*, 33 (noviembre 1991) : 8-16. On-line at < <http://www.sant-cugat.net/laborda/439lisTE.htm>>

Luoma, Jyri-Pekka (2004). 'Phantasmagoria and Psyche in Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*'. *Wormwood* 2 (spring/summer 2004): 48-57.

This essay examines ways in which phantasmagorical elements in *JH* relate to the subconscious mind. Late 19<sup>th</sup> century writers were fascinated by physical phenomena that were yet not 'concrete', which symbolise the unknown and also correspond to strange and unknown aspects of the human psyche. The fog and gas-light in *JH* create a dreamlike environment for frightening beings and unexplained incidents and also seem the creation of a hallucination. The inconsistent and fragmentary environment correspond to a fragmentary consciousness; the vague and shifting lamplit fog seems a metaphor for the subconscious.

Menneteau, Patrick (1990). 'Pourquoi l'étrange psyché de Dr Jekyll and Mr Hyde?' *Ecosse Littérature et Civilisation* [université de Grenoble III] 9: 53-63.

A central motif in *Dr Jekyll and Mr Hyde* is the cheval glass, which can be deciphered as defining a reading key to the novel when the latter is considered a mirror to human nature, asserting truths that can be felt in some sort of spiritual communion rather than asserted by means of a rational discourse.

Menneteau, Patrick (1996). 'Dr Jekyll and Mr Hyde: savoirs anciens et savoirs nouveaux'. *Etudes Ecossaises* 3 ['Aspects du XVIII<sup>e</sup> siècle', GDR Grenoble III (février 1996)]: 171-177.

*Dr Jekyll and Mr Hyde* can be read like a detective story. The enquiry takes on a scientific quality that suits the historical context of the development of sciences; but, when the reader expects the unravelling of a scientific truth about various crimes, he is provided with *Dr Jekyll's* confession, which insists on a religious definition of human nature, as divided between its earthly and spiritual parts: the traditional conception of man is thus reasserted with new vigour in the face of modernity.

Pearson, Nels C. (1999). 'The Moment of Modernism: Schopenhauer's "Unstable Phantom" in Conrad's *Heart of Darkness* and Stevenson's *The Master of Ballantrae*'. *Studies in Scottish Literature* 33: 182-202.

The article explores some compelling parallels between the form/content interplay in Joseph Conrad's *Heart of Darkness* and R. L. Stevenson's *The Master of Ballantrae*. After examining each novel in relation to key statements on aesthetics and truth by Immanuel Kant, Arthur Schopenhauer, T.S. Eliot, and the critical school of Deconstruction, it argues that Stevenson's novel, possibly more so than Conrad's, offers a darkly volatile, and thus philosophically modern, commentary on the relationship between narration, subjectivity, and the verifiability of meaningful human experience.

Webb, Jean (2002). 'Conceptualising Childhood: Robert Louis Stevenson's *A Child's Garden of Verses*'. *Cambridge Journal of Education* 32iii: 359-65.

The paper discusses the construct of childhood in Robert Louis Stevenson's collection of poems, 'A Child's Garden of Verses', by employing notions of child development drawn from Piaget and Vygotsky. From a literary perspective Stevenson's collection is located on the boundaries of Romanticism and Modernism.

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## *Spurious Quotation*

'There is so much good in the worst of us, and so much bad in the best of us, that it behooves us all not to talk about the rest of us.'

This is used in Thornton Wilder's *Pullman Car Hiawatha*, a one-act play first published in 1931 (in many ways, a draft of *Our Town*). A series of characters representing various towns, fields, workers, etc. come out onto stage to deliver small pieces of information as well as a motto derived from various works of literature. The first character to come onstage is a small boy, aged ten or so. There is a stage direction which says he speaks in 'a foolish voice as though he were reciting a piece at a Sunday school entertainment.' He says 'I represent Grovers Corners, Ohio. Eight hundred twenty-one souls. "There is so much good in the worst of us, and so much bad in the best of us, that it behooves us all not to talk about the rest of us." Robert Louis Stevenson. 'Thank ya.' Then he exits.

It is interesting that Stevenson should be associated with such Reader's Digest style 'inspiring quotations'. I have started a new page of 'Spurious Quotations' at < <http://www.westerni.unibg.it/rls/nonquotes.htm> >

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## *Bibliography – Recent Editions*

Phelps, William Lyon (ed.) (2002). *Essays of Robert Louis Stevenson*. Honolulu: University Press of the Pacific. ISBN 0898758025. Pp. 208.

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## *Events - Publications*

Stevenson, Robert Louis (ed. Richard Dury). (2004). *Strange Case of Dr Jekyll and Mr Hyde*. Edinburgh: Edinburgh University Press. ISBN 0 7486 1518 0. £30 (a reduced price will be offered to delegates at RLS2004). July 2004.

Includes a long Introduction outlining composition and early reception, an overview of critical interpretations, an analysis of the language of the text and a section on derivative works; the 1886 text of Stevenson's text; full Explanatory Notes; a transcription of the two incomplete preparatory drafts (correcting mistakes in Veeder's 1988 transcription); a listing of translations 1886-1936; and ending with Textual Notes covering information on the manuscripts, a detailed narration of the composition and first publication, and a list of variant readings between MS and the 1886 London and New York editions.

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## *In the Footsteps*

Castle, Alan (1992). *The Robert Louis Stevenson Trail*. Milnthorpe (Cumbria, UK): Cicerone Press.

Describes a thirteen-day linear walk from le Puy to St Jean du Gard. An extensive introduction covers both the practicalities and the history of the route, which more or less follows the journey described in his first book *Travels with a Donkey in the Cevennes*, published in 1875. Each days walking is described in a separate chapter, with a sketch maps of the route and a table giving distances and altitudes along that particular stage. Includes some colour and black and white photographs.

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## *Critical Reception – Opinion of Other Writers*

In the Indian Railway Library Edition of Rudyard Kipling's *Soldiers Three* (1888), the short story 'Black Jack' has an opening paragraph omitted from later editions: 'There is a writer called Mr Robert Louis Stevenson, who makes most delicate inlay work in black and white, and files out the fraction of a hair. He has written a story about a Suicide Club, wherein men gambles for Death because other amusements did not bite sufficiently. My friend private Mulvaney knows nothing about Mr Stevenson, but he once assisted informally at almost such a Club as that gentleman has described, and his words are true.'

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## *News - Museums*

The Monterey State Historic Park plans a 'soft' re-opening of the Monterey Stevenson House in October and a Grand Re-Opening from 10 to 14 November 2004.

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## *News - Performances*

The Alasdair McCrone and Robert Paterson stage adaptation of *Kidnapped* (produced by Mull Theatre and Pearth Theatre) ends its successful tour of Scotland at the Royal Lyceum Theatre in Edinburgh 20-31<sup>st</sup> July 2004. More at [www.mulltheatre.com](http://www.mulltheatre.com)

Mull Theatre are now preparing a new adaptation of *Jekyll & Hyde*, opening at Cumbernauld Theatre on September 16, with dates all over Scotland until November 27. More on this in later Newsletters.

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## *News – Iconography*

John Singer Sargent's 'Portrait of Robert Louis Stevenson and His Wife' (1885) has been sold to casino developer Steve Wynn for \$8.8 million. Wynn plans to hang the painting in his new casino, The Wynn Las Vegas Resort and Country Club, scheduled to open in 2005, along with another \$M260 of paintings (which if 'publicly displayed' bring substantial tax-reductions, according to a controversial 1997 Nevada state law). One of the previous Las Vegas casinos built by Wynn is called 'The Treasure Island. For information on the painting's new owner and his past, see <http://www.4w8w.com/booksmithjl1.html>

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## *Calls for Help*

1) List-member Jonathan Goodwin ([lazy\\_dog2002@hotmail.com](mailto:lazy_dog2002@hotmail.com)) writes: 'I'm trying to find a copy of the 1937 book, *R L Stevenson* written by Janet Adam Smith, published by Duckworth. Is there a list-member who has a copy that they are willing to sell?'

2) In the excellent 1994 BBC documentary *Stevenson's Travels*, there is a sound recording of Belle Strong briefly narrating the story of the composition of *Dr Jekyll and Mr Hyde*, beginning "The real story of *Jekyll and Hyde* is—well, you know, he dreamed the story. He wrote it out in two sheets of paper..." This is announced on the documentary as 'a private recording made shortly before she died'. Can anyone tell me where the recording is kept? ([richard@interac.it](mailto:richard@interac.it))

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## *Correction*

The 1920 film of *Dr Jekyll and Mr Hyde* mentioned in the last N/L stars John (not Lionel) Barrymore.

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## *New members*

Geraldine McGowan ([Geraldine\\_Mcgowan@emerson.edu](mailto:Geraldine_Mcgowan@emerson.edu)) works at Emerson College, Boston. She says 'I came to RLS rather late -- about eight years ago I was staying at a friend's and had nothing to do and saw *Kidnapped* lying on a shelf and read it. I was entirely surprised at how brilliant it was. The last full paragraph was unspeakably beautiful and so angry -- I hadn't expected that. In any case, I have just finished my master in fine arts in creative writing (I manufactured my own seminar on RLS as part of my coursework) (I returned to school after working in the publishing field for almost 20 years). I am now trying to write a paper on *Jekyll and Hyde* emphasizing that the construction of the novella is just as important as any of the characters. Stevenson is not merely "Victorian," and nor is this particular work simply a Victorian parable.'

Laavanyan Ratnapalan ([lr774@yahoo.co.uk](mailto:lr774@yahoo.co.uk)) is studying for an MPhil in History at Goldsmiths College, London: research subject: history and landscape in Stevenson's writing.

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*Thanks to*

Michael David, Hugh Epstein, Lisa Honaker, Jean-Pierre Naugrette, Nels Pearson

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Richard Dury  
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*RLS 2004: Stevenson and Conrad, Writers of Land and Sea  
provisional programme, June 2004*

7-9 July 2004

Pollock Halls, Edinburgh

*Programme*

**Wednesday 7 July**

8.00-9.50 am            **Registration**            (coffee)

9.50-10.00 am        **Welcome: Linda Dryden and Eric Massie**

10.00-11.00 am      **Plenary**  
                              **(Chair: Stephen Donovan)**

Richard Ambrosini:    ‘R. L. Stevenson, Conrad, and Modernism’

11.00-11.30 am        **Coffee**

11.30-1 pm            **Parallel Sessions**

**Panel Session One:**    *Stevenson and His Contemporaries*  
                              **(Chair: Glenda Norquay)**

Richard Walker:        ‘A Child’s Garden of Evil: Stevenson, Baudelaire and Modernity’

Elayne Fitzpatrick:    ‘Conrad, RLS and the *Peter Pan* Connection’

Mary Leighton:        ‘Robert Louis Stevenson and Andrew Lang at School: The Hidden History of English Studies’

**Panel Session Two:**    *Stevenson and Conrad at the Fin de Siècle*  
                              **(Chair: Stephen Arata)**

Wendy Katz:            ‘The Idea of the ‘Gentleman’ in *Treasure Island* and *Lord Jim*’

Deaglan O’Donghaile: ‘Conrad, the Stevensons, and the Imagination of Urban Chaos’

Marialuisa Bignami:    ‘Satan or Accomplice? The Double in Stevenson and Conrad’

1.00-2.00 pm            **Lunch**

2.00-3.30 pm            **Parallel Sessions**

**Panel Session One:**    *Stevenson and the South Seas*  
                              **(Chair: Katherine Linehan)**

Oliver Buckton:        “‘Like Buridan’s Donkey’: The Trials of (Re) writing Samoan History in *A Footnote to History* and *David Balfour*”

David Farrier: “‘Such Turbulent Human Material’: Text-Building in Robert Louis Stevenson’s *In the South Seas*’

Roslyn Jolly: ‘*The Ebb-Tide* and *The Coral Island*

**Panel Session Two:** *Stevenson, Conrad and Geography*  
(Chair: Richard Dury)

Robbie Goh: ‘The Geopolitics of Criticism: The Sea as Liminal Symbol in Stevenson and Conrad’

Jane V. Rago: ‘Affairs in Different Places: Symbolic Geographies in Stevenson and Conrad’

Juergen Kramer: ‘Unity in Difference—A comparative reading of Stevenson’s ‘Beach of Falesá’ and Conrad’s *Heart of Darkness*

3.30-4.00 pm **Coffee**

4.00-5.00 pm **Plenary Panel Session**  
*Stevenson and Conrad: Psychic Influences*  
(Chair: Gordon Hirsch)

Gail Houston: “‘(B)ankruptcy at my heels”: Stevenson and the Bankerization of Identity’

Stephen Donovan: ‘Pleasant Spectres: R. L. Stevenson and Spiritualism’

5.00-7.00 pm **Free Time**

7.00 pm to late **Conference Banquet**

**Welcome by Professor Joan Stringer, Principal, Napier University**  
**After Dinner Talk: Dr John Cairney**

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## Thursday 8 July

9.30-10.30 am **Plenary**  
(Chair: Eric Massie)

Stephen Arata: ‘Observing *The Wrecker*’

10.30-11.00 am **Coffee**

11.00-12.00 am **Parallel Sessions**

**Panel Session One:** *Stevenson and Conrad Between Worlds*  
(Chair: Richard Jackson)

Tania Zulli: “‘The voices talked and whispered”: Stevenson, Conrad and the languages of colonialism’

Martin Danahay: ‘Doubles on Land and Sea: From Religion to Therapy’

Michela Alliata:	‘The Naked Man from the Sea’: Identity and Separation in ‘The Secret Sharer’
<b>Panel Session Two:</b>	<i>New Contexts for Stevenson and Conrad</i> (Chair: Oliver Buckton)
Gordon Hirsch:	‘The Commercial World of <i>The Wrecker</i> ’
Ralph Parfect:	‘Stevenson’s America: “A Sort of Promised Land”’
Marilena Saracino:	‘Joseph Conrad, Robert Louis Stevenson and the Transformation of the Novel’
12.30-1.30 pm	<b>Lunch</b>
1.30-2.30	<b>Plenary</b> (Chair: Linda Dryden)
Laurence Davies:	‘Telling them Apart: Doubles in <i>Dr Jekyll and Mr Hyde</i> and “The Secret Sharer”’
2.30-3.00 pm	<b>Coffee</b>
3.00-4.30 pm	<b>Parallel Sessions</b>
<b>Panel Session One:</b>	<i>Stevenson Biography</i> (Chair: Jenni Calder)
Richard Jackson:	‘The Correspondence of R. L. Stevenson and S. R. Crockett’
Daniel Balderston:	‘Stevenson’s Impression of Life in California’
Vincent Guigueno	‘Engineering the words: RLS and the Bell Rock Lighthouse’
<b>Panel Session Two:</b>	<i>Stevenson and the Fantastic</i> (Chair: Robbie Goh)
Hilary Beattie:	‘Dreaming, Doubling, and Gender: The strange case of “Olalla”’
R. L. Abrahamson:	“‘I Never Read Such an Impious Book’: Re-examining Stevenson’s <i>Fables</i> ’
Bill Gray:	‘A Fantastic Tale Teller: Stevenson and the Literary Fantastic’
4.30-5.30	<b>Plenary Panel Session</b> (Chair: Martin Danahay)
Richard Dury:	‘The Strange Language of <i>Dr Jekyll and Mr Hyde</i>
Liz Farr:	‘Towards an Aestheticist Stevenson’
5.30-7.00 pm	<b>Free Time</b>
7.00-9.0	Reception at the Stevenson House (to be confirmed)

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**Friday 9 July**

9.30-11.00 am      **Parallel Sessions**

**Panel Session One:** *Stevenson, Conrad and Imperialism*  
(Chair: Wendy Katz)

Ann Colley: 'Conrad, Stevenson and Cannibalism'  
Monica Bungaro: 'Cross-Cultural Encounters in Stevenson's *In the South Seas*, *Letters from Samoa* and Conrad's *Heart of Darkness*  
Jason Harris: 'Robert Louis Stevenson: Folklore and Imperialism'

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**Panel Session Two:** *A Stevenson and Conrad Miscellany*  
(Chair: Richard Ambrosini)

Nathalie Jaëck: 'Stevenson and Conrad's "logbooks" and "paperboats": attempts in textual wreckage'  
Nancy Bunge: 'Explaining Evil: *Dr Jekyll and Mr Hyde* and *Heart of Darkness*'  
Susan Barras: *The Dynamiter*

11.00-11.30 am      **Coffee**

11.30-12.30      **Plenary**  
(Chair: Laurence Davies)

Katherine Linehan: 'The Devil Can Cite Scripture: Intertextual Hauntings in *Strange Case of Dr Jekyll and Mr Hyde*'

12.30-1.30 pm      **Lunch**

1.30-2.30      **Business Meeting and Close**

2.30-6.00 pm      **Free Time**

6.00-7.00      **Reception at The Writer's Museum**  
Readings by Claire Harman  
(Venue to be confirmed)

# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 4

20 July 2004

No. vii

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Since we have explored the maze so long without result, it follows, for poor human reason,  
that we cannot have to explore much longer;  
close by must be the centre, with a champagne luncheon and a piece of ornamental water.  
How if there were no centre at all, but just one alley after another,  
and the whole world a labyrinth without end or issue?

(‘Crabbed Age and Youth’)

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## *Events – Conferences*

RLS2004: **‘Stevenson and Conrad: Writers of Land and Sea’**, 7-9 July 2004. The conference was a success and carried Stevenson studies forward; a full personal report in the next *Newsletter*.

Because of the Edinburgh Conference, the present *Newsletter* is shorter than usual.

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## *Recent Studies*

*Journal of Stevenson Studies*. 1 (2004). Published by the Stirling Centre for Scottish Studies.

More details of this publication, list of articles, subscription form and other details in the next *Newsletter*.

Coley, Ann C. (2004). *Robert Louis Stevenson and the Colonial Imagination*. Ashgate Publishing Ltd. August 2004

On the basis of research in the archives of the London Missionary Society and elsewhere, Coley examines the intricate nature of Robert Louis Stevenson’s relation to imperialism. The book starts with a history of the missionaries in the Pacific that reveals Stevenson’s criticism of, yet ultimate support for, their work, and demonstrates how these attitudes helped shape his South Sea fiction. Subsequent chapters focus on Stevenson’s struggles with personal and cultural identity in the South Seas; his serious commitment to political issues and his thoughts about power and nationhood; and his interest in photography, panoramas, and magic lantern shows, revealing a sensitivity to the ways light plays upon darkness to create meaning. Finally, Stevenson’s recollections of his childhood are engaged not only to suggest an unacknowledged source (the juvenile missionary magazines) for *A Child’s Garden of Verses* but also to show how his imagination exceeds the formulae of the missionary culture and the boundaries of the colonial construct. Contents: Introduction; Stevenson and the South Sea Missionaries; Stevenson’s Pyjamas; Colonies of Memory; Lighting up the Darkness; Stevenson’s Political Imagination; the juvenile missionary magazines and *A Child’s Garden of Verses*.

In reviewing the book, John Maynard, Professor of English, New York University writes: ‘a considerable work of historical imagination based on a major work of reconstruction .... It manages to create a very coherent set of

individual essays on Stevenson in the South Pacific while adding considerably to our actual knowledge of Stevenson in his late period.'

Katz, Wendy (1987). '“Mark, printed on the Opposing Page”, Robert Louis Stevenson's *Moral Emblems*'. *Emblematica* 2ii (Fall 1987): 337-354. On line at <http://www.pennypiper.org/ssindex.HTM> (Emblems > 'Mark, Printed on the Opposing Page')

Scholz, Susanne (2003). *Kulturpathologien: Die “seltsamen Fälle” von Dr. Jekyll und Mr. Hyde und Jack the Ripper*. Paderborn: Rektorat der Universität (Paderborner Universitätsreden ; 88). 32 pp.

Stevenson, Fanny Van de Grift (ed. Roslyn Jolly) (2003). *The Cruise of the 'Janet Nichol' among the South Sea Islands*. Sydney: University of New South Wales Press. Now also: University of Washington Press (2004).

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## *Stage Adaptations - Performances*

Alasdair McCrone and Robert Paterson (2004). *Jekyll and Hyde*. (Dir. Alasdair McCrone). Opening at Cumbernauld Theatre on September 16, with dates all over Scotland until November 27.

A Scottish Touring Theatres Consortium and Mull Theatre Co-Production; designed by Alicia Hendrick; original music by Martin Low. The setting is not specific but suggests Edinburgh Old and New Towns; the parts of Jekyll and Hyde are taken by two actors, both Scottish. McCrone and Paterson are the co-authors of the successful 2003-4 adaptation of *Kidnapped*. Tour dates at: <http://www.mulltheatre.com/>

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## *Biography*

Marías, Javier (1992). *Vidas escritas*. Madrid: Siruela. Collects 'brief lives' (mixing the telling anecdote and the pithy judgment) previously published in the magazine *Claves*, including 'Robert Louis Stevenson entre criminales'.

The title refers to Stevenson's interest in morally ambiguous lives. Among other comments, Marías says 'Almost nobody takes the trouble to read Stevenson's essays, which are among the most penetrating and lively examples from the nineteenth century'. J.M. is a well-known writer, intellectual and translator (he has translated a selection of Stevenson's poems under the title *De vuelta del mar*). This book has been translated into French, German and Italian but not yet into English.

## *Illustrated Editions*

Stevenson, Robert Louis; Frissell, Toni (photography) (1944). *A Child's Garden of Verses*. New York: U.S. Camera Publication Corp.

Toni Frissell used her own children as models for photographs to illustrate the text.

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## *News*

Catherine Bennet in *The Guardian* (1 July 2004) analyses the relationship of dashing Tony Blair and dour Gordon Brown in terms of *The Master of Ballantrae*. <http://www.guardian.co.uk/g2/story/0,3604,1251012,00.html>

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## *Answer to Call for Help*

Q: In the excellent 1994 BBC documentary *Stevenson's Travels*, there is a sound recording of Belle Strong briefly narrating the story of the composition of *Dr Jekyll and Mr Hyde*, beginning 'The real story of *Jekyll and Hyde* is—well, you know, he dreamed the story. He wrote it out in two sheets of paper...' This is announced on the documentary as 'a private recording made shortly before she died'. Can anyone tell me where the recording is kept? (Richard Dury)

A: In the Stevenson House, Monterey (Roger Swearingen); it was made in 1949. A cassette copy was kindly sent by Roger Swearingen for playing at the Edinburgh Conference—unfortunately we were unable to locate a cassette player! (and the conference rooms had no audio set-up), but Alan Marchbank of the RLS Club made a copy and it is hoped that it can be played at a Club meeting in the near future.

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## *Thanks to*

Ralph Parfect, Bob Stevenson, Roger Swearingen

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Richard Dury  
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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 4

18 August 2004

No. viii

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I have never seen such a night.

It seemed to throw calumny in the teeth of all the painters that ever dabbled in starlight.

The sky itself was of a ruddy, powerful, nameless, changing colour, dark and glossy like a serpent's back.

The stars, by innumerable millions, stuck boldly forth like lamps.

The milky way was bright, like a moonlit cloud; half heaven seemed milky way. The greater luminaries shone each more clearly than a winter's moon. Their light was dyed in every sort of colour –

red, like fire; blue, like steel; green, like the tracks of sunset; and so sharply did each stand forth in its own lustre that there was no appearance of that flat, star-spangled arch we know so well in pictures, but all the hollow of

heaven was one chaos of contesting luminaries - a hurly-burly of stars.

Against this the hills and rugged treetops stood out redly dark.

*(The Silverado Squatters)*

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## *Events – Conferences*

RLS2002: the publication of proceedings of the Gargnano Conference by Wisconsin University Press is now planned for Fall 2005.

RLS2004: Picturesque Notes—attached to this mailing and also available on Internet at [http://www.westerni.unibg.it/rls/pict\\_notes\\_edin\\_2004.htm](http://www.westerni.unibg.it/rls/pict_notes_edin_2004.htm); since in these personal sketches I include only the papers I actually heard, I also attach an rtf document containing the abstracts of the papers I was unfortunately unable to hear, also available on Internet at [http://www.westerni.unibg.it/rls/pict\\_notes\\_edin\\_2004\\_abstracts.htm](http://www.westerni.unibg.it/rls/pict_notes_edin_2004_abstracts.htm)

RLS2006 'Transatlantic Stevenson' is planned for 18-20 July 2006 at the Hotel Saranac, Saranac Lake, N.Y., convenors Ann Colley and Martin Danahay. Conference site at <http://www3.uta.edu/english/rls2006/main.aspx>

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## *Events – Isolated Conference Papers*

Roger Swearingen, ‘Robert Louis Stevenson’s Darwinian Worlds of Adventure: Survival and the Fittest’: a paper given at ‘Spirit of Adventure: British and American Adventure Writing from Jonathan Swift and Robert Louis Stevenson to Margaret Maron and Doris Betts’, a seminar at the University of North Carolina (July 29-31, 2004) [http://www.unc.edu/depts/human/level\\_3/spirit\\_summer04.html](http://www.unc.edu/depts/human/level_3/spirit_summer04.html).

Roger Swearingen also gave the introductory talk on ‘Adventure as Concept and Literary Genre’ and has also prepared a page of links to sites on topics connected with the cultural and literary aspects of adventure writing at [http://pages.prodigy.net/rogers99/adventure\\_web.html](http://pages.prodigy.net/rogers99/adventure_web.html)

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## *Recent Studies*

Gray, William (2004). *Robert Louis Stevenson: A Literary Life*. Basingstoke: Palgrave.

Not another biography but an overview of Stevenson’s writing career made interesting by a stimulating division into five geographical chapters, dealing with works that can be profitably related to the cultural contexts of England, France, Scotland, America and the South Seas. The placing of ‘The English Scene’ first is an interesting decision but justifiable if we remember the importance of the London literary scene for his early career. Scotland is placed centrally, and the main discussion of *Jeekyll and Hyde* is in this chapter, showing that the arrangement is by cultural context of the works rather than residence during the writing or the setting of the narrative—though often the three coincide nicely. Gray’s interest in French and German critics also produces some interesting observations. There are a sprinkling of misprints and a couple of repetitions. (RD)

Jolly, Roslyn (2004). ‘South Sea Gothic: Pierre Loti and Robert Louis Stevenson.’ *English Literature in Transition, 1880-1920*, vol 47i: 28-49.

‘The essay compares the use of Polynesian occult traditions and gothic elements in Loti’s *The Marriage of Loti* (1880) and Stevenson’s “The Beach of Falesa” (1892). Loti’s novel develops through a series of generic shifts; whereas the first third (idyll) and second third (pastoral), with their themes of the Polynesian paradise and paradise lost, employ staple motifs of nineteenth-century Pacific travel writing and exotic literature, the gothic vision of Tahiti in the novel’s final third has no precursors in the European archive of Pacific writing, but rather takes its source from indigenous Tahitian culture. In this section, the narrator is overwhelmed by inexplicable terrors which find their correlatives in the demons of Tahitian mythology. I argue that this vision of Tahiti as a place of horror is not, as other critics have suggested, a manifestation of fears about Polynesian depopulation, but rather the expression of opposite anxieties about fertility, miscegenation and repopulation.

In Stevenson’s “The Beach of Falesa”, gothic styles of depicting the Polynesian woman are treated comically, and the imaginative mode Brantlinger calls “imperial gothic” is debunked. But while Stevenson rejects the colonialist appropriation of Polynesian gothic elements, he does not demystify the supernatural stories of the indigenous storyteller. The result is that Polynesian and European world-views are finely balanced, with neither controlling the text. This strategic use of South Sea gothic allows Stevenson to explore alternative epistemologies, but creates little sense of the truly horrific. For this, we must look to the white characters, and particularly to the murder of the trader Underhill, which employs the classic gothic motif of burial alive to show the extent and consequences of political and economic competition between white men in the Pacific.’ (Roslyn Jolly)

Jolly, Roslyn (2003). 'Stevenson, Robert Louis' and 'Samoa'. Jennifer Speak (ed.) (2003). *Literature of Travel and Exploration. An Encyclopedia*. 3 vols. London: Routledge. ISBN 1-57958-247-8.

Kramer, Jürgen (1992). 'The Strange/r Case of *The Beach of Falesá*: A Reading of R. L. Stevenson's first realistic South Sea story'. In Buttjes, Dieter *et al.* (eds.). *Neue Brennpunkte des Englischunterrichts. Festschrift für Helmut Heuer zum sechzigsten Geburtstag*. Frankfurt am Main etc.: Peter Lang. Pp. 78-87.

Stevenson's immersion in Samoan culture is partly shown in his choice of names: (i) Wiltshire is a man of contradictions: a cheating 'welsher' with noble instincts, a weak 'wilt' (successor of Vigours) who gains strength and is known as 'Vilivili', meaning 'to spin' or 'to strive' in Samoan; (ii) Case is 'a case' (a strange character) known as 'Ese', 'other', 'foreign' or 'strange' in Samoan; (iii) Uma is Samoan for 'all' or 'complete'; (iv) Falesá in Samoan means 'sacred house' or 'tabooed house' (like Wiltshire's house); and there is a village in Samoa called Fálefá, 20 miles east of Apia (and Falesá is 'the last village to the east'). Nevertheless the narrative is still seen from a European point-of-view with Wiltshire and Case as central characters. They are opposed but also interestingly similar: economic exploiters, convinced of their own racial superiority, desiring to murder each other, yet both devoted to a native wife. (RD)

Skovmand, Michael (1990). 'Dr. *Jekyll and Mr. Hyde*: On Bachelor Gentlemen and Significantly Absent Females', in *Proceedings of the Nordic Association of English Studies* 1990.

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## *In the Footsteps*

Dawson, Neil (1912). 'R. L. S. and the Fontainebleau Trail'. *The Bookman* [New York: Dodd, Mead] 36(3) (Nov. 1912).

Fraser, Marie (1895). *In Stevenson's Samoa*. London: Smith, Elder.

Hubbard, Elbert (1906). *Little Journeys to Homes of Great Lovers. Robert Louis Stevenson and Fannie Osbourne*. East Aurora, New York: The Roycrofters (Volume XIX, No. 6).

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## *Derivative works - Theatre*

"Dr Jekyll and Mr Hyde" performed by the 'Les Feux de l'Harmattan' company, Palais des Arts et du Festival, Salle Claude Debussy, Dinard (France) on July 23 and 24 and August 7, 12, 14, 19, 20 and 21 2004.

Alasdair McCrone and Robert Paterson (2004). *Jekyll and Hyde*. (Dir. Alasdair McCrone). Opening at Cumbernauld Theatre on September 16, with dates all over Scotland until November 27. A Scottish Touring Theatres Consortium and Mull Theatre Co-Production.

Director and co-adaptor of the script, Alasdair McCrone says, “Working on *Jekyll & Hyde* has been a very different challenge from *Kidnapped*, which was a pretty straight adaptation of the linear plot of the novel. There have been more than 80 film versions of *Jekyll & Hyde*, not to mention numerous stage adaptations - a sure sign of the global appeal of this famous story, but also an indication that there are many ways of approaching the text: none of them definitive.

“Most adaptors have taken extreme liberties with Stevenson’s plot because the original serialised novella tells the story through letters, reports and reminiscences of several characters, eventually shocking readers with the truth of Jekyll’s dual identity. Modern audiences already know all that, and a simple retelling of the story wouldn’t have much artistic ambition and would struggle to scare 21st-century audiences the way the novella did its Victorian readers.

“Our version attempts to probe beyond the veneer of civilised society, through the hypocrisy and guilt of the main characters. This should be an entertaining and theatrically ambitious production which, we hope, will still have the ability to shock.”

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## *Derivative works - Music*

Entwhistle, John (1968). ‘Dr Jekyll and Mr Hyde’. Performed by The Who on the *Magic Bus—The Who on Tour* LP.

When I drink my potion my character changes, / My whole mind and body rearranges, / This strange transformation takes place in me, / Instead of myself everybody can see... / Mister Hyde, Mister Hyde, Mister Hyde, Mister Hyde, Hyde

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## *Derivative Works – Film – Jekyll and Hyde*

The Missing Link website dedicated to classic horror films has a very good page on early *Jekyll and Hyde* films at <http://www.kjenkins49.fsnet.co.uk/jekylltxt.htm> complete with links to additional information and streaming video and audio clips.

Bruce V. Edwards also provides summaries of the most important JH films on the Bad Cinema Diary site at <http://www.cathuria.com/bcd/bcjekylls.htm>

Some good summaries of Jekyll and Hyde films in Italian by Carla Cicognini on the Ciak Mania site at <http://www.ciakmania.it/Tour/JekyllHide/Welcome.asp>

**1999** *Dr Jekyll and Mr Hyde*, dir. Colin Budds (Action Adventure Network; American Zoetrope, Australia/Canada) with Adam Baldwin, Steve Bastoni, Anthony Wong, Jason Chong.

Very loose adaptation: a brash young doctor travels to Hong Kong with his new wife and is killed by feuding gangsters; a mysterious healer brings Jekyll back to life and teaches him Kung Fu but the potion turns him into a rage-filled madman out to avenge the death of his wife; clearly the title merely indicates a transformation-into-wild-man-via-potion story.

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## *Derivative works – Unclassified artefacts*

A Mr. Hyde doll based on Frederic March at [http://www.monstermania.net/sideshow\\_MR\\_HYDE\\_FIGURE.htm](http://www.monstermania.net/sideshow_MR_HYDE_FIGURE.htm)

*Jekyll and Hyde* video game by Bandai/Nintendo (c. 2004).

Jekyll has to get to church to marry his fiancée but changes into Mr Hyde whenever he gets sufficiently irritated; Hyde then has to kill enough enemy attackers to turn back to Jekyll otherwise he is struck by lightning and the game is over. Judged ‘total crap’ by a reviewer at <http://www.gamefaqs.com/console/nes/review/R6611.html> and who am I to argue with this?

*Der Flaschenteufel* (“The Bottle Imp”), card game published by Bambus Spielverlag of Germany in an improved version in 2003.

Plays follow suit, highest card wins, but if this is below the current price of the Bottle then this goes to that player; tricks taken at the end make the score, but this is negative for the possessor of the Bottle, which gets increasingly difficult to get rid of as the price goes down. The game specifically refers to Stevenson’s version of the story. Positive review at: <http://www.thegamesjournal.com/reviews/Flaschenteufel.shtml>

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## *RLS in fiction*

Welsh, Louise (2004). ‘Robert Louis Stevenson’ (The Dead Interview). *Zembla magazine* (spring/summer 2004): 58-64.

From a series of imaginary interviews with writers briefly returning to life published in the witty and stylish London literary magazine. RLS back from the grave steers his way around questions from novelist Louise Welsh:

- As a young guy you were quite a one for the ladies.
- Is that a question?
- More an invitation to reminisce. [...]
- Well, (*strokes his moustache*) I was a favourite with the women of the Royal Mile, they christened me “Velvet Coat”—I was a bit of a dandy in those days—and there were occasions when I didn’t have to pay.
- Most impressive. (*Purses lips*) You’ve nothing against prostitution then?
- Everyone’s got to make a living. Anyway, all the journalism I did, all those essays to pay the bills, I don’t think I’m in any position to judge. How about you? Do a fair bit of this kind of interviewing?

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## *Critical reception*

Jean Baudrillard's essay *La pensée radicale* (1994) centred on the relationship of thought and the real has as an epigraph a quotation from 'A Humble Remonstrance' ('The novel is a work of art not so much because of its inevitable resemblance with life but because of the insuperable differences that distinguish it from life').

Jean Baudrillard (1994). *La Pensée radicale*. Morsure. Paris: Sens & Tonka, 1994. English translation by Francois Debrix. 'Radical Thought'. *Canadian Journal of Political and Social Theory* (1995), 18(1-3):41-57. Available on-line at <http://www.uta.edu/english/apt/collab/texts/radical.html>. Another translation by David Macey. 'Radical Thought'. *Parallax: A Journal of Metadiscursive Theory and Cultural Practices* (September 1995), 1:53-62.

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## *Call for Help*

Jonathan Goodwin ([lazy\\_dog2002@hotmail.com](mailto:lazy_dog2002@hotmail.com)) would like to know if anyone has a copy for sale of the following titles: Harry M Geduld, *The Definitive Dr Jekyll And Mr Hyde Companion*; and William Veeder & Gordon Hirsch (eds), *Dr Jekyll and Mr Hyde after One Hundred Years*.

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## *New Members*

Jürgen Kramer ([Juergen.Kramer@uni-dortmund.de](mailto:Juergen.Kramer@uni-dortmund.de)) is Professor of British Cultural Studies at the University of Dortmund (Germany). His main research areas are the sea as a cultural space, transatlantic slavery, literature of the Pacific, cultural memory, anti-colonial resistance; and his publications include *Cultural and Intercultural Studies* (1990) and *British Cultural Studies* (1997); he is co-editor of the *Journal for the Study of British Cultures* (1994- ). He writes 'My interest in Stevenson began with an interest in the figure of the double and in Stevenson's last years in the Pacific. The last decade I have spent with Conrad, but now I want to return to Stevenson.'

Joris Verdonck ([mitsoobishy\\_jackson@hotmail.com](mailto:mitsoobishy_jackson@hotmail.com)) is a graduate in Germanic Languages from the University of Leuven, Belgium interested in the interaction between the ideology of the British Empire and the dominant literary modes of the day, and presently completing an M.A. in British Empire Studies at the University of Lampeter. 'It is here that I was introduced properly to RLS, and more specifically his South Sea fiction... What appealed to me in RLS is the fact that he was wrongfully caught between the uncompromising fires of literary criticism' and has an ambiguous status with regard to both popular culture and the literary canon.

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*Thanks to*

Richard Ambrosini, Martin Danahay, Bill Gray, Roslyn Jolly, Jürgen Kramer, Roger Swearingen, Joris Verdonck

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Richard Dury  
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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 4

15 September 2004

No. ix

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His Majesty [...] is a very fine intelligent fellow, but O, Charles! what a crop for the drink! He carries it, too, like a mountain with a sparrow on its shoulders. We calculated five bottles of champagne in three hours and a half (afternoon), and the sovereign quite presentable, although perceptibly more dignified at the end.

(Letter, February 1889)

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## *The Journal of Stevenson Studies*

The launching of the *Journal of Stevenson Studies* by the Centre for Scottish Studies at the University of Stirling, is an important moment for the study of R. L. Stevenson. The first issue (edited by Eric Massie and presented at the RLS2004 conference in Edinburgh) consists mainly of papers read at the RLS2000 conference in Stirling:

Roderick Watson, ‘“You cannot fight me with a word”: *The Master of Ballantrae* and the wilderness beyond dualism’

Richard Ambrosini, ‘R.L. Stevenson and the Ethical Value of Writing for the Market’ (a new contribution)

Vincent Giroud, ‘E.J.B. and R.L.S.: the History of the Beinecke Stevenson Collection’

Glenda Norquay, ‘Ghost Writing: Stevenson and Dumas’

Richard J. Walker, ‘“He, I say – I Cannot Say I”: Modernity and the crisis of Identity in Robert Louis Stevenson’s *Strange Case of Dr Jekyll and Mr Hyde*’

Richard Dury, ‘The Campness of *The New Arabian Nights*’

Olena M. Turnbull, ‘“All of life that is not merely mechanical is spun of two threads”: Women Characters in Robert Louis Stevenson’s *Catriona*’

Oliver S. Buckton, ‘“Faithful to his map”: Profit and the Art of Travel in Robert Louis Stevenson’

Liam Connell, ‘More than a Library: the Ethnographic Potential of Stevenson’s South Seas Writing’

Douglas S. Mack, ‘Can the subaltern speak?: Stevenson, Hogg and Samoa’

Steven Arata, ‘Stevenson Reading’

Sudesh Mishra, ‘No Sign is an Island’ (a new contribution)

*JSS* 2, edited by Roderick Watson and Linda Dryden, is planned for summer 2005 and should consist of selected papers from the RLS2004 conference (delegates at which will be receiving a separate invitation to submit typescripts directly from the editors) as well as other contributions. For this, and future issues, the

editors welcome critical, biographical, and scholarly articles, as well as short notes of particular interest to Stevenson scholars. Submitted articles will first be read by two anonymous referees who will advise on publication or any necessary changes.

There are special subscription rates for individuals; to subscribe, fill in the attached form ('JSS subscription') and return it with payment or details of money transfer to the specified address. Members of the RLS Club benefit from an additional reduction: see the attached file 'JSS subscription (RLS Club)'

IMPORTANT: all members of this group who use a university or research library or any large library are strongly encouraged to print the 'JSS subscription' form and hand it to a member of the Library staff with a request for the Library to open a subscription for the journal. Indeed, it is your duty to do so!

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## Recent Studies

Davidson, Guy (2004). 'Homosocial Relations, Masculine Embodiment, and Imperialism in Stevenson's *The Ebb-Tide*'. *English Literature in Transition* 47ii: 123-41.

In *The Ebb-Tide* an account of the instabilities of conventional masculinity overlaps with an account of the instabilities of the imperialist project. In this essay, I suggest that *The Ebb-Tide*'s representation of masculine crisis might be understood as a manifestation of what Christopher Lane calls "colonial *jouissance*." In his book *The Ruling Passion: Colonial Allegory and the Paradox of Desire* (1995), Lane argues that the experience of cultural and environmental alterity made dangerously evident the fragility of a masculine subjectivity more readily naturalized at home, so that the colonial subject "was obliged ... to compete with a corresponding impulse to self-dispossession whenever he bid for a country's possession" (Lane 16-17). In *The Ebb-Tide*, I suggest, the Pacific setting enables extreme modes of "internal unmaking." The threat of self-dissolution that always shadowed the "aggressive self-mastery" of Victorian bourgeois masculinity is realized in the perverse energies of homoeroticism, hysteria, and masochism, and potently conveyed through persistent imagery of male bodies being overcome by involuntary impulses. Along with this representation of failed self-discipline, a certain "external defiance" carried in the novella's representation of racial and classed differences between the male characters contributes to a critical perspective on imperialism and the forms of masculinity it elicited. However, while the novella both explicitly and inadvertently undermines certain orthodoxies and hierarchies integral to the imperialist project, it also often relies on these same structures to tell its story, suggesting a complex range of investments and disinvestments in imperialist ideology on Stevenson's part.' (Guy Davidson)

Kramer, Jürgen (1993). 'Multiple Selves in 19<sup>th</sup> Century British Fiction'. Hans Ulrich Seeber & Walter Göberl (eds.). *Anglistentag 1992 Stuttgart. Proceedings*. Vol XIV. Tübingen: Niemeyer. 388-96.

The first section (referring to work by Elias and Horkheimer & Adorno) outlines the way the modern individual was formed (to permit the functioning of the modern state) through an acceptance of the dominance of work and reason, and the suppression of instincts, passions and the irrational. The result is the production of Freud's 'foreign country within' (the repressed parts of the personality) which we can see as lying behind the narrative figure of the double or the multiple self. Hogg's *Justified Sinner* and its presentation of a divided self can be seen as an outcome of the logic of the system of extreme Calvinism. In contrast *Dr Jekyll and Mr Hyde* is more about 'a mere polity of multifarious ... denizens', as shown in narrative fragmentation (in contrast to Hogg's binary division). However, remembering that the civilizing-process theories of Elias applies only to an elite, we can also see the 19<sup>th</sup>-century literary double as a representation of the way the established elite project what they suppress in themselves onto those that they exclude from their ranks. Hyde is therefore the social, physical and sexual outcast. In any case, doubles and multiple selves seem to be the price we pay for a certain type of civilization. (RD)



Spila, Cristiano (2004). 'La strategia del finale in "The strange case of Dr. Jekyll and Mr. Hyde" di R.L. Stevenson' [the strategy of the ending of R.L. Stevenson's *Dr Jekyll and Mr Hyde*]. *Strumenti critici* 19ii (maggio 2004): 171-188.

*JH* is situated on the boundary of two main genres, the Gothic novel and the detective story; it is also a dossier of legal writings, a 'narrative mosaic'. Stevenson adds further elements that complicate reading: ambiguities, false trails, conversations full of doubts and suspicions—*JH* is 'organized around a series of narrative manoeuvres aimed at confusing the reader' (174n), 'Stevenson transforms the story into a calibrated mechanism of ingenious cross-references, delays and retrospection' (183). The ending in particular is notably complex and enigmatic. Jekyll and Hyde are and are not the same person, and so the reader finds two deaths and two endings. The ending represents a fracture in the narration (the narrated story ends with chapter 8 and the death of Hyde, followed by an appendix of two letters). The final letter functions on two levels: as an expression of a writer's subjectivity and as a piece of evidence, a part of the 'novel-mosaic'. The end has the conclusiveness of the death of the protagonist, yet at the same time leaves the text in a state of suspension. The conflict of Good and Evil is also unresolved: Jekyll cannot face and overcome Hyde, but has to avoid the possibility of being Hyde. Stevenson's awareness of the artificial nature of fiction leads him to deny any concluding nature to the end. (RD)

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## *Events – Isolated Conference Papers*

Manfred Malzahn, 'The Fascination of the Abominable in Conrad, Wilde, Stevenson, and Hardy', a paper given on 12.8.04 at the 19<sup>th</sup> Triennial Conference of the International Association of University Professors of English (August 8 to 14, 2004) in Vancouver, Canada.

Near-contemporaries Conrad, Wilde, Stevenson and Hardy had an uneasy relationship with acquired 'English literariness', and so resemble modern postcolonial authors, also haunted by the theme of the exile and of the unredeeming journey to the centre (we might think of David Balfour at the end of *Kidnapped*, who feels nausea, guilt and disappointment at his contact with the hollow centre of civilization in Edinburgh). For the provincial, self-assertion is synonymous with self-annihilation, the attraction of the 'centre' is accompanied by both longing and loathing. All four writers share 'an ambivalent fixation on the character of the English gentleman as an object of love and hate'. They all write stories of the downward descent of an individual under the 'fascination of the abominable', but in a way the real abomination is the hypocritical gentleman like Macfarlane 'the London man' in 'The Body-Snatcher', or Gentleman Brown in *Lord Jim*. The duality of margin and centre and its associated twofold vision can be mapped onto the duality of art and life, artist and human being: the origin of these four writers on the perimeter allows them to express these other dualities with a fresh force. (RD)

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## *Recent editions*

Robinson, Roger (ed.) (2003). *Robert Louis Stevenson: His Best Pacific Writings*. Auckland: Streamline / Honolulu: Bess Press / Brisbane: University of Queensland Press (2004). Foreword by Albert Wendt.

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## *Events – TV and Radio programmes*

‘Writing Scotland’, BBC2 Scotland, Tuesdays at 20.30 from 7 September 2004: an 8-part series, each programme dedicated to a work by one of Scotland’s writers. The second, Tuesday 14 September, was Robert Louis Stevenson’s *Dr Jekyll and Mr Hyde*. See <http://www.bbc.co.uk/scotland/arts/writingscotland/>

As a follow-up to the TV programmes, every Wednesday morning on BBC Radio Scotland, 10.05-11.30, the Gary Robertson Show will be having a discussion about the book related to the previous night's TV programme. See [http://www.bbc.co.uk/scotland/arts/writingscotland/readers\\_corner/index.shtml](http://www.bbc.co.uk/scotland/arts/writingscotland/readers_corner/index.shtml)

The BBC Scotland web site also has a ‘Reading Scotland Message Board’ at <http://www.bbc.co.uk/cgi-perl/h2/h2.cgi?state=threads&board=talkscotland.reading&&sort=T>, a discussion page related to the programme

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## *Derivative Works – Film – Jekyll and Hyde*

*Dr. Jekyll & Mr. Hyde Double Feature* (the 1931 and the 1941 films) (Warner Home Video, 2004—US release: viewable elsewhere only if you have a code-free DVD player).

The Mamoulian film is dated here as 1932 (though it was released on New Year’s Eve 1931). The DVD also contains a voice-over commentary by film historian Greg Mank on the Mamoulian version, as well as the Bugs Bunny cartoon *Hyde and Hare*.

**1955** *Hyde and Hare*, Fritz Freling (Warner Bros.; v: Warner Home Video) (Charles King, 41)

Animated short: normally-sophisticated Bugs Bunny assumes primitive rabbit behaviour in order to get carrots offered by kindly Dr Jekyll in the park; he is then adopted by J, who at home gives in to temptation and drinks the potion that transforms him back and forth to Hyde (though Bugs never realizes they are the same person); Bugs drinks some of the potion himself, returns to the park, and changes into monstrous green rabbit. Kevin McCorry calls it ‘an overlooked masterpiece’ and observes that ‘Carrots are the object of Bugs’ dark desire’ at <http://looney.goldenagecartoons.com/articles/hyde2.html>

**2003** *Misty Mundaë - Dr Jekyll and Mistress Hyde*, Tony Marsiglia (Seduction Cinema)

Pornographic potion-removes-sexual-repression film: Dr. Jackie Stevenson ‘has developed an experimental sex serum that frees women from their psychological and sexual inhibitions. Firstly she tests the serum on a naturally stunning young woman (Misty Mundaë), who immediately becomes a maniacal love machine [...]. Dr. Jackie decides to experience the effects of the serum herself. It transforms her from a somewhat inhibited woman into a stunning and sensuous vixen [...]’ (internet summary).

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## *Links – Jekyll and Hyde*

For full summaries of the main film and TV versions with some images, see Kevin McCorry’s site at <http://www.geocities.com/Hollywood/Boulevard/2196/jekhyde.html>

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## *Music – Settings of Poems*

Farrar, Ernest (1885 - 1918). ‘The Roadside Fire’ (a setting of ‘I Will Make You Brooches’), in the song cycle *Vagabond Songs*, op. 10 (which also includes Arthur Symonds’ ‘The Wanderer’s Song’ and D.G. Rossetti’s ‘Silent Noon’).

*Vagabond Songs* has been recorded on the Hyperion double CD *War’s Embers* (CDD22026), Martyn Hill tenor, Stephen Varcoe baritone, Michael George bass, Clifford Benson piano.

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## *Esprit de l’Escalier – Things I forgot to say in the last Newsletter*

*Der Flaschenteufel* (‘The Bottle Imp’), card game published by Bambus Spielverlag of Germany in an improved version in 2003: I omitted to say that the cards, apart from the card-values, have a series of spirited illustration of Stevenson’s tale by Carsten Fuhrmann: three of these are illustrated at <http://www.funagain.com/cgi-bin/funagain/14468>. The pack comes with a copy of Stevenson’s story.

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## *RLS Site*

The RLS site started out some years ago at <http://www.unibg.it/rls/rls.htm>, then moved to <http://www.westerni.unibg.it/rls/rls.htm> and is now officially located at <http://dinamico.unibg.it/rls/rls.htm>

However the two older URLs are automatically forwarded to the new server.

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## *New Members*

Carlos María Alcover de la Hera (cmalcover@fcjs.urjc.es) is Assistant professor of Social Psychology in Rey Juan Carlos University (Madrid, Spain). He is interested in Literature of most genres and in Ancient Music on original instruments. He writes: ‘My interest in Robert-Louis Stevenson began in adolescence and is connected to my passion for adventure, fantastic and terror Literature. Stevenson also attracts me as a person, since he and its life are for me a perfect example of the Latin proverb *persevera, per severa, per se vera* (persevere, through difficulties, however great they may be)’.

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## *Thanks to*

Richard Ambrosini, Hilary Beattie, Guy Davidson, Marina Dossena, Manfred Malzahn, Telma Mendoça

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Richard Dury  
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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 4

15 October 2004

No. x

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It was a large place, lighted only by a single candle set upon the floor. The mountebank lay on his back upon a pallet; a large man, with a Quixotic nose inflamed with drinking. Madame Tentaillon stooped over him, applying a hot water and mustard embrocation to his feet; and on a chair close by sat a little fellow of eleven or twelve, with his feet dangling. These three were the only occupants, except the shadows.

But the shadows were a company in themselves; the extent of the room exaggerated them to a gigantic size, and from the low position of the candle the light struck upwards and produced deformed foreshortenings. The mountebank's profile was enlarged upon the wall in caricature, and it was strange to see his nose shorten and lengthen as the flame was blown about by draughts. As for Madame Tentaillon, her shadow was no more than a gross hump of shoulders, with now and again a hemisphere of head. The chair legs were spindled out as long as stilts, and the boy set perched atop of them, like a cloud, in the corner of the roof.

(“The Treasure of Franchard”)

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## *The Journal of Stevenson Studies*

I attach the subscription form for the *JSS* for those who may have forgotten to take one along to their local research or university library.

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## *Recent Studies*

Aquien, Pascal (1997). ‘L'étrange cas du Dr Jekyll et de M. Gray’. In Jean-Pierre Naugrette. *Dr. Jekyll & Mr. Hyde*. Paris: Autrement (Figures mythiques). 59-82.

After mentioning the many affinities between JH and Wilde’s *Dorian Gray*, Aquien focusses on the ‘monster’, from three points-of-view: (i) social (the monster as indicator of what society hides under a mask of respectability), (ii) psychoanalytic (the monster as an image of what the individual hides within himself), (iii) metafictional (the monster as metaphor of the text: the doubling and sliding of meaning in Wilde’s paradoxes, the opaque and strange language of Stevenson, and the fact that both texts end with the death of the monster). (RD)

Goh, Robbie B. H. (1999). ‘Textual Hyde and Seek: “Gentility”, Narrative Play and Prescription in Stevenson’s *Dr Jekyll and Mr Hyde*’. *Journal of Narrative Theory* 29ii: 158-83.

In Stevenson's *Dr Jekyll and Mr Hyde*, narrative processes such as proscription, evasion, equivocation, textual schizophrenia, and other devices, work not just to corroborate, but in many instances to amplify and extend, the novel's main themes of identity politics and social tensions. A close reading of the narrative reveals the particular pressure that is placed on the notion of ‘gentility,’ which if left deliberately vague at the level of the novel's plot and theme, is

suggestively sketched at the level of reading. The novel might thus be read as a cautionary tale about reading itself, about the temptations of misjudgement and misdirection, and the need for critical precision. (RG)

Lecerle, Jean-Jacques (1997). 'Tissage et métissage' ['weaving and cross-breeding']. In Jean-Pierre Naugrette. *Dr. Jekyll & Mr. Hyde*. Paris: Autrement (Figures mythiques). 41-58.

Hyde can be seen (in 'a Beckettian reading') as a philosophical demonstration that the individual's sense of identity is a mere construction. Jekyll and Hyde are like two stages in the 'identity' of a single person. The scene of Jekyll waking to see the hand of Hyde is like the thought-experiment of what would happen if we exchange the brains of two different people. Where Hume saw personal identity as an illusion, Locke took it to be based on the persistence of memory, and the memory of both forms of the protagonist persists in the other (what shows the fragility of identity is not the doubling but the repeated back-and-forward transformations).

Hyde is also the symbol of dissolution of the socially-constructed identity: he is the outcast, the symbol of everything that threatens the social order. What frightens Utterson (defender of 'propriety' and 'property') is that Hyde has Jekyll's cheque and that he will inherit Jekyll's fortune. Hyde is also the 'real' that threatens Lacan's 'reality' (the socially-constructed identity that establishes the right of possession).

But Hyde is also 'part of the fiction needed for the construction of the Ego'. The Ego of personal identity is woven from real and fictive experiences, past and potential, and requires at least two states of identity. The weaving of the Ego can also be seen as a mise-en-abyme of the text itself, woven from an interaction of writer and reader. Weaving (*tissage*) is inevitably accompanied by cross-breeding (*métissage*), the unstable mixture that however produces something new. (RD)

Mintz, Steven (1983). *A Prison of Expectations: The Family in Victorian Culture*. New York/London: New York University Press.

This entry was wrongly listed under 'Mintz, Alan' in a previous Newsletter. It contains two chapters on Stevenson: Luisa Villa at the Gargnano conference told us about the interesting chapter on the relations between RLS and his father; Hilary Beattie now reports that there is also a chapter (Ch. 6, 'Love and marriage', pp. 103-113) containing 'a fairly perceptive discussion of his relationship with Fanny Sitwell'.

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## *Events – Conference Paper*

Naugrette, Jean-Pierre, 'La ville et ses doubles: Stevenson, Schnitzler, Kubrick', a paper given on 16.9.04 at the single-day conference 'La ville et ses représentations', Université de Lyon III.

Though London is the setting for JH, it is a vague, labyrinthine and dream-like space of polarities that becomes a metaphor of the psyche and of the text itself. Arthur Schnitzler's *Traumnovelle* has many affinities with JH: it too is about a successful doctor who leads a double life within a city that is nightmarish and ambiguous and within a narrative of repetitions and variations. Although we have no evidence that Schnitzler had read JH, Stevenson's work was well-known in Germany in the 1920s in translations and films; in addition both writers shared an interest in psychology and double-life cases. Kubrick's film version of *Traumnovelle*, *Eyes Wide Shut* (1999) transposes the action to a studio-built New York and faithfully reproduces the unsettling feeling of the protagonist moving within a strange city of his own psyche.

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## *Derivative Works – Films and TV productions*

1951: *The Black Arrow* (BBC, 1951) a two part (40 mins each) serial in 1951.

The cast included Dennis Clinton, John Garley, Powys Thomas, Keith Michell and Derek Godfrey; Denis Quilley (as Richard Shelton) and Tarn Bassett (as Joanna Sedley). Original music by Henry Boyes.

1998: *Treasure Island*, Dino Athanassiou / Scott King / Peter Rowe (Plaza Entertainment, Canada)

Animated film, British production; voices include Jack Palance; songs by Dawn French and others; 94 mins.

1999: *Treasure Island*, Peter Rowe; a: Jack Palance (LJS), Kevin Zeegers (Jim); sc: Peter Rowe; 91 mins.

A few changes to the story: knowing that Long John and his men are pirates, the captain and the Squire send Jim along with them (the captain describes him as “expendable”). A friendship develops between LJS and Jim and LJ protects Jim because of his kindness to him. (In contrast, the cruel captain tortures Long John because he is handicapped.) During the hunt for the treasure a gunfight breaks out (with Jim on the side of Long John against the so-called gentlemen) in which everyone is killed but Long John, Ben Gun, and Jim Hawkins. They leave with the treasure.

filmvalues.com gives the following ‘sexuality’ report: ‘Single parent family. Traditional gender roles. The women’s clothes of the day reveal considerable cleavage. Hawkins meets some prostitutes. One genital attack. After finding that the pirates are his friends, he gets a tattoo.’

An anonymous reviewer at movie-warehouse.com says ‘This movie was so bad I felt sick after watching it.’

2005: *Kidnapped*. BBC1 is currently producing a 3- or 4-part dramatization of *Kidnapped* to be broadcast in spring 2005. They are also preparing a 1-hour documentary (produced by Andrew Thomson) on Stevenson’s life to accompany the event.

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## *Derivative works - Comic books*

Zanetto, Piero (script) & Alarico Gattia (art) (c1970). *Il fanciullo rapito* [*Kidnapped*]. Untraced publication. Dutch translation: *De Ontvoering*. Tournai: Casterman, 1978. French translation: *L'enlèvement de David Balfour*. In *Femmes d'Aujourd'hui* 11 juin 1980 - 5 mai 1981 (with added colour).

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## *Iconography*

John Singer Sargent (1885), *Robert Louis Stevenson and His Wife*. Good image and long description and full documentation at Natasha Wallace's 'John Singer Sargent Virtual Gallery' at [http://www.jssgallery.org/Paintings/Robert\\_Louis\\_Stevenson\\_and\\_His\\_Wife.htm](http://www.jssgallery.org/Paintings/Robert_Louis_Stevenson_and_His_Wife.htm) and also the basket-chair portrait of 1887 at [http://www.jssgallery.org/Paintings/Robert\\_Louis\\_Stevenson.htm](http://www.jssgallery.org/Paintings/Robert_Louis_Stevenson.htm) (this without a commentary).

Roger Swearingen has an interesting series of rare photographic portraits of Stevenson in Bournemouth [http://pages.prodigy.net/rogers99/rls\\_bourn.html](http://pages.prodigy.net/rogers99/rls_bourn.html) and has also collected images of Skerryvore at <http://pages.prodigy.net/rogers99/bournemouth.html>

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## *Links*

Information on the cleaning and repair of the four RLS South Seas photo albums in 'The Writers' Museum in 2003: [http://www.scottishmuseums.org.uk/members\\_services/conservation/case\\_studies/RLS.asp](http://www.scottishmuseums.org.uk/members_services/conservation/case_studies/RLS.asp)

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## *e-Texts*

The University of Adelaide Library "eBooks@Adelaide" has a collection of formatted e-books that rivals the Project Gutenberg collection of Stevenson.  
< [http://etext.library.adelaide.edu.au/aut/stevenson\\_robert\\_louis.html](http://etext.library.adelaide.edu.au/aut/stevenson_robert_louis.html) >

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## *Events - Exhibitions*

'Off the Beaten Track' (7 July – 31 October 2004) is an exhibition at the National Portrait Gallery, London, dedicated to women travellers of the past three centuries—and the intrepid Margaret Stevenson, RLS's mother, is one of them.

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## *Call for Help*

Q: Can anyone supply me with the date and page numbers for the following: 'Robert Louis Stevenson' in *Illustrated London News*, ..... 1894, with photo of 'Stevenson at work' (writing on his bed). (Richard Dury)



## *RLS Site* - [www.unibg.it/rls](http://www.unibg.it/rls)

In the last Newsletter I said that the RLS site is now at <http://dinamico.unibg.it/rls/rls.htm> - however the official URL to cite is [www.unibg.it/rls](http://www.unibg.it/rls) - this takes you to the home page and will not change even if the server changes. Notice that the previous URL <http://www.westerni.unibg.it/rls/rls.htm> will take you to a page with a link to the new address.

The change of server means that the links between the pages of the site no longer function: I'll be putting this right in the next few days.

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## *Thanks to*

Hilary Beattie, Robbie Goh, Wendy Katz, Jean-Pierre Naugrette, Andrew Thomson

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

## Recent additions to the RLS site

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Year 4

16 November 2004

No. xi

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‘Tom Holt does not apply to me,’ thinks our dully-imaginative boy by the harbour-side, ‘for I am not a sailor. But if I go to sea it will apply completely.’ And he does go to sea. He lives surrounded by the fact, and does not observe it. He cannot realise, he cannot make a tale of his own life; which crumbles in discrete impressions even as he lives it, and slips between the fingers of his memory like sand. It is not this that he considers in his rare hours of rumination, but that other life, with was all lit up for him by the humble talent of a Hayward - that other life which, God knows, perhaps he still believes that he is leading - the life of Tom Holt.

(‘Popular Authors’)

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### Recent Studies

Bordat, Francis (1997). ‘Hollywood au travail’. In Jean-Pierre Naugrette. *Dr. Jekyll & Mr. Hyde*. Paris: Autrement (Figures mythiques). 119-147

An interesting study of Hollywood versions of JH: ‘Justifications’ (how Hollywood screenplays justify Jekyll’s actions); ‘Incarnations’ (comparison of interpretations of Hyde); ‘Reflets’ (links between the films and their cultural context); ‘Développements’ (female characters added to the story); ‘Exhibitions’ (what the films show: sexual pleasures, violence, sadism and the metamorphosis); ‘Variation’ (handsome Hydes, female Hydes, erotic and pornographic versions, parodies, *Mary Reilly*); ‘Subtilités’ (examples of the instability of meaning associated with the fantastic in the cinema: the ironic classical statue in Mamoulian; the momentary lapses into the other character in *The Nutty Professor*; the complex Hyde in Frears’ version; the mythical density of characters in the 1941 version).

*Mary Reilly* is the first version to have some of the rhythm and suspense of the original and also include elements that are often removed (the trampling of the little girl; the transportation of the mirror to the cabinet). Stuart Craig’s magnificent set reproduces Jekyll’s house and allows the Hyde to pass through it to his bedroom after the first transformation, it includes the dissecting theatre and the extraordinary suspended metal gangway with its great symbolic force.

Fleming’s 1941 film makes an important contribution to the myth in its opposed female characters and adds subtle touches: for example, in the way that Jekyll, in a sequence of increased mutual attraction, momentarily looks at Ivy (when she comes to him to look for help) with unblinking eyes (associated with Tracy’s interpretation of Hyde) and, leaving, Bergman says ‘For a moment I thought...’ Bordat refuses to talk in terms of ‘betrayal’ of a text by the cinema: a myth is only constituted in its interpretation, revivifying its contradictions in an infinite search for an impossible resolution.

Calanchi, Alessandra (1997). ‘“Lurking about his victim’s room”: il laboratorio del dottor Jekyll.’ In Alessandra Calanchi, *Quattro studi in rosso. I confini del privato maschile nella narrativa vittoriana*. Cesena: Società Editrice ‘Il Ponte Vecchio’. 114-159.

JH reflects Victorian anxieties of degeneration and of the divided self; doubleness and division is obsessively repeated in the language and narrative structures, including Jekyll’s house; architectural features (door, window) and objects

(mirror, safe) occur repeatedly; changes occur in marks of identity like handwriting and voice; letters and other documents proliferate. Many references and footnotes.

Dryden, Linda (2004). *The Modern Gothic and Literary Doubles*. Basingstoke: Palgrave.

Ch. 4 ‘“City of Dreadful Night”: Stevenson’s Gothic London’, pp. 74-109: *Dr Jekyll and Mr Hyde* Dr Jekyll and Mr Hyde in the context of some of the major cultural preoccupations of the fin de siècle concerning the city (its size and anonymity, atavism, criminality, and sex crimes); urban Gothic; the symbolic space of the narrative.

Naugrette, Jean-Pierre (1997). ‘Genèse d’un texte, jeunesse d’un mythe’. In Jean-Pierre Naugrette. *Dr. Jekyll & Mr. Hyde*. Paris: Autrement (Figures mythiques). 7-40.

Introduction to the volume. *Dr Jekyll and Mr Hyde* is full of silences, fragments and contradictions, which cause problems for film adaptations and illustrators. The text combines contradictory mythical references (Frankenstein’s monster, Faust, Satan, Theseus), and personal and collective anxieties. Written in the period when the science of psychology was being created, JH uses Hyde presented as Darwinian monkey to discuss ideas of the human personality that had not yet been fully formulated.

Naugrette, Jean-Pierre (2004). ‘On the possibility and plurality of worlds: from *The Strange Case of Dr Jekyll and Mr Hyde* to *Le Crime étrange de Mr Hyde*’. In François Gallix et Vanessa Guignery (eds.). *Crime Fictions – Subverted Codes and New Structures*. Paris: Presses Universitaires de la Sorbonne. 23-44.

JH oscillates between what Eco calls ‘likely’ and ‘unlikely’ ‘possible worlds’ and ‘inconceivable worlds.’ The plot has the essential elements of a mystery story which are then subverted—the motive for the Carew murder remains unsolved; Utterson, far from detached, is doubly involved in the Carew murder and could be interested in inheriting Jekyll’s money; and the last two chapters become more of a case history. The ‘impossible geometry’ makes it a kind of ‘pre-expressionistic text’ (an idea taken up by illustrators), where we find a combination of the clear-cut and the swirling image. The second half of the article is devoted to Naugrette’s two novels inspired by JH and 19<sup>th</sup>-century fictions: the significant changes and elaborations and their literary allusions, but also their combination of different narrative ‘worlds,’ as in JH, the ‘switching and stitching the unlikely onto the likely’.

Savater, Fernando (2002). *Poe e Stevenson. Dos amores literarios*. Santander: Editorial Límite. ISBN 8488498527

A collection of Savater’s articles on Poe and Stevenson over the last twenty years. His occasional articles on Stevenson had previously been collected in *Amor a R. L. Stevenson*, Santander, Límite, 1998

‘Cuando conocí “El doctor Jekyll y Mr. Hyde” o “Juana la Cuellituerta” [...] comprendí que Stevenson era el mejor heredero de Poe, menos efectista, más sobrio y con un mundo moral aún más complejo. En mi aprecio, siempre los he tenido vinculados desde entonces: Poe me empuja hacia Stevenson, Stevenson me devuelve a Poe. Por eso me es particularmente grato que las cartas de amor que he dedicado a ambos, en forma de pequeños ensayos y artículos, estén aquí por primera vez reunidos en una sola obra.’ (FS)

## On-line studies

Arata, Stephen D. (1995). 'The Sedulous Ape: Atavism, Professionalism, and Stevenson's *Jekyll and Hyde*'. *Criticism* 37ii: 233-259.

[http://www.findarticles.com/p/articles/mi\\_m2220/is\\_n2\\_v37/ai\\_17249752](http://www.findarticles.com/p/articles/mi_m2220/is_n2_v37/ai_17249752)

Bevan, Bryan. 'The Versatility of Robert Louis Stevenson.' *Contemporary Review* 264 (1994): 316-19.

[http://www.findarticles.com/p/articles/mi\\_m2242/is\\_n1541\\_v264/ai\\_15704841](http://www.findarticles.com/p/articles/mi_m2242/is_n1541_v264/ai_15704841)

Edgecombe, Rodney Stenning (2004). 'Dickens, Robert Louis Stevenson and South Sea idols'. *Victorian Newsletter*, March, 2004

[http://www.findarticles.com/p/articles/mi\\_hb1433/is\\_200403/ai\\_n5817588](http://www.findarticles.com/p/articles/mi_hb1433/is_200403/ai_n5817588)

Gibson, Brian (2002). 'One Man is an Island: Natural Landscape Imagery in Robert Louis Stevenson's *Treasure Island*'. *The Victorian Newsletter* (Spring 2002): 12-21.

[http://www.findarticles.com/p/articles/mi\\_hb1433/is\\_200203/ai\\_n5817619](http://www.findarticles.com/p/articles/mi_hb1433/is_200203/ai_n5817619)

Laborda Gil, Xavier (1991). 'Stevenson: el viaje como forma de vida'. *Cuadernos de Literatura Infantil y Juvenil*, 33 (noviembre de 1991, Monografico su R. L. Stevenson): 8-16.

<http://www.sant-cugat.net/laborda/439lisTE.htm>

MacLeod, Dawn.. "R.L.S. in Perthshire." *Contemporary Review* 265 (1994): 267-71.

[http://www.findarticles.com/p/articles/mi\\_m2242/is\\_n1546\\_v265/ai\\_16514196](http://www.findarticles.com/p/articles/mi_m2242/is_n1546_v265/ai_16514196)

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## Derivative works - films

*The Man with Two Heads / Dr Jekyll and Mr Blood* (1972), director and scriptwriter Andy Milligan (Constitution/William Mishkin Pictures; video: Midnight/Select A Tape); with Denis de Marne, Julia Stratton, Gay Field. 80 mins.

In 1830s London, crusading Dr Jekyll has developed a serum to isolate the antisocial aspect of the brain and another for blocking this completely. His assistant copies out the formulas wrong and when Jekyll experiments on himself the antidote doesn't work and he becomes a sadistic, lustful creature with grey-green skin and ferocious eyebrows. He starts his crimes with a nightclub girl familiar from other film versions and continues on a gory sadistic career reminiscent of Jack the Ripper before ending up in a sado-masochistic club...

The director Andy Milligan is also responsible for other Gothic shockers, described as 'grade-Z, no-budget, never-seen abominations' (Rob Craig, horror-wood.com).

*Jekyll* (2004), director and scriptwriter Scott Zakarin (Creative Light Entertainment); with Matt Keeslar (Jekyll), Jonathan Silverman (Jekyll's older colleague), Siena Goines (Christy, a stripper), Desmond Askew (Poole, lab assistant), Abigail Spencer (Jekyll's fiancée), John Rubenstein

'While researching a cure for cancer, DR. HENRY JEKYLL creates a computer-generated alter-ego, MR. HYDE, a creature of animal appetites and uncontrollable impulses who goes on a killing spree and ultimately destroys his own creator...'

'My version has Jekyll streaked with traits that could be Hyde, and Hyde streaked with traits that could be Jekyll. We're not angels and devils; we're complex human beings. What makes us into a monster could just be crossing a certain line' (Scott Zakarin).

'Hyde is not this ugly, gross guy that you don't want to get next to. He's this hot, crazy, exotic and odd dude that just totally captivates you' (Siena Goines).

More at <http://www.fanboyplanet.com/jekyll.php>

The online version of *Video Watchdog* magazine has an interesting roundtable discussion (with further contributions invited) on film versions of *Dr Jekyll and Mr Hyde* between Bill Cooke, Tim Lucas, Kim Newman and Richard Harland Smith at <http://www.videowatchdog.com/home/roundtable/Jekyll.htm>

Variety (2001) reported that Director Wes Craven (*A Nightmare On Elm Street* *Scream*) was planning to direct a new version of *Dr. Jekyll and Mr. Hyde*. Apparently the project will 'add a few twists to the original tale'. Craven is also planning a Gothic Horror version of *Alice in Wonderland* based on the recent Electronic Arts video game. Thankfully neither film has yet been made.

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## Critical Reception

For those who have not seen Tom Hubbard's *Seeking Mr Hyde*, here are some of his fascinating quotations from the composer Ferruccio Busoni, writing in 1904:

In 1904, Ferruccio Busoni, the Italo-German pianist and composer, wrote to his wife from on board an America-bound liner: 'I have had one great pleasure. I have read Stevenson. He is *great*: a storyteller, a thinker, a realist, a visionary, poet, philosopher, simple and complicated; he has the grip of a master when he begins and his hold never slackens. He is new, original, but of the type that could just as well have been born 300 years earlier or later.' Busoni went on to describe Stevenson's work as 'a bazaar of ideas and scenes! He possesses the key to the problems of fiction like no one else! I have read some short stories about Spain, France and Ireland; and also a psychological and philosophical one. All through them there is colour, character and thrilling plastic art; humour, seriousness, poetry of nature and human observation'. (Ferruccio Busoni, *Letters to his Wife*, translated by Rosamund Ley, London, 1938, pp. 78-80). (All this is from Tom Hubbard (1995). *Seeking Mr Hyde. Studies in Robert Louis Stevenson, Symbolism, Myth and the Pre-Modern*. Frankfurt-A-M etc.: Peter Lang. P. 13.)

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## Derivative works – Comic books

*Graphic Classics: Robert Louis Stevenson* (2004). Mount Horeb, WI: Eureka Productions (Graphic Classics 9). 144 pp. ISBN 0974664804. Includes Fanny Stevenson's 'The Nixie'.

*The Strange Case of Dr. Jekyll & Mr. Hyde* (the story is divided into two parts, each by a separate artist: Simon Gane, who gives a comix treatment to the first part, and Michael Slack, who provides accompanying illustrations to Jekyll's 'Statement'), 'The Bottle Imp' (illustrated Lance Took and wittily updated to the present-day Pacific), 'The Suicide Club' (atmospherically illustrated by Pedro Lopez), 'The Nixie' (ill. Socar Myles), plus Verses and Fables (by various illustrators), with a comics biography of Robert Louis Stevenson by Mort Castle and Chad Carpenter. Of particular interest is Robert Crumb's bitter-sweet two-page 'Treasure Island Days' (first published in 1978), telling the story of

1950s *Treasure Island* games with his brothers, one of whom (Maxon Crumb) adds a brief memoir ('The Crumb Brothers on Treasure island') in which he praises Stevenson's language as a stimulus to their imagination.

Graphic Classics are produced by one-man publisher Tom Peplum. He explains the choice of 'The Nixie': 'In researching these more obscure pieces [the verses and fables], I came across Fanny Stevenson's "The Nixie", and found it charming. While I certainly am not a Stevenson scholar, I believe she had more input and influence on his writing than is generally credited. Hence her inclusion in the book.'

A short Stevenson poem ('The Wind Blew Shrill and Smart') will be included by Peplum in an upcoming multi-author anthology, *Adventure Classics*.

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## *Events - Publications*

Martin A. Danahay and Alex Chisholm (eds.) (2005). *Jekyll and Hyde Dramatized*. Jefferson, NC: McFarland & Co. ISBN 0-7864-1870-2. illustrations, notes, chronology, appendices, bibliography, index 240pp. \$39.95

The 1887 Richard Mansfield Script and the Evolution of the Story on Stage. An authoritative, collated version of the Mansfield script charts the evolution of his play through its Boston, New York, and London productions. Biographical information is presented for Mansfield, Thomas Russell Sullivan, who worked with Mansfield to adapt the novel into a play, and Stevenson. Special attention is given to American theater and popular entertainment during the late nineteenth century, and to the Jack the Ripper murders, which led to the closing of Mansfield's London production.

Appendices include competing scripts staged by Daniel Bandmann and H.B. Irving, as well as reviews of the various productions, transcripts of Mansfield interviews, and excerpts from early biographies of Richard Mansfield.

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## *Events – TV programmes*

*Jekyll and Hyde—The True Story* a TV documentary (origin and author unknown) shown on the US Discovery Channel on 30 October.

For an idea of what you missed, see <http://www.ctvtravel.ca/shows/?mode=1&id=312>

'... As he prowled the taverns of the Old Town and the dank brothels of Fleshmarket Close, Stevenson was haunted by the memory of William Brodie...' He died because he was drug addict...

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## *Illustrated Editions*

Robert Louis Stevenson, illus. by Max Grover (1998). *Where Go the Boats?: Play-Poems of Robert Louis Stevenson*. Harcourt/Brown Deer, \$16 ISBN 0-15-201711-9

‘Four poems, culled from Stevenson's 1885 *A Child's Garden of Verses*, comprise this violently colorful yet dreary volume. Although Stevenson's rhymes are superficially about playing, Grover (Max's Wacky Taxi Day) channels the bedridden Scottish poet's loneliness and evokes a gloomy atmosphere.’ (*Publishers Weekly*). On the other hand: ‘Throughout the book, the text is set off in brightly colored framed boxes that complement the luscious single- and double-page spreads. Celebrating imagination, Grover offers a rollicking, unsentimentalized vision of Stevenson's words and introduces today's youth to the poetry that has entertained children for generations.’ (*School Library Journal*)

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## *Links*

The Vailima Museum has an interesting new website at [www.rlsmuseum.com](http://www.rlsmuseum.com) with a series of pages about RLS in Samoa and a virtual guide to the house.

Thomas H. Booth's travelogue ‘Robert Louis Stevenson and Western Samoa’ can be read on the Literary Traveler site at <http://www.literarytraveler.com/robertlouisstevenson/stevenson.htm>

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## *Call for Help*

Can anyone give me the new email address of Tom Hubbard? (Richard Dury)

Jonathan Goodwin ([lazy\\_dog2002@hotmail.com](mailto:lazy_dog2002@hotmail.com)) is looking for a copy of Harry M Geduld's *The Definitive Dr Jekyll and Mr Hyde Companion*.

## *Answers to calls for help*

Q: Can anyone supply me with the date and page numbers for the following: ‘Robert Louis Stevenson’ in *Illustrated London News*, ..... 1894, with photo of ‘Stevenson at work’ (writing on his bed). (Richard Dury)

A: *Illustrated London News*, 22 December 1894: 769. The article is an obituary beginning ‘He is gone, our Prince of storytellers—such a Prince, indeed, as his own Florizel of Bohemia, with the insatiable taste for weird adventure, for *diablerie*, for a strange mixture of metaphysics and romance’. ‘Stevenson at Work’ is a drawing. (Jürgen Kramer)

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## *New members*

Elena Sandidge ([elena@sandidge.org](mailto:elena@sandidge.org)) is Scottish, living in Kentucky, USA, and works in the International department for the United States Equestrian Federation; in her own time, she's working on writing her first children's book. Her interests include horses, writing, Victorian culture and the wild west. She explains her interest in RLS as follows: ‘I read a excerpt from *Travels with a Donkey* in high school by accident one

day but couldn't find a copy of the book. After five years of looking I found it in Edinburgh. A month or two later, I wandered in to the Writers' Museum by accident looking for a subject for a project at University. They had a Jekyll and Hyde exhibition on and the picture of Stevenson that they had on display was striking (and a little scary). I began reading bios, essays, novels etc and ten years later I'm still reading!

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## *Thanks to*

Jürgen Kramer, José Miras, Tom Peplum

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Richard Dury  
RLS Site <[www.unibg.it/rls](http://www.unibg.it/rls)>

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# RLS Site Newsletter

Recent additions to the RLS site

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Year 4

19 December 2004

No. xii

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My next reading was in winter-time, when I lived alone upon the Pentlands. I would return in the early night from one of my patrols with the shepherd; a friendly face would meet me in the door, a friendly retriever scurry upstairs to fetch my slippers; and I would sit down with the *Vicomte* for a long, silent, solitary lamp-light evening by the fire. And yet I know not why I call it silent, when it was enlivened with such a clatter of horse-shoes, and such a rattle of musketry, and such a stir of talk; or why I call those evenings solitary in which I gained so many friends. I would rise from my book and pull the blind aside, and see the snow and the glittering hollies chequer a Scotch garden, and the winter moonlight brighten the white hills. Thence I would turn again to that crowded and sunny field of life in which it was so easy to forget myself, my cares, and my surroundings: a place busy as a city, bright as a theatre, thronged with memorable faces, and sounding with delightful speech. I carried the thread of that epic into my slumbers, I woke with it unbroken, I rejoiced to plunge into the book again at breakfast, it was with a pang that I must lay it down and turn to my own labours; for no part of the world has ever seemed to me so charming as these pages, and not even my friends are quite so real, perhaps quite so dear, as d'Artagnan.

(‘A Gossip on a Novel of Dumas’s’)

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## Recent studies

Fusillo, Massimo (2004). ‘Metamorphosis at the Window: Stevenson, Kafka, Cronenberg’. *Elephant & Castle* <<http://www.unibg.it/elephantandcastle>> 26 October 2004 <<http://dinamico.unibg.it/elephantandcastle/articolo.asp?idarticolo=4>>

In narratives, the liminal status and framing function of windows can be associated with mystery and concealment or with reverie, both of which can be found in post-Romantic and fantastic tales of uncanny metamorphosis. The windows of Jekyll’s cabinet are described from the outside, from the inside in and from the outside again. Two disturbing incidents are associated with a window: the Carew murder, seen from the inside, and the beginnings of a metamorphosis, seen from the outside. The dreaming maid and the melancholy Jekyll at the window belong to a literary tradition analysed by Silvio Curletto (in *Finestre*, 2003). Melancholy contemplation from the window is also found in Kafka’s *Die Verwandlung*, where the window is also associated with a final sense of liberation from monstrosity. In fact the window is a typically ambiguous motif, associated both with dreams of freedom and the sense of oppressive reality. Clearly visual in nature, it is associated with the visual process of metamorphosis in films, e.g. Cronenberg’s *The Fly*.

Rutelli, Romana (2004). ‘Due trasposizioni cinematografiche del *Dr Jekyll and Mr Hyde*’. In *Dal libro allo schermo. Sulle traduzioni intersemiotiche dal testo verbale al cinema*. Pisa: Edizioni ETS. 51-69.

A semiotic study of Fleming’s 1941 film and Frears’ *Mary Reilly*; changes in narrative structure, additions and suppressions; point-of-view and subjectivities (especially Mary Reilly as observer and observed); Mary Reilly and sexual instincts, her reaction to seduction by Jekyll and Hyde.

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## *Derivative works – Films*

**2002** *Dr Jekyll and Mr Hyde*, Mark Redfield (Redfield Arts; Alpha Video); with Mark Redfield (Jekyll/Hyde), Elena Torrez (Claire Caine, a prostitute), Howell Roberts (Lord Ashton, Enfield character), Kosha Engler (Miriam Carew), Carl Randolph (Utterson); screenplay: Mark Redfield & Stuart Voytilla; sets: Mark Redfield

A rarity: a *Jekyll and Hyde* film that is universally praised! Though it has the familiar prostitute and fiancée roles, with an aging patriarch as the latter's father, the film (updated to 1900, allowing self-references to moving film) restores the mystery element usually missing from cinematic versions; it starts with the trampling scene that prompts Utterson's investigations, and continues with plot development via letters and multiple points-of-view and with characters linked in suggested Double-relationships. Though made on a low budget it has been praised as 'a kind of Orson Welles virtuoso effort' (Redfield is writer, director, designer and actor—even taking a couple of minor roles as well as the main ones!), with special mentions of the performances, the effective surprise ending and the interesting montages and transitions. The film is based on a stage version by the same writers that was performed at the New Century Theater in Baltimore in 1991. The Redfield Arts Studio pages on the film are at <http://www.redfieldarts.com/jh.php> For an interview with Mark Redfield see <http://www.reallyscary.com/reallysexyhertzian.asp>

'While re-reading Stevenson's original story for visual clues and inspiration, Redfield came across one particular scholar's notion that in his story, Robert Louis Stevenson may have been actually describing his beloved Edinburgh, Scotland, and not London at all. Spurred on by this concept and wanting to convey the claustrophobic and nightmare dreamscape that Stevenson had painted in his story, Redfield was determined that the London of this telling of the tale should be one of the imagination also. He then began to design an exterior world that couldn't be photographed anywhere in the real world, and thus turned to designing the miniatures that would be the city of London for *Dr. Jekyll and Mr. Hyde*.'

**2003** *The Jekyll and Hyde Rock 'n' Roll Musical*, dir. André Champagne (Champagne/Berhoft productions); with Alan Bernhoft (Jekyll/Hyde), Terence Marinan (Lanyon), Lisa Peterson (Anne, Jekyll's fiancée), Robert Ricucci (Poole, Jekyll's roommate); screenplay: Alan Bernhoft & Robert Ricucci; songs & music: Alan Bernhoft. See the official site at <http://www.jekyllandhyderock.com/>

Based on the stage musical first performed at the 'FM Station' nightclub in North Hollywood in 1990. Bernhoft wrote the music and the lyrics, sang all the male parts on the soundtrack sessions, and played all the instruments - including a guitar which he built himself.

The movie starts in Bournemouth, 1885, with Stevenson waking from a nightmare and starting to write his story, but is set in present-day Los Angeles where Dr Henry Jekyll is bringing his experiments to a conclusion with the fatal injection that produces the transformation to Hyde who commits a series of attacks and murders. Inspeccor McCree starts piecing together evidence; Lanyon and Utterson begin to suspect a connection between Hyde and their friend Jekyll; as the transformations begin to become spontaneous, Jekyll decides that he must commit suicide.

## *Derivative works – Stage*

Dard, Frédéric (1954). *Dr Jekyll et Mr Hyde*, Theatre du Grand Guignol (Paris), directed by Robert Hossein.

Fort, Frédéric (1997/8). *L'étrange cas du Dr Jekyll et de Mr Hyde*. Director Mario Gonzalez; performed by the Compagnie Annibale et ses éléphants. 1999 Avignon Festival; Comédie de Picardie, April 2005, etc. See <http://www.annibal-lacave.com/annibal/spectacles-salle/jekyll-distribution.htm>

Focusses on the investigation by Mr Utterson. The five actors wear masks and the production is influenced by the Commedia dell'arte tradition.

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## *Derivative works – Comic books*

Ricardo Barreiro (script) & Francisco Solano Lopez (art) (1997). *El Instituto II: El burdel del Dr Jekyll*. Buenos Aires: Doedytores.

Dr Jekyll is a character in an erotic metaliterary and metahistorical fantasy.

‘Historieta erótica para adultos, en donde dos jóvenes hermanas vírgenes se escapan de un instituto en el que estaban internadas y, en su peregrinar hacia Londres se encuentran con el pérfido Dr. Jekyll, que las recoge, las droga y... Con las actuaciones especiales de Sigmund Freud, Sherlock Holmes y su fiel lacayo Mr. Watson, Louis Stevenson, Arthur Conan Doyle, Albert Einstein, Winston Churchill y el temible Jack el Destripador.’

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## *Derivative works – Retellings*

Vandelli, Luciano (2004). *Il dottor Jekyll e mister Holmes*. Milano: Boldoni Castoldi Dalai. 138 pp., €10.

The first novel of a professor of administrative law at Bologna University. Watson tells the story of Holmes's rational investigation of the strange and fantastic Hyde case.

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## *Derivative works - Music*

Bob Hartman (2003). ‘Jekyll and Hyde’ performed by Petra on the album *Jekyll and Hyde* (Inpop).

A heavy-metal song about inner spiritual conflict (Petra is a ‘Christian rock’ band): ‘Sometimes I feel like Jekyll and Hyde / Two men are fighting a war inside / One gives, one takes, I have to decide / Sometimes I feel like Jekyll and Hyde’. The album notes make a Biblical reference to Romans 7:15.

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## *Illustrated editions*

Tullio Pericoli (2004). *La casa ideale di Robert Louis Stevenson*. Milano: Adelphi. 64 pp. €11.

Pericoli has impaginated Stevenson's unfinished essay 'The Ideal House' in this small volume so that the text occupies a square of space on each left-hand page with a square drawing on the facing page—not an illustration but inspired in a reverie-like way by the text. There are occasional double pages of illustration, including a memorable battle of pen-nibs and other objects associated with writing (inspired by the description of the attic reserved for battles of toy soldiers).

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## *Studies on line*

Phil Hardy, 'Dr Jekyll and Mr Hyde, Paramount 1931' (from *The Encyclopedia of Horror Films*, 1986) at <http://eric.b.olsen.tripod.com/jekyll31.html> on Eric. B. Olson's 'History of Horror' site.

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## *Biographies*

Fisher, Anne B. (1946). *No More a Stranger*. Palo Alto: Stanford University Press.

A fictionalized biography of Stevenson's time in Monterey (Sept.-Dec. 1879) based on interviews with survivors who remembered him; the 'Biographical Notes' at the end provide references to the sources, chapter by chapter, and photographs of people and places. The dialogue is rather wooden and the filling in of background information a little unsubtle, but the details of lived life are fascinating and the atmosphere of the small town and its sandy roads is memorably conveyed.

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## *Biographical links – places connected with Stevenson*

L'association Terres d'écrivains and the site [www.terresdecrivains.com](http://www.terresdecrivains.com) aims to list and describe places in France associated with writers. There are two pages on Stevenson: 'Robert Louis STEVENSON au Monastier-sur-Gazeille et dans les Cévennes' and 'Robert-Louis STEVENSON à Paris, Grez et dans le Sud'

at [http://www.terresdecrivains.com/article.php3?id\\_article=207](http://www.terresdecrivains.com/article.php3?id_article=207) and [http://www.terresdecrivains.com/article.php3?id\\_article=186](http://www.terresdecrivains.com/article.php3?id_article=186)

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## *Museums*

**Stevenson House, Monterey:** After four years of limited access due to work on the structure and the displays, the Stevenson House, Monterey, opened again to the public on October 24<sup>th</sup>.

‘Only artefacts owned by RLS are part of the new interpretative exhibits’, says the curator Kris Quist. ‘Not only will you see different artefacts than before, but you will also be able to touch and hear some of the cultural treasures associated with the Stevenson House Collection.’ (from the Monterey Club’s *Old Pacific Capitol News*).

**Monastier, Haute-Loire, France. Musée municipal, Château du Prieur:** Open June-October. One of the rooms is dedicated to Stevenson and his journey in the Cévennes. The town hall of Monastier also contains documents about Stevenson’s journey.

Some photographs at <http://users.skynet.be/sky42224/Monastier1.html>

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## *Critical reception – Opinion of other writers*

Jean-Marie Le Clézio, considered one of the most interesting contemporary French writers, has written narratives in the tradition of Stevenson, e.g. *Le Chercheur d’or* (1985), *La Quarantaine* (1995), and *Poisson d’or* (1997). In an interview in 2001 he declares that his favourite authors are Stevenson and Joyce.

Mes romanciers préférés sont Stevenson et Joyce. Ils puisent leur inspiration dans leur premières années d’existence. A travers l’écriture, ils revivent leur passé et tentent d’en comprendre les « pourquoi » et les « comment ». (Interview in the Internet magazine *Label France* 45 (12/2001) at [http://www.diplomatie.gouv.fr/label\\_france/France/LETTRES/clezio/page.html](http://www.diplomatie.gouv.fr/label_france/France/LETTRES/clezio/page.html))

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# Recent additions to the RLS site - RLS Site Newsletter

17<sup>th</sup> January 2003

<<http://www.unibg.it/rls/rls.htm>>

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The mistral blew in the city. The first day of that wind, they say in the countries where its voice is heard, it blows away all the dust, the second all the stones, and the third it blows back others from the mountains. It was now come to the third day; outside the pebbles flew like hail, and the face of the river was puckered, and the very building-stones in the walls of houses seemed to be curdled with the savage cold and fury of that continuous blast. It could be heard to hoot in all the chimneys of the city; it swept about the wine-shop, filling the room with eddies; the chill and gritty touch of it passed between the nearest clothes and the bare flesh; and the two gentlemen at the far table kept their mantles loose about their shoulders. The roughness of these outer hulls, for they were plain travellers' cloaks that had seen service, set the greater mark of richness on what showed below of their laced clothes; for the one was in scarlet and the other in violet and white, like men come from a scene of ceremony; as indeed they were.

("The Young Chevalier")

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## *Bibliography - Letters*

With letters not in the Yale *Letters* are now appearing from time to time, I have collected references to reports on these on a separate New Letters page at <[http://www.unibg.it/rls/new\\_letters.htm](http://www.unibg.it/rls/new_letters.htm)>. It includes the following entry:

Linehan, Katherine (ed.) (2002). Robert Louis Stevenson. *Strange Case of Dr Jekyll and Mr Hyde*. New York: Norton. P. 85, Letter to Thomas Russell Sullivan, from Bournemouth, postmarked 27 January 1887

S. is not opposed to the liberties taken in the dramatized version of *Jekyll and Hyde* 'I should have been driven to make more: I should have had *Jekyll married*'; if the actor transforms on stage 'it would be a fine effect... Fechter did something like it'.

Please send me any other news of newly-emerged letters and I will add the reference to the list.

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## *Bibliography – Recent studies*

Cleto, Fabio (2001). 'Lo "strano" caso di Dr Jekyll and Mr Hyde' [The 'Strange' Case of Dr Jekyll and Mr Hyde]. Cleto, Fabio (2001). *Percorsi del dissenso nel secondo ottocento britannico*. Genova: ECIG. Pp. 195-212.

Hogle, Gerald E.(1998). 'Stevenson, Robert Louis (1850-94)'. Mulvey-Roberts, Marie (1998). *The Handbook to Gothic Literature*. New York: New York University Press. Pp. 220-223.

Notes that there is 'a clear Gothic period' in Stevenson's writing career. From the early to the middle 1880s, he wrote 'Thrawn Jane,' 'The Body-Snatchers,' 'Markheim,' and 'Olalla,' capped in the autumn of 1885 with the writing of *The Strange Case of Dr. Jekyll and Mr. Hyde*. 'These pieces reveal the ways he focused the Gothic form on the modern self torn between psychological and social forces.'

Scholdstrom, U. ['Why is Doctor Jekyll a physician? ...and how closely related is he to Frankenstein?']. *Lakartidningen* 95x (4 March 1998):1028-1030 [in Swedish]

***Seed, David (1994). 'Behind Closed Doors: The management of Mystery in The Strange Case of Dr Jekyll and Mr Hyde'. Sage, Victor & Allan Lloyd Smith (eds.) (1994). Gothick Origins and Innovations. Amsterdam/Atlanta, Georgia: Rodopi (Costerus New Series 91). Pp. 180-189.***

*Stevenson generates and intensifies mystery by "building the action around figures of concealment and then of exclusion. A central part of the novella consists of a series of entries into Jekyll's house and these entries constitute the gradual uncovering of his secret."*

Vanon Alliata, Michela (2002). "“Il diavolo nella bottiglia”: la maledizione faustiana nel fantastico esotico di R.L. Stevenson' ['The Devil in the Bottle': the faustian curse in R.L. Stevenson's exotic fantastic]. Vanon Alliata, Michela (a cura di) (2002). *Desiderio e trasgressione nella letteratura fantastica*. Venezia: Marsilio/Fondazione Giorgio Cini.

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## *Derivative works - Stage adaptation*

**1999** Calcutt, Thomas (1999). *Dr Jekyll and Mr Hyde*. London: Nelson (Dramascripts).

Dramatization for secondary schools. Extra characters include Kinch, a private detective, Young Jekyll and his Nurse (who tells him stories of damnation and the devil), Mary, a prostitute, and a chorus of the damned of the city. The trampling is of an importunate link-boy, knocked down and hit with a stick; Enfield and Carew meet together with Mary for suggested excesses, Hyde is another client who then blackmails Carew and kills him when met in the street carrying a letter to Utterson to initiate a legal action against him.

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## *Events – exhibitions etc.*

A series of Stevenson events at the Scottish National Portrait Gallery.

**Navigating Stevenson: Digital artworks by Sara Gadd.** Scottish National Portrait Gallery, Edinburgh, Friday, 31 January, 2003 - Sunday, 11 May, 2003.

Stevenson engaged fully in Samoan life, and his stay in the Pacific was documented in the photography of members of his entourage. These images form the basis of a recreation of his presence on the island by the digital artist Sara Gadd, a Fellow in Photography and Digital Imaging at Napier University between 2000-01. The exhibition recreates Stevenson's presence on Samoa, featuring nine large-scale digital art works, four nineteenth-century photographic albums relating to Stevenson's journey, and a portrait of author by Nerli. Using the latest digital techniques, the artist imaginatively reconstructs the spaces Stevenson inhabited, creating a virtual portrait of his time in the South Seas.  
<<http://www.nationalgalleries.org/index.asp?centre=html/3-exhibitions/3-exhibFS.asp>>

Review night for teachers: Wednesday 26<sup>th</sup> February. Book with Sarah Campbell, 0131 / 624 6410.

**Robert Louis Stevenson.** Scottish National Portrait Gallery, Friday, 31 January, 2003 - Sunday, 11 May, 2003.

Coinciding with the 'Navigating Stevenson' exhibition, a small exhibition of paintings, drawings, prints and sculpture from the Gallery's Permanent Collection will celebrate the life of the renowned author of *Kidnapped* and *Treasure Island*.

**'The Robert Louis Stevenson Collection at the Writers' Museum'.** A lecture by Elaine Greig at the Scottish National Portrait Gallery (Lecture Theatre), Wednesday 19<sup>th</sup> February 2003, 12.45 pm. Free tickets from the Portrait Gallery shop on the day.

**Brian Bannatyne-Scott (accompanied by Alan Jaques) sings Vaughan Williams' 'Songs of Travel'.** Scottish National Portrait Gallery, Edinburgh, Sunday 23 March 2003, 7 pm. Tickets from the Portrait Gallery Shop, £8.

Musical settings of poems by RLS; has been called 'the English [i.e. English-language] *Winterreise*'.

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## *Events – publication events*

Announced for summer 2003: Dryden, Linda (2003). *The Modern Gothic and Literary Doubles: Stevenson, Wilde and Wells*. Basingstoke. Palgrave. Ch. 4 'City of Dreadful Night: Stevenson's Gothic London.'

Linda Dryden is Senior Lecturer in Cultural Studies at Napier University, Edinburgh. She has published various articles on Conrad in *The Conradian*, *Conradiana* and elsewhere. She is author of *Joseph Conrad and the Imperial Romance* (Macmillan 2000) and is a member of the Committee of the Joseph Conrad Society (UK). Her main interests are late nineteenth-century literature and cultural history, and popular culture from the late 1900s to the present.



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## *Events – conferences*

**Walter Scott and Robert Louis Stevenson.** The Smithsonian Institute, Washington, D.C., April 26, 2003.

The day is organized and chaired by Stephen Arata. It is possible that RLS will be the subject of other events at the Smithsonian in the 'Scotland at the Smithsonian' festival (June 25-29 2003) and associated events (April-June 2003).

**'Scotland at the Smithsonian'.** The 37th annual Folklife Festival at The Smithsonian Institution, Washington D.C., from June 25-29 and July 2-6 2003.

*The Smithsonian Center for Folklife and Cultural Heritage produces an annual Folklife Festival outdoors on the National Mall in downtown Washington DC. The Festival, now in its 36th year, is a research-based educational "museum without walls" devoted to grassroots cultural heritage. In 2003 it will focus on Scotland (with smaller exhibits on Mali and Appalachia). The exact programme is not yet confirmed but about 40 different events is likely to range from tartan and tweed weavers, through golf club manufacturers, folk singers and chefs to fisheries and oil workers.*

**Associated Scottish events** coinciding with 'Scotland at the Smithsonian'. Washington D.C., April-June 2003.

Around 40 different events will take place over the period April through June 2003 coinciding with the Folklife Festival. The precise programme is in development, but will cover a broad range of topics from the Picts to Scotland post devolution, from Burns to Ian Banks, ancestral research to Scottish cuisine, gaelic culture to great Scottish sportsmen. This is the programme that includes the RLS day on April 26<sup>th</sup> 2003.

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## *Events – conference papers*

Julia Reid (Univ. of Aberystwyth, Wales). 'Robert Louis Stevenson and the "Romance of Anthropology"'. MLA/New York, Madison Room, Hilton Hotel. Discussion Group on Scottish Literature, in the panel '#643. Scottish Anthropology: The Art and Science of "Man"'. Sunday, 29 December, 9:00 - 10:30 p.m.

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## **E-texts**

**Songs of Travel**, Hypertext Meanings and Commentaries from the [Encyclopedia of the Self](http://www.selfknowledge.com/strvl10.htm) at Mark Zimmerman's Self Knowledge site <<http://www.selfknowledge.com/strvl10.htm>>

This consists of the texts of the poems with hyperlinks to key-words ('understanding', 'emotion', 'dream' etc.) defined as 'The Emotional Literacy Language' that can lead to greater understanding of emotions.

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## News

Stevenson quoted in the Arkansas Supreme Court. Bill Jones sends in the following report:

Stevenson, our favorite sometime lawyer, was quoted in a per curiam handed down today by the Arkansas Supreme Court. The document is a ceremonial observance titled "In the Matter of the Retirement of Judge Phillip Bruce Purifoy," and the relevant sentence reads, in part: "The main thing of all," wrote Robert Louis Stevenson, "must still be justice," and Judge Purifoy has consistently sought that high goal.... The quotation is from "Catriona"/"David Balfour" (Chapter 3); it also appears as an epigraph at the beginning of Volume 336 (1999) of the Arkansas Reports. The full per curiam text can be found under Arkansas Supreme Court decisions for 12 December 2002 at <http://courts.state.ar.us/>

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## News – Stevenson catalogue

I forgot to mention the following item from the Randall House Sale mentioned in the last Newsletter

STEVENSON, Robert Louis. *University of Edinburgh Matriculation Card*. [Edinburgh: 1870-1871. Approximately 4-3/4 x 3-3/4 inches, printed in blue ink on cream cardboard. Very lightly dust soiled, a few very faint and small brown spots, else fine. Signed at the top 'Robertus L. Stevenson' in brown ink. The card has the number 150 stamped in red print at the top, then reads 'Civis Academia Edinensis a Novembre MDCCCLXX ad Novembrem MDCCCLXXI'. This was in fact, Stevenson's matriculation card in the Faculty of Arts, and '150' was his matriculation number for 1870-1871. \$4500.00 18287

The document would be of interest to Edinburgh University – any wealthy graduates out there?

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## Unclassified – surfing the web

### ***Richard Harding Davis, In the Fog (1901), a detective story***

"The best part of "In the Fog" is the description of the fog itself, in the first section of the story. This shows Davis' view of London as a city where adventure is lurking in every foggy street, a view that is strongly indebted to Stevenson. [Robert Louis Stevenson](http://members.aol.com/MG4273/rhdavis.htm#Davis) was Davis' favourite author while growing up, and "In the Fog" is a conscious attempt to write a story in the tradition of Stevenson's *The New Arabian Nights*.  
<<http://members.aol.com/MG4273/rhdavis.htm#Davis>>

from Michael E. Grost's A Guide to Classic Mystery and Detection  
<http://members.aol.com/MG4273/classics.htm>

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18 February 2003

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...the track now passed under a high arcade of branches, and now ran under the open sky in glades. As the girl proceeded these glades became more frequent, the trees began again to decline in size, and the wood to degenerate into furzy coverts. Last of all there was a fringe of elders; and beyond that the track came forth upon an open, rolling moorland, dotted with wind-bowed and scanty bushes, and all golden brown with the winter, like a grouse. Right over against the girl the last red embers of the sunset burned under horizontal clouds; the night fell clear and still and frosty, and the track in low and marshy passages began to crackle under foot with ice.

(“The Great North Road”)

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## *Bibliography – Recent studies*

Farr, Liz (2002). ‘Stevenson’s Picturesque Excursions: The Art of Youthful Vagrancy’. *Nineteenth-Century Prose* (special number: ‘The Picturesque in the Nineteenth Century’) 29ii: 197-225.

This article (based on a paper read at the 2000 Sterling Conference) explores the ways in which Stevenson attempted to reformulate the late-eighteenth-century picturesque in his essays and travel writings. Tailored to suit the particular periodical audiences he sought to address, most notably those of the *Cornhill* and *Portfolio* magazines, the picturesque emerges in Stevenson’s work as a significant vehicle by which he attempted to promote a form of late-nineteenth century aestheticism and a bohemian rebellion against the constraints of modern life.

By taking advantage of the growing popularity of travel as a form of recreation, Stevenson was able to reformulate the picturesque according to late-nineteenth century psychological models of aesthetics to propose ways in which a middle-class young man might enact forms of subjective agency and experience the pleasures of unstructured wandering before being forced to travel on the undeviatingly narrow road to a professional career, marriage and death.

Although he was to a certain extent indebted to Ruskin, who had earlier attempted to rework the picturesque as a means to educate the middle-class traveller socially and aesthetically, Stevenson’s interest was differently motivated. While Ruskin had attempted to promote a form of excursive sight that might take account of the suffering of ruined, and therefore picturesque, figures, Stevenson’s essays force his middle-class readers to turn their gaze back upon themselves. By enacting a form of class-transvestism, Stevenson staged his own affiliation with the poor primarily to give voice to desires for aesthetic agency and freedom from the constraints of modern bourgeois life.

Haz, Mirando [Amedeo Pieragostini] (2002). *Dr. Jekyll Mr. Hyde and Company*. Trezzo sull’Adda (Italy): privately printed by the artist (limited edition of 300 copies, the first 135 including an original etching from the series; available from the author at Via Nullo 9, Bergamo, Italy).

Catalogue of the exhibition of 40 etchings with the same title at Gargnano (Italy), 26-29 August 2002; includes reproductions of 33 of the series of etchings as well as short essays on Haz and Stevenson by Gillo Dorfles, Giorgio Cerruti, Richard Dury, Marco Fragonara and Richard Ambrosini.

If any of the present list would like to buy a copy you can send an email to me and I’ll inform the artist. The price is €20 (€120 for the copies containing the etching).

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## *Bibliography – Recent editions*

*The Complete Stories of Robert Louis Stevenson: Strange Case of Dr. Jekyll and Mr. Hyde and nineteen other tales*, edited, with an introduction and notes, by Barry Menikoff. New York: The Modern Library, 2002. 0-375-76135-7. \$14.95. 818 + liii pp.

All of Stevenson's published non-collaborative shorter fiction (short stories and novellas, excluding the *Fables*) in the texts of the volumes printed in his lifetime (and, for three of the uncollected stories, of the [first] Vailima Edition, 1912). Exceptions are 'Markheim', 'The Isle of Voices' and 'The Beach of Falesà' which are the from of the final manuscripts with the minimum of emendations, and the uncollected 'An Old Song' from the edition by Roger Swearingen. The collection expands the selection in Menikoff's *Tales from the Prince of Storytellers* (1993), which excludes the novellas, the uncollected stories and several others.

A long (40-page) Introduction (an expanded version of the Introduction to *Tales from...*, with section 5 basically new) outlines, in vigorous prose, why Stevenson is a writer of interest and relevance for readers today. Among other achievements, this most versatile of writers was associated with the emergence of the modern short story in Britain, taking inspiration from America (Hawthorne and Poe) and France (Mérimée and Gautier) to create his own kind of 'art story with a moral'. One characteristic of these stories is that they are centred on solitary characters (in a desolate landscape), often readers and voyeurs (like the reader – like the writer) who nevertheless get caught up in moral issues. A second important characteristic is that, though such a situations seem to involve decision and choice, much is ruled by chance, and the apparent meaning of 'good and evil forces' is always undermined. And if human will and meaning in the universe is here called into question, so also is individual identity, not by any simple duality (as popular interpretation would have it) but by dualities that are complex and indeterminate. The endings of Stevenson's stories (which refuse to end neatly) are consonant with this epistemic doubt. And though he represents memorable sensation (for example the suddenness of sexual attraction at first sight) with admirable brevity and clarity, still 'the lucidity of the style conceals the complexity of the meaning'.

Brief notes and a Scots glossary end the volume, together with – a 'bonus track' – 7 pages listing the words for which Stevenson is cited in the OED.

*Strange Case of Dr. Jekyll and Mr. Hyde: an authoritative text, backgrounds and context, performance adaptations, criticism*, edited by Katherine Linehan. New York/London: W.W. Norton & Company (Norton Critical Editions), 2003. 0-393-97465-0. 222 + xv pp.

The volume consists of a careful transcription of the first London edition of the text, together with 'Markhiem' (as published in volume form) over forty extracts from other texts by Stevenson, contemporaries and later scholars, together with a Textual Appendix (with transcriptions of the most important Ms. variants), summaries of major performance adaptations and a select bibliography. One of the attractions of the volume are the introductions to the sections and individual extracts, together with the generous footnotes and captions to the illustrations – all showing the results of detailed research.

A concise (5 pp.) Preface emphasizes the complexity of the text and the variety of interpretations before giving an overview of the volume. The section on 'Composition and Production' includes an interesting new letter from Stevenson to T.R. Sullivan discovered in the archives of the American Antiquarian Society (pp. 85-6); 'Reception' includes extracts from ten contemporary reviews. Then follow three sections are devoted to Contexts: Literary (the Double, Scottish devil tales, and Gothic monstrosity), Scientific (degeneration, multiple personality, substance addiction, the situation of the homosexual), and Sociohistorical (divisions in Victorian London, Victorian hypocrisy). The section on Performance Adaptations has three extracts about stage and film adaptations followed by a list of eleven important adaptations (each with about half a page of comments on aspects of plot and visual presentation).

The last major section is devoted to Criticism: short extracts from Chesterton and Nabakov, and longer ones from Garret (on multiplicity and instability of meaning), Brantlinger (about mass literacy) and Linehan (on secrecy and the exclusion of the feminine).

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## *Biographies*

Nick Rankin's excellent biography/travel-book *Dead Man's Chest: Travels after R.L.S* originally published by Faber in 1987, has now been republished by Phoenix Press (London, 2001) at £10.99/\$17.95.

Rankin travelled to all the places where Stevenson had lived for any period of time and arranges his travelogue in the order of Stevenson's life so that it also becomes an interesting many-layered text: biography, travelogue, a study of change and of how Stevenson is remembered.

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## *Iconography – Museums*

More details have been added to the Iconography and Museums pages after viewing the collections in the National Library of Scotland. Of particular interest are the following that I have never seen reproduced before:

Mataafa and his warriors (NLS MS 9908, 22r)

Early photo of Fanny (looking at the camera) with hair behind her ears and high-necked dress with frill (NLS MS 9907, p.2)

Vailima servants and many photos of Samoans (NLS MS 9907)

Lloyd lounging on deckchair in whites with small guitar (NLS MS 9907, No. 18)

Stevenson's grave before the building of the tomb – mound surrounded by a structure holding draped tapa cloths (NLS MS 9907, No. 94)

King Tembomok (NLS MS 9907, Nos. 98, 101, 104, 105)

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## *Links – Jekyll and Hyde sites*

Inebooks *Dr Jekyll and Mr Hyde*: full text, recorded readings, illustrations and interactive features (quiz, biography, bibliography). (Gordon Hirsch came across this one.) <  
<http://www.inebooks.com/TJjekyll.htm>>

The site also says that 'You can change the destiny of the character you play' – but I wasn't able to understand how to work the demo.

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## *Events – Publication events*

This year Palgrave of Basingstoke will be publishing *The Culture of Collected Editions* with a chapter by Andrew Nash (also the editor of the volume) “‘The dead should be protected from their own carelessness’: the collected editions of Robert Louis Stevenson’ (a chapter that was partly presented in a paper at the Stirling conference in 2000).

The volume edited by William B. Jones, Jr. *Robert Louis Stevenson Reconsidered. New Critical Perspectives* will be published by McFarlane in April 2003 (\$32). This includes papers from the RLS2000 conference at Little Rock. For a preview of the elegant cover, see [http://www.westerni.unibg.it/siti\\_esterni/rls/RLScover.jpg](http://www.westerni.unibg.it/siti_esterni/rls/RLScover.jpg)

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## *News – Bristol Treasure Island Week*

Bristol Treasure Island Week 3- 9 March 2003: Bristol has decided to follow the example of Seattle and Chicago who have recently created a citywide ‘reading group’ every year, encouraging people to read and discuss one book and associating this with exhibitions and other events. The book chosen for the launch year in Bristol, on account of its Bristol associations, is *Treasure Island*. A booklet has been produced *A Guide to Treasure Island* (published by Bristol Cultural Development Partnership), which will be available as a pdf file on the project website at [www.bristol2008.com/treasureisland](http://www.bristol2008.com/treasureisland).

A survey (commissioned by the Bristol Treasure Island Project) of more than 2,000 parents across the UK to collect information of the reading of their children (especially in the 9-12 age range) found that 67% of children had heard of *Treasure Island*, 16% had seen or heard an adaptation on Film/TV/Radio, but only 5% had read it. In contrast, 100% of children had heard of *Harry Potter and the Philosopher’s Stone* and 81% had read it; *Peter Pan* had also been heard of by 100%, but in this case only 12% had read the book (perhaps that should be, a book with this title).

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## *News - various*

‘Great Small Works’, 6th International Toy Theater Festival at ‘Here’ (gallery/performance space), 145 6th Avenue, NYC, Jan. 2-19 2003.

“In their original incarnation, toy theaters, which first attained popularity in the early 19th century, were cardboard simulacra of actual stages -- some flaunting movable parts and material for scene changes. ‘Framed, miniature, flat and mass-produced’ (as Great Small Works explain in song), these theaters became popular children’s entertainments, proto-Barbie Dream Houses with proscenium arches. Children and parents could become ultimate auteurs, restaging hit plays of the day or scripting, designing and performing their own. Charles Dickens, Hans Christian Andersen, Robert Louis Stevenson and Winston Churchill all played with them. As in years past, the festival includes an exhibit of several of the oldest surviving toy theaters as well as modern interpretations.” (Alexis Solomon in *Village Voice*, Jan. 15 2003)

Theatermania review: <http://www.theatermania.com/news/reviews/index.cfm?story=2969&cid=1>

BBC Radio 4 is asking various public figures to nominate the book that best illustrates the national characters of the countries making up the United Kingdom. Novelist William Boyd (*Brazzaville Beach*) nominated the *Strange Case of Dr Jekyll and Mr Hyde* for Scotland (information kindly supplied by John Macfie).

In the brief recording (available on the BBC website) Boyd, though reluctant to make a choice since 'the least interesting thing about a writer is his nationality', says that he thinks there is 'something about *Dr Jekyll and Mr Hyde* that I think is very Scottish': Stevenson himself said 'the Scotch side came out plainly in *Dr. Jekyll*', referring to a Presbyterian obsession with moral oppositions, and 'I think... there is in the Scottish nature, perhaps, a constant battle between these two sides of our character'.

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## New members

Annette McLaren (mclarena@optusnet.com.au) is a student at the University of Western Sydney currently completing her PhD on 'oppression' in the works of Charlotte Bronte, Robert Louis Stevenson and Franz Kafka.

\*\*\*\*\*

Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

If you wish to be removed from this mailing list, send the message 'Please remove from RLS list' to  
<[richard@interac.it](mailto:richard@interac.it)>



# *RLS Site Newsletter*

*Recent additions to the RLS site*

Year 3

8 April 2003

No. iv

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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His eyes were sealed by a cheap, school-book materialism. He could see nothing in the world but money and steam-engines. He did not know what you meant by the word happiness. He had forgotten the simple emotions of childhood, and perhaps never encountered the delights of youth. He believed in production, that useful figment of economy, as if it had been real like laughter; and production, without prejudice to liquor, was his god and guide.

*(The Amateur Emigrant)*

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## *Events – Conferences*

**RLS2004:** ‘Stevenson and Conrad: Writers of Land and Sea’, **7-9 July 2004**, Edinburgh - Call for Papers

The third biennial Robert Louis Stevenson Conference will be taking place in Edinburgh from July 7-9, 2004. Entitled RLS 2004, Stevenson and Conrad: Writers of Land and Sea, this conference will focus on the life and works of Robert Louis Stevenson, with a special emphasis on areas of convergence with Joseph Conrad studies. The Robert Louis Stevenson Society will be inaugurated at this conference, and committee members will be elected.

Papers are invited on all areas of Stevenson studies. Abstracts for papers that draw together Stevenson and Conrad are also very welcome, though we stress that those papers devoted exclusively to Conrad would not be appropriate. Proposals for panel sessions are also invited. A scientific committee will referee all abstracts, and a final decision on participants will be announced in September 2003.

Please send abstracts of approximately 500 words, and no more than one page, by email or post to:

Dr Linda Dryden  
School of Psychology and Sociology  
Napier University  
Craighouse  
Edinburgh EH10 5LG

or

Dr Eric Massie  
Department of English  
Stirling University  
Stirling FK9 4LA

Email: [l.dryden@napier.ac.uk](mailto:l.dryden@napier.ac.uk)

Email: [eric.massie@stir.ac.uk](mailto:eric.massie@stir.ac.uk)

Deadline for submission of abstracts: Friday **27 June 2003**.

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## *Bibliography – Recent studies*

Ambrosiani, Richard (2003). 'R.L. Stevenson, Joseph Conrad, e la nascita del romanzo coloniale' ['R.L. Stevenson, Joseph Conrad and the birth of the colonial novel']. Pagetti, Carlo & Francesca Orestano (a cura di) (2003). *Il gioco dei cerchi concentrici*. Milano: Unicopli. Pp. 105-111.

Stevenson, sometimes seen as merely attracted by the exotic, actively worked in support of the colonized, undertook an ethnographic work, *In the South Seas*, and, on his return to fiction, rejected the conventions of romance in favour of a realism that displays the conflict of races and cultures. In contrast, Conrad's first novels are clearly in the area of exotic tales abandoned by Stevenson and taken over by Kipling. Influences of Stevenson can also be seen in *The Nigger of the Narcissus* (in Donkin), *The Secret Agent* (echoes of *The Dynamiter*) and *Victory* (with many elements in common with *The Ebb-Tide*). Indeed, Stevenson seems to be Conrad's 'secret sharer'. But in his 'colonial novels', Stevenson rebelled against the expectations of his readers, which Conrad could not afford to do, leading to famous accusations of racism by Achebe in 1977.

Gigliani, Cinzia (2003). 'Il sottile confine tra saggistica e narrativa: Robert Louis Stevenson e i saggi "avventurosi"' ['The thin dividine-line between essays and narrative fiction: Robert Louis Stevenson and the 'adventurous' essays']. Pagetti, Carlo & Francesca Orestano (a cura di) (2003). *Il gioco dei cerchi concentrici*. Milano: Unicopli. Pp. 113-103.

All through Stevenson's career there was a mutual exchange between essays and fiction: the essays (which he continued to write all his life) contain brief narratives, scenes are described as though just accompaniments to incident. The Villon tale and essay were written in the same period and are clearly related, as are 'The Sire de Malétroit's Door' and the essay on Charles d'Orleans. 'The Pavilion on the Links' and 'Memories of an Islet' also contain various marks of affinity. Stories and essays have a similarity of lexis, style, and dialogic relationship with the reader. Although critics in the past have presented his essays as apprentice work mainly of value for the light they cast on his narratives, in both essays and fiction we can see the same emphasis on the pleasure of the text, the same stylistic use of omission and the same appeal to deep instincts and desires.

Newport, Barry (2000). 'A Weevil in a Biscuit: Robert Louis Stevenson and Bournemouth'. *Antiquarian Book Monthly Review* 27x: 10-14.

Smith, Andrew (2000). *Gothic Radicalism: Literature, Philosophy, and Psychoanalysis in the Nineteenth Century*. Basingstoke/New York: Macmillan/St. Martins Press.

Publisher's presentation: "Applying ideas drawn from contemporary critical theory, this book historicizes psychoanalysis through a new, and significant theorization of the Gothic. The central premise is that the nineteenth-century Gothic produced a radical critique of accounts of sublimity and Freudian psychoanalysis. This book makes a major contribution to an understanding of both the nineteenth century and the Gothic discourse which challenged the dominant ideas of that period. Writers explored include Mary Shelley, Edgar Allan Poe, Robert Louis Stevenson and Bram Stoker."

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## *Bibliography – In the footsteps*

Holmes, Richard (1985). *Footsteps. Adventures of a Romantic Biographer*. London: Hodder & Stoughton. Repr. London: Flamingo/HarperCollins, 1995.

Chapter 1 '1964: Travels' (1995: 13-69) is the account of a retracing of Stevenson's Cévennes route made by the eighteen-year-old Holmes in 1964, a mixture of biography, autobiography and travel book (like Nick Rankin in *Dead Man's Chest* (1987) – who mentions the existence of 'the critically-acclaimed' *Footsteps* as one of the reasons for omitting the Cévennes from his own series of essays). Holmes makes interesting comparisons between Stevenson's manuscript Journal and the published *Travels with a Donkey* to reveal his process of self-editing, in a constantly-interesting and well-written account which also displays critical intelligence and meditations on the writing of biographies. Other equally-fascinating chapters deal with Mary Wolstonecraft in Paris during the Revolution, Shelley in Tuscany and Nerval in Paris and Valois.

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## *Events - Performances*

The Edinburgh National Portrait Gallery's new 'After Hours' programme of events at 6 p.m. includes 'Readings from Robert Louis Stevenson's letters and short story, "The Beach of Falesá"' in the *Navigating* Stevenson exhibition room on 1<sup>st</sup> May.

## *Events – Forthcoming publications*

The papers from the 2000 Doyle/Stevenson conference at Cerisy will be published by Terre de Brume in June 2003.

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## *Links*

The Literature Network [www.online-literature.com](http://www.online-literature.com) has pages devoted to *Dr Jekyll and Mr Hyde*, *Treasure Island* and *The Black Arrow*. Much used by schoolchildren preparing class papers, they provide an interesting window into what adolescent readers think of these texts.

<http://www.online-literature.com/stevenson/jekyllhyde/>

<http://www.online-literature.com/stevenson/blackarrow/>

<http://www.online-literature.com/stevenson/treasureisland/>

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## *News - unclassified*

The 2000 edition of *The Year's Work in English Studies* (which lists significant academic publications on English language and literature, together with comments) has 8 lines (p. 718) in its main entry on Stevenson, compared with 272 for Conrad, 73 for James and 77 for Kipling.

For 1980, the numbers were 6 lines for Stevenson, 102 for Conrad, 101 for James and 25 for Kipling, confirming last year's report on an amazing expansion in publications on Conrad in the last twenty years, a decline in publications on James and an increase in publications on Kipling, with Stevenson appreciated by the happy few.

Stevenson publications listed in the 2000 edition (by Smith and Newport) not previously listed here are mentioned in the 'Recent Studies' section above.

Although *The Year's Work* lists only 2 articles and part of a book on Stevenson, our 'Recent Studies' page has 20 items for the same year (including publications by Sorensen, Swearingen, Carlo Ginzburg, Le Bris and Naugrette not mentioned by YWES). No competition with Conrad, of course, but perhaps for that we should be thankful.

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## Editorial

From the last issue, the Newsletter (in the Word version) has been given a face-lift (Garamond), a new name ('RLS Site Newsletter') and a progressive number. Perhaps I can take this opportunity to encourage anyone to send in information; reviews and summaries of articles and books would be especially welcome; favourite quotations (especially if not frequently quoted) would also be welcomed for the epigraph.

Those who were at the 'First Biennial Stevenson Conference' at Gargnano and have just seen the announcement above for the 'Third Biennial Robert Louis Stevenson Conference' may be asking themselves what happened to the second one. To clarify matters: the Gargnano conference was advertised as the first in a series, but since it had been announced two years before at the end of the Stirling conference (by Richard Ambrosini and Richard Dury standing up to declare their intent), this latter can now be seen retrospectively as the first – although we should not forget two fairy godmothers also present around the time of birth: the Little Rock conference organized by Bill Jones in 2000 (who gave us our useful abbreviation-model, 'RLS2000'), and the Stevenson/Doyle conference in the same year at Cerisy, organized by Jean-Pierre Naugrette and Giles Menegaldo.

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## New member

Hilary Beattie ([hjb1@columbia.edu](mailto:hjb1@columbia.edu)) is a psychoanalyst in private practice and also on the faculty at the Columbia University Psychoanalytic Center. She has been working on RLS for a number of years and recently published a paper entitled 'Father and Son: The Origins of *Strange case of Dr Jekyll and Mr Hyde*', in *The Psychoanalytic Study of the Child* (2001, see Bibliographies: Recent Studies). She has also written a long, unpublished study of 'Olalla', which, she believes 'may be the germ of a book on RLS, one of these days.'

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Richard Dury  
RLS Site <<http://www.unibg.it/rls/rls.htm>>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

Year 3

16 March, 2003

No. iii

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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If I know gusto in painting when I see it, this canvas was painted with rare enjoyment. The tart, rosy, humorous look of the man, his nose like a cudgel, his face resting squarely on the jowl, has been caught and perpetuated with something that looks like brotherly love. A peculiarly subtle expression haunts the lower part, sensual and incredulous, like that of a man tasting good Bordeaux with half a fancy it has been somewhat too long uncorked.

(‘Some Portraits by Raeburn’)

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## *Events – Conferences*

### **RLS2004: Stevenson and Conrad**

Linda Dryden informs us that RLS2004 has been well and truly launched: a two-and-a-half day conference, 7-9 July 2004, with the venue at the Pollock Halls, Edinburgh. Call for papers and other information will come from Linda via the conference mailing list and will then be reported here. If you want to be sure of being informed and were not on the Gargnano mailing list, drop a line to Linda at [L.Dryden@napier.ac.uk](mailto:L.Dryden@napier.ac.uk)

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## *Events – Forthcoming lectures*

Richard Ambrosini, ‘Robert Louis Stevenson e il motivo del viaggio’ [RLS and travel writing], Seminario AIA [Associazione Italiana di Anglisti], ‘Victorian Studies Today: Methods and Perspectives’ at “Gabriele d’Annunzio” University, Pescara 14-15 March 2003.

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## *Bibliography – Recent studies*

Vanon Alliata, Michela (2002). “‘Il diavolo nella bottiglia’: la maledizione faustiana nel fantastico esotico di R.L. Stevenson’ [“‘The Bottle Imp’: the Faustian curse in the Esotic Fantastic of R.L. Stevenson’]. Vanon

Alliata, Michela (a cura di) (2002). *Desiderio e trasgressione nella letteratura fantastica*. Venezia: Fondazione Giorgio Cini/Marsilio. Pp. 109-126.

‘The Bottle Imp’ does not clearly belong to one single genre but lies at the intersection of the fantastic, the fable and the novel tradition. All three tales in *Island Nights’ Entertainments* share features of oral narration (the reference to places known by the listener, the repetition of names, the direct appeal to the listener). In contrast to the other two tales (which are realistic narratives), however, BI also contains several themes and tropes associated with fantastic tales, and its general structure is that of the fable. (One could say that Stevenson found a natural affinity with the style and structure of the fable, its economy, linearity, lightness and rapidity.)

Although the motor of the narrative is the (puritanical) fable-like symbolic conflict between virtue and transgression (Keawe’s leprosy arriving on the eve of his wedding day can be seen as divine retribution), Keawe’s ingenuity, curiosity and youth fits better into the context of the Bildungsroman, and the magic bottle from the world of fantasy plays its part in the growth and maturity of the protagonist.

The devil can be seen as a fantastic-tale double and a representation of the unconscious of the protagonist (his desires and even self-destructive drives), yet Keawe does not end up as a divided doubles-story protagonist, but acquires new wisdom.

Stevenson’s story places the supernatural in a realistic context: the contrasting worlds of the South Seas and the surrounding corrupt world of the white man, the convincingly realistic fear of illness and death - and the love attained at the end is no conventional formula, but a love [like that of Wiltshire and Uma] experienced among the familiar sufferings and uncertainties of the world.

Edwards, Owen Dudley (2000). ‘Stevenson, Jekyll, Hyde and all the Deacon Brodies’. *Folio* [National Library of Scotland] 1 (autumn 2000): 9-12.

Jekyll and Hyde inspirations/anticipations: (i) auto-experiment with chloroform by James Simpson (father of S’s friend), (ii) Brodie’s Act III speech (1880 text) ‘we have all our secret evil. Only mine has broken loose; it is my maniac brother who has slipped his chain’, (iii) emphasis in *Brodie* given to door and window, (iv) S’s desire in the 1888 text not to make Brodie pure evil.

Mazzucco-Than, Cecile (2002). *A Form Foredoomed to Looseness: Henry James’s Preoccupation with Gender in Fiction*. New York/Bern/etc.: Peter Lang. 0-8204-6166-0. \$57.95.

A close examination of the adjectives and metaphors used by James in particular to describe fiction – but also Stevenson, Howells and others – reveals a gendered account of the art of fiction and places the modern novel in the context of changing social roles of men and women.

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## Iconography – Museums

More photos from National Library of Scotland MS 9007:

Burial of the ashes of Fanny y (125-8; 128 shows the reading of the service with Ned Field near Belle)  
Fanny aged about 30 (high turn-down collar and ribbons and dark dress; No. 129-130)  
Sketch of R.A.M. Stevenson, Paris 1875, by Arthur Haseltyne

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## *Derivative Works – Stage adaptations*

Fisher, Bob (1998). *Clay Continent*. [(i) September 20, 1998; Charas/El Bohio Cultural & Community Center, New York; dir. Bon Fisher; David Gilsherdan (Utterson), Brian Reilly (Jekyll), Michael Martin (Hyde); (ii) workshop performance on August 3, 2000 at the Space, Chicago; dir. Bon Fisher; Derek Smart (Utterson), Ron Kroll (Jekyll), Frank Platis (Hyde); (iii) Jan-March 2001 The Mammals Theatre Company, at The Space, Chicago; dir. Bob Fisher; Alex Honzen (Utterson), Derek Smart (Jekyll), Ron Kroll (Hyde); (iv) 2002 at the Space, Chicago with Honzen, Kroll & Smart]

Just three characters played by three actors: Utterson, Jekyll and Hyde; builds up to excess in the tradition of the Grand Guignol.

'Inspired by the grotesque portraiture of Francis Bacon and the novel 'Dr. Jekyll and Mr. Hyde', CLAY CONTINENT is an aural pageant of diabolical villainy constructed with various excerpts from the stories of Robert Louis Stevenson, Dostoyevsky, and Edgar Allen Poe. Recounting the story of one doctor's desperate attempt to overcome his own evil through the use of science as he conceals the tragic results of his continual failure, CLAY CONTINENT creates a compelling soundscape in which the multiple personalities inhabiting the doctor's body vie for dominance over their collective flesh.

'Throughout the performance, the actors representing Jekyll and Hyde often speak their lines simultaneously. In performance, simultaneity can capture the essence of chaos and, when employed artfully, embody the tension of sensory overload/schizophrenia.' <http://www.themammals.org/clay.htm>

More info at: <http://www.themammals.org/clay.htm>; illustrated program: [http://www.mathbat.com/sean/illustration/clay\\_inside.htm](http://www.mathbat.com/sean/illustration/clay_inside.htm)

Donnelly, Mary and George L.O. Strid (?2002). *Treasure Island*. Paoli, Penn.: J.W. Pepper & Son.

A 55-minute 3-act musical for schools with eight musical numbers.

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## *Derivative works – Sculpture*

An interest in Stevenson unites all sorts – including Felix Dennis, multi-millionaire publisher of *Maxim* (a *Cosmo* for boys). Next to the main house on his 1,000 acre Old Manor estate in South Warwickshire, the Falstaffian (or Henleyan?) Dennis has an all-timber corporate leisure centre called Highfield with a 'Treasure Island' theme. For this, portrait sculptor O.H. Boyd is just finishing a large pair of limewood sculptures of RLS and Long John Silver to be attached to the two portico pillars at the main entrance (see photos at <http://www.ohboyd.com/>). The Long John Silver work is based on the Mervyn Peake illustrations.

'Maybe I identify with Stevenson's young hero, Jim Hawkins, who also didn't have a father,' Dennis says of the book *Treasure Island*, claiming it's a far more complex work than most people realize. 'I like the ambivalence of Long John Silver. By the end of the book, he's brave, wicked, and good, all at the same time.' Dennis, who never attended university, can scarcely discuss a Pamela Anderson photo shoot without quoting Montaigne, Dorothy Parker, or Kipling. (Alex Williams, 'The Sultan of Schwing', *New York Magazine*, July 26, 1999, <http://www.newyorkmetro.com/nymetro/news/media/features/123/index1.html>)

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## *Links*

SCRAN, the Scottish Cultural Resources Access Network (<http://www.scran.ac.uk/>), is multimedia resource based in Edinburgh for human history and material culture in Scotland. It manages the digital intellectual property rights of Scottish libraries, archives, museums etc. and is also a resource for educational establishments, providing images copyright cleared and ready to use, music, short filmed sequences etc.. Access is by annual subscription. Non-subscribers can see thumbnail images.

A search for Robert Louis Stevenson gives 139 results. The Writers' Museum has now obtained funding for digitising a second group of its holdings.

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## *Bibliography – Recent editions*

Sawyers, June Skinner (ed), Ian Bell (Foreword) (2002). *Dreams of Elsewhere: Selected Travel Writings of Robert Louis Stevenson*. Glasgow: Neil Wilson/The In Pinn. £15, \$22.92. Hardcover. ISBN 1903238625

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## *Esprit d'escalier – things I forgot to mention in the last Newsletter*

For those who have not read it, one interesting feature of Nick Rankin's recently reprinted *Dead-Man's Chest* is his meeting with Borges and their conversations about Stevenson.

The Bristol 2008 Treasure Island site < <http://www.bristol2008.com/treasureisland/> > for their 'Treasure Island Week' (3-9 March 2003) is now up and running. The Wallace and Grommit scene is there because Aardman Productions is a sponsor based in Bristol – there is no Wallace and Grommit's Treasure Island (yet).

Katherine Linehan's Norton Critical Edition of *Strange Case of Dr Jekyll and Mr Hyde* (presented in the last Newsletter): for an overview, list of contents, etc. at the Norton website at <http://www.wnorton.com/college/titles/english/nce/jekyll/welcome.htm>. Since writing the presentation last time I've read the particularly useful section on Performance Adaptations, including Linehan's notes on a selected number of these. (Whereas Nollen says that no script of Mansfield's play survives, p. 170 here records the exact location of the typescripts in New York and Washington.) Also worthy of note are the careful notations of Biblical echoes in Jekyll's 'Statement'.

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## *New members*

Ron Naveen ([ron.naveen@verizon.net](mailto:ron.naveen@verizon.net)) has been retracing David Balfour's route in *Kidnapped* for the past four years and hopes to publish an account of his adventure in the not-too-distant future.

Deaglan O'Donghaile ([odonghdg@tcd.ie](mailto:odonghdg@tcd.ie)) is writing a doctoral thesis on terrorism in late Victorian fiction, which includes a chapter on the *The Dynamiter*.

\*\*\*\*\*

Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

If you wish to be removed from this mailing list, send the message 'Please remove from RLS list' to [richard@interac.it](mailto:richard@interac.it)

# *RLS Site Newsletter*

*Recent additions to the RLS site*

Year 3

6 May 2003

No. v

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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There is but one art - to omit! O if I knew how to omit, I would ask no other knowledge. A man who knew how to omit would make an *Iliad* of a daily paper.

(Letter, October 1883)

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## *Events – Conferences*

RLS2004: **‘Stevenson and Conrad: Writers of Land and Sea’**, 7-9 July 2004. News: Rooms in the Old Building of the Pollock Halls have now been booked. Reminder: call for papers deadline is 27<sup>th</sup> July 2003. Some details at the conference website [<www.unibg.it/rls/rls2004.htm>](http://www.unibg.it/rls/rls2004.htm)

RLS 2002: **‘Robert Louis Stevenson, Writer of Boundaries’**. I have now finished my conference report. It can be read and printed from the Internet at [<http://www.unibg.it/rls/gargnano\\_pict\\_notes.htm>](http://www.unibg.it/rls/gargnano_pict_notes.htm)

Here is the opening:

Conferences are often no holiday: those Nuremberg plenaries, the desolate migrations of bag-people between parallel (and never-meeting) sessions; self-service lunchtimes (where, edging to the cramped table, things start to slide); the secular ritual of opaque papers which the audience follow like polite churchgoers. . . And the poor graduate student who no-one has talked to who returns to his lonely room to contemplate early departure.

Well, Gargnano wasn't like that. Let's admit it, the setting helped. The small town (with its dependent villages of Villa and Bogliaco) lies on a sliver of shore between a low shoulder of hillside to the south, round which the road curves on an oleander-lined *corniche*, and a mighty headland of precipitous lake-cliffs to the north. With mountain slopes beginning right behind the little town, there is no room for expansion and, the local people miraculously having managed to hold on to many of the houses, the place retains the charm and coherence of a traditional community. Along the street with shops there are no luxury-goods boutiques or concentrations of tourist-trade craft shops, instead a cavernous ironmongers with just the right multitude of diverse and practical objects, a shoe shop selling quite ordinary shoes and ordinary bags, a clothes shop not masquerading as an art gallery . . . Everyday life goes on, with much meeting and talking outside, especially in the inner street parallel to the lakefront. Just to the south, Villa is even prettier and (unlike other picture-postcard villages) is without busloads of trippers looking for something to photograph or buy. From 5 till dinner and then in the evening, the mothers in their floral pinafores meet to chat and knit, while their children run around or sit on the harbour wall and play cards in their outdoor communal living room.

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## *Bibliography – Recent Studies*

Colley, Ann C. (2002). 'Stevenson's Pyjamas'. *Victorian Literature and Culture* (2002): 129-55.

A study of the meaning of clothes to Stevenson in the South Seas; 'his rather idiosyncratic relation to his clothes... [and] how clothing becomes an integral part of the ways in which we relate to ourselves, our surroundings and our mortality'.

For missionaries in the South Seas clothing was a focus for measuring moral progress, but Western residents also came under close scrutiny: many observers remarked on Stevenson's Bohemian 'undress', dangerous signs of 'going native': garlands of flowers round his head (a practice discouraged among natives by missionaries), loose pyjama suit and bare feet showed that he had crossed a boundary between the civilized and the uncivilized – a threatening repudiation of Western culture. When necessary, however, he dressed more formally in boots, breeches and red sash (a sign of royalty in the Pacific): these portrayed him as a figure of authority, and were also (like the velvet jackets) a way of projecting desires. (Another kind of dressing up, a photo of Lloyd in barelegged native dress, seems a disturbing attempt at parody.) Finally his neat clothing in the last photographs shows an affirmation of life, as do his desires to die with his clothes and boots on.

Furth, Leslie Furth (2003). 'A Domestic Episode: John Singer Sargent and Robert Louis Stevenson'. In 'Imaging Transgression: Subversions of the Victorian Norm in the Work of Thomas Satterwhite Noble, John Singer Sargent and John White Alexander'. PhD diss., Boston University, 2003.

Probably available via UMI from summer 2003.

Naugrette, Jean-Pierre (2003). 'Mirando Haz, illustrateur de R. L. Stevenson'. *Etudes Anglaises* 56(1) : 44-46.

A report on the series of forty etchings by Mirando Haz (Amedeo Pieragostini) dedicated to Stevenson and in particular *Dr Jekyll and Mr Hyde*. Haz transposes the tale into Victorian interiors with mirrors, fireplaces, candelabras etc., where the characters and their shadows proliferate. Many of these highly intertextual images with their mis-en-abyme framings include the artist himself, or rather Mirando Haz, the real creator, for whom 'Amedeo Pieragostini' is perhaps only the pseudonym.

Naugrette, Jean-Pierre (2003). 'Vingt propositions pour ne pas aller à Samoa'. *Revue des deux mondes* (avril 2003) : 171-75.

On the occasion of a recent edition of the *Œuvres* of Marcel Schwob, Jean-Pierre Naugrette gives us an entertaining list of the cultural diffusion of fascination in Stevenson in Samoa and particularly in Stevenson buried on top of Mount Vaea: Tabucchi's dream of Stevenson's dream, Tennessee Williams indicated Vailima as a model for the house in *Cat on a Hot Tin Roof*, pilgrimages to the tomb by Jack London, Hugo Pratt and Nick Rankin, Kipling's frustrated visit, Schwob's journey to Samoa, his disappointment, very serious illness and lack of mention of Vailima or the tomb, Pericoli's dream images...

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## *Museums*

The Scrapbooks kept by Stevenson's mother with a valuable collection of reviews and other articles are divided between two Museums. Here are the details:

**Robert Louis Stevenson Cottage, Saranac Lake.**

Scrapbook I (1874-1881), Scrapbook III.a (1886-7), Scrapbook VII ('1894: In Memoriam'). The Museum also has another scrapbook presented by Col. Walter Scott with many interesting articles over a number of decades.

**Stevenson Museum, Monterey.**

Scrapbook II (1881-1886); Scrapbook III.b (1887-1890); Scrapbook IV ('Mostly Biographical material on the Stevensons & Balfours'); Scrapbook V (1889-1893); Scrapbook VI (1893-1894).

Photocopies of the Monterey scrapbooks are also held at the other Stevenson Museums (Edinburgh, Silverado, Saranac, Vailima).

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## *Studies on Line*

Goh, Robbie (1999). 'Textual Hyde And Seek: "Gentility," Narrative Play And Proscription In Stevenson's Dr Jekyll And Mr Hyde'. *Journal of Narrative Theory* 29:2 (1999).

<http://courses.nus.edu.sg/course/ellgohbh/3202a.html> - jekyll and hyde

Newport, Barry (2000). 'A Weevil in a Biscuit: Robert Louis Stevenson and Bournemouth'. *Antiquarian Book Monthly Review* 27x: 10-14.

[http://www.antiquarianbookreview.com/articles\\_archive/2000/rls.html](http://www.antiquarianbookreview.com/articles_archive/2000/rls.html) (first part of the article)

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## *Derivative Works – Derivative art*

Abbott Handerson Thayer (1849-1921), 'The Stevenson Memorial' (1903), the Smithsonian American Art Museum (currently in 'The Gilded Age' at the Cleveland Museum of Art, Feb. 23 – May 18 2003).

Kathie Linehan reports: "The canvas is dominated by a winged angel, a handsome, quite fleshly female figure whose filmy white sleeveless garment clings revealingly to her legs. She dwarfs the dark rock on which she sits brooding, hands clasped around one knee, but there's no question that the rock represents Mt. Vaea, "Vaea" being etched on the side of it" (Sounds the sort of thing that would not have pleased Henley.)

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## *Derivative Works – Stage adaptations*

**1994** *Jekyll! the musical*. Alex Went and John Moore; directed by Peter Fanning.

Written for the pupils of Shrewsbury School by two drama teachers, the show was presented at the 1995 Edinburgh Fringe, where it won a 'Fringe First' award for outstanding new drama. <http://www.shrew.demon.co.uk/jekyll.htm>; it returned to the Edinburgh Festival in 1998.

From a *Scotsman* review of the 1998 production by Owen Dudley Edwards: "Alex Went recognised in the unsuccessful playwright Stevenson a vital clue to where previous adaptations had failed. To succeed in the theatre it must become a tale of theatre, Utterson the lawyer being replaced by Utterson the actor, Jekyll a medico-luvvie and Hyde, naturally something very nasty behind the curtain. The Edinburgh medical origins of the story win further homage in making Lanyon a phrenologist, and Jekyll at work in the making of Hyde reaches the depths of the scientific soul far beyond Professor Higgin." <http://www.the-bubble.co.uk/jekyll98review.htm>

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## *Links*

Transformation Scene from "Dr. Jekyll and Mr. Hyde" by Len Spenser (c. 1905). Columbia Phonograph Company (cylinder 32604). At <http://www.tinfoil.com/cm-0009.htm#c32604>

"This tragic scene from the last act of the play depicts the final transformation of Dr. Jekyll into the demon Hyde, and his subsequent death by his own hand. The ringing of the chimes and pealing of the organ lend realism to the intensely thrilling climax." - 1906 Columbia Phonograph Company catalog. [Realism? – RD]

The scene is *not* from the Mansfield version (ct. Martin A. Danahay *The Strange Case of Dr Jekyll and Mr Hyde*, Beroadview Press, pp. 158-59); it begins "I have ransacked London in vain for the drug which has been the cause of my misery. Soon I shall be transformed into the terrible creature that is within me. This, then, is the last time Henry Jekyll can see his own face or think hgis own thoughts. Ah! I go to sleep as Jekyll and wake up as Hyde. But will I die on the scaffold or will I have the courage to take... this poison. What's this I feel? The demon is coming, Hyde is—" He then admits "I murdered the father of the woman I love". Can anyone identify the stage version this is taken from?

The recording is also of interest to historians of phonology. Len Spenser, a vaudeville artist apparently born in Washington DC in 1867, here has an accent that seems a mixture of Irish and traditional stage diction: words with an 'ai' sound (*time*, *die*, *chimes*...) have a diphthong that sounds a bit like the sound that histories of the Great Vowel Shift assign to Shakespeare's time (the nearest PrE sound would be something like the 'ei' sound in, like *they*); words with an 'ei' sound, on the other hand, (*vain*, *face*, *wake*...) have a long-e (which sounds Irish, as does the pronunciation of *creature*). The old stage tradition of pronouncing *my* as 'mi' (a conservation of earlier pronunciations) can be heard in "my misery".

*Jekyll* is pronounced 'Jee-kil' throughout.

*La Máquina del Tiempo. Revista de Leteratura* [internet periodical] 2 ('Stevenson') (1998) at <http://www.lamaquinadeltiempo.com/index.htm>

Includes (short articles): 'De Robert Louis Stevenson a Jean Renoir a través del Dr. Jekyll y Mister Hyde' by Tomás Barna [film versions by Soffici, Fleming, Mamoulian and Renoir]; 'Robert Louis Stevenson' by Cesare Pavese [translation of the 1950 *Unità* article]; 'R.L. Stevenson: El Pirata y la Bestia' by Gustavo Famá. The photographic section contains several mistakes in captions.

Universidada de Chile, Facultad de Ciencias Sociales: Short bio-bibliography in Spanish (from Encarta ecyclopedia) followed by links (one after the other, no menu) to Spanish translations of 'Markheim' 'The Bottle Imp' and 'The Body Snatcher' at

<http://rehue.csociales.uchile.cl/rehuehome/facultad/publicaciones/autores/stevenson/stv1a.htm>

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## *News: Journal of Stevenson Studies*

Eric Massie of Stirling University is now finishing the 'camera-ready' material for the first number with the assistance of Douglas Mack. This will then be passed on to the printers in early summer.

More news about subscriptions in the next newsletter

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## *Thanks*

Thanks for help with this number to Martin Danahay, Mike Delahant, Marina Dossena, Leslie Furth, Kathie Linehan, John Macfie, Eric Massie, Chris Quist and Roger Swearingen.

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## *New Member and a correction*

Margaret Curran (née Stevenson) (Margaret.Curran@csl.com.au) is an ex-patriate Scot living in Australia with an interest literature and in particular RLS.

My apologies for a spelling mistake of the name of the new member announced last time: Hilary Beattie (just one 'l').

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Richard Dury  
RLS Site <<http://www.unibg.it/rls/rls.htm>>

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# *RLS Site Newsletter*

## *Recent additions to the RLS site*

Year 3

30 June 2003

No. vi

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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The keen frosty air; the low, rosy, wintry sun; the castle, hailing him like an old acquaintance; the names of friends on door-plates; the sight of friends whom he seemed to recognise, and whom he eagerly avoided, in the streets; the pleasant chant of the north-country accent; ... the gutters where he had learned to slide, and the shop where he had bought his skates, and the stones on which he had trod, and the railings in which he had rattled his clachan as he went to school; and all those thousand and one nameless particulars, which the eye sees without noting, which the memory keeps indeed yet without knowing, and which, taken one with another, build up for us the aspect of the place that we call home: all these besieged him, as he went, with both delight and sadness.

(‘The Misadventures of John Nicholson’)

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## *Events – Conferences*

RLS2004: **‘Stevenson and Conrad: Writers of Land and Sea’**, 7-9 July 2004.

John Cairney should be present at the conference and it is hoped will give a ‘soirée’ after-dinner talk/recital. Also present should be Roger Swearingen (author of the well-known Monument of Scholarship), who may also give an after-dinner reading of passages from the Biography-in-preparation.

RLS2002: the Gargnano Conference: A report on the conference by Manfred Malzahn has been published in *Anglistik: Mitteilungen des Deutschen Anglistenverbandes* 14(1) (March 2003): 207-9.

... the 2002 Stevenson conference at Gargnano had a collective soul akin to that of the writer. Composition, contributions and interaction breathed a spirit of diverse humanity, combining enthusiasm and enjoyment with leisurely and profound reflection and talk, in a stunningly beautiful setting that heightened moods and enlivened tales.... If it was a week of Sundays, then it was also a Commune of VIPs, for that is how each participant felt, without any star status being accorded to anyone....

Those who hold some authority in the field of Stevenson studies managed to assert this without any Keynote Speaker label. See, for instance, Barry Menikoff... Stephen Arata... Jenni Calder... [and] Gordon Hirsch... Not that the youngsters had nothing to say, though: far from it. In a lucid as well as entertaining paper, Richard J. Walker... suggested that Hyde is a Baudelairised version of Jekyll as much as Jekyll is a Bowdlerised version of Hyde. Julia Reid... moved Stevenson’s literary theory and practice close to Jungian psychology, in their statements touching on the evolutionist notion of recapitulation, and the role of the arcane and archaic in man’s mental life. Though ever so slightly the senior of the two speakers I just named, Richard Ambrosini must be mentioned here as the one who took up this and other threads in his talk about

Stevenson's discovery of epic material in the South Sea, from where he could look back with gentle amusement on the gentility and the literary aesthetics of Jamesian drawing rooms.

The South Sea constituted one of the pervading topoi of the conference... [in papers by] Ann C. Colley... Oliver Buckton... [and] Ilaria Sborgi...

Stevenson's adherence to romance, and his rejection of realist as well as naturalist demands on fiction, provided quite a few contributors with another leitmotif...

The most impressive contribution to the conference was, however, not one of the twenty-minute papers... when Dick Ringler... gave a talk and slide show on Father Damien, Brother Joseph Dutton, and Stevenson's visit to their leper colony at Molokai, it was clear why he had been granted the only exemption. On that balmy summer's night when Ringler spoke and showed his pictures, the audience, like Stevenson himself, could look death and decay in the face from a close range. Strong stuff so shortly after dinner, but then again, there is hardly a *carpe diem* without a *memento mori*. Full text at <http://www.unibg.it/rls/anglistik.htm>

Goldsmiths College, London, 25-7 July 2003: 'Representations of London in Literature', 26<sup>th</sup> July 11.30-13.30: 'Nineteenth-Century London: Representations'; [www.literarylondon.org](http://www.literarylondon.org)

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## *Bibliography – Recent Studies*

Beattie, Hilary J. (1998). 'A Fairbairnian analysis of Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*'. In Skolnick, N.J. & Scharff, D.E. (eds). *Fairbairn Then and Now*. Hillsdale, NJ: The Analytic Press.

Hilary Beattie writes: 'This paper was originally presented at a conference (in NYC, 1996) devoted to the work of the Scottish psychoanalyst Ronald Fairbairn (1889-1964), one of the seminal figures of the British Object Relations school of psychoanalysis. There are remarkable parallels between the early lives of Stevenson and of Fairbairn, both raised as only children in strictly Presbyterian Edinburgh homes, and both aware from very early on of the conflict between social respectability and hidden passion. Given their shared, Scottish cultural heritage, it is significant that Fairbairn's theory of split ego-structures and the repressed (parental) objects with which they interact gives us one powerful key to the structure of this most famous of double stories, in particular to the possible meanings of the multiple characters in their relationships to each other. His theory also affords insight into the uncanny, menacing nature of the tale, by pointing to what remains repressed, although alluded to, even after the horrific denouement.

'I explore some of these themes further in a forthcoming paper, 'The repression and the return of bad objects: W.R.D. Fairbairn and the historical roots of theory', to appear in *The International Journal of Psychoanalysis*, probably Oct-Nov, 2003.'

Cairney John (1994). 'The Theatrical RLS: An evaluation of the theatrical aspects of Robert Louis Stevenson'. PhD dissertation, Victoria University of Wellington, New Zealand.

1) Skelt's Toy Theatre and juvenile dramatic writing; 2) S begins to 'act a part' at Edinburgh University and acts parts in amateur theatricals; 3) *Deacon Brodie*; 4) 1884, the playwriting year at Bournemouth: *Beau Austin*, *Admiral Guinea*, *Macaire*, *The Hanging Judge*; with reference to Arthur Pinero's 1903 lecture 'Robert Louis Stevenson as Dramatist'; 5) early Victorian theatre and its influence on the Henley-Stevenson partnership; 6) Tusitala reading his work aloud at Vailima; 7) adaptations of Stevenson's works by other writers for all performing media to date.



References to Stevenson's life and works are used to reflect his lifelong preoccupation with the theatre and the theatrical potential evident in every element of his personality. This is the man of theatre as theatrical man.

Davidson, Guy (1995). 'Sexuality and the Degenerate Body in Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*', *Australasian Victorian Studies Journal* 1 (1995).

The article relates *The Strange Case of Dr Jekyll and Mr Hyde* to contemporaneous discourses on physical and social degeneration. It traces parallels between these discourses and the figure of Hyde, arguing that in the representation of Hyde, as in the notion of degeneration, anxieties about sexuality and class are simultaneously expressed and repressed.

Davidson, Guy (1997). ' "Ancient Appetites": Romance and Desire in Robert Louis Stevenson'. *Australasian Victorian Studies Journal* 3 (1997).

The article examines Stevenson's theory of literary romance in relation to late nineteenth century commodity culture. It focuses on Stevenson's early pro-romance polemic, 'A Gossip on Romance', and the text with which he 'revived romance', *Treasure Island*, arguing that these texts, simultaneously and collaterally with their expression of a poetics of textual immediacy and parsimony, articulate resistances to Britain's expanding mass society.

Söder, Hans Peter (1991). 'A Tale of Dr. Jekyll and Mr. Hyde? Max Nordau and the Problem of Degeneracy.' Rudolf Kaiser and Vera Pohland (eds.). *Disease and Medicine in Modern German Cultures*. Ithaca, New York: Cornell University Press: 56-70. [no further details]

Link-Heer, Ursula (1996), 'Doppelgänger und multiple Persönlichkeiten. Eine Faszination der Jahrhundertwende'. [Doubles and multiple personalities. A 'fascination' of the turn-of-the-century'.] *Arcadia* 31: 273-296.

Medical science and imaginative writers had a shared interest in multiple personalities from about 1870 that contained quasi-mythological elements to create a relationship of 'fascination'. The interrelationship of the two discourses is even shown in Taylor & Martin's survey of cases that also includes *Jekyll and Hyde* in an explanatory note. Case histories were written like stories (a practice continued by Freud). Discourse produced discourse: after 1876 new medical cases sprang up like mushrooms (until Freud's *Studien über Hysterie*, 1895, declines to use this model). One of these was of 'Emile X' reported by Proust's father, Dr. Adrien Proust in 1890. Another was Hélène Smith described by Théodore Flournoy (1899), who wrote in different styles of different subjects apparently as different personalities. Flournoy saw her not as a medium but as a hysteric with polymorphic personality who had great ability in the writing of pastiches. Proust too was a writer of pastiches, which he saw as a way of avoiding unconscious imitations. *Jekyll and Hyde* was just the tip of the iceberg of writings on multiple personality. The article ends with information on the interest of Gertrude Stein and André Breton in automatic writing and involuntary imitation and with the multiple authorial personality of Pessoa.

Warner, Marina (1996). "Siren, hyphen; or, the maid beguiled: R. L. Stevenson's "The Beach of Falesá."" In Hena Maes-Jelinek, Gordon Collier and Geoffrey Davis, eds. *A Talent(ed) Digger: Creations, Cameos and Essays in Honour of Anna Rutherford*. Amsterdam: Rodopi.

*... and not so recent (but the summary might be useful)*

Hennelly, Mark M. Jr. (1979). "Stevenson's "Silent Symbols" of the "Fatal Crossroads" in *Dr. Jekyll and Mr. Hyde*." *Gothic: The Review of Supernatural Horror Fiction* 1 (1979): 10-16.

Assumes a Jungian approach to modern investigations of Stevenson's story. Sees the symbolism of *Dr. Jekyll and Mr. Hyde* as 'a commentary on the ambivalent nature of "life" and "self-consciousness," on what makes each lethal or vital, and on the fundamental relationships between these two primal realities.' (Fred Frank)

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### *Derivative Works – Sequels, Retellings &c.*

Feldinger, Heinrich (1922). *Das Verschwinden des Doktor Jekyll*. Dresden-A. : Mignon-Verlag. [22 pp.; no further information on this]

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### *Derivative works – Reference to RLS and his works in fiction*

Fowles, John (1969). *The French Lieutenant's Woman*. Ch. 49.

"This—the fact that every Victorian had two minds—is the one piece of equipment we must always take back with us on our travels back into the nineteenth century . . . Never was the record so completely confused, never a public façade so successfully passed off as the truth on a gullible posterity; and this, I think, makes the best guidebook to the age very possibly *Dr. Jekyll and Mr. Hyde*. Behind its latterday Gothic lies a very profound and epoch-revealing truth'.

In a new site section (indexed under Derivative Works menu for the moment).

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## *Derivative Works – Dramatizations of Stevenson's life*

Cairney, John (1995). *Mr and Mrs RLS*.

Two-actor piece, adapted from Cairney's monologue *RLS*. First performed by Alannah O'Sullivan and John Cairney at the Byre Theatre, St Andrews in 1980 and thereafter in the USA, in the Far East (supported by the British Council) and on P&O Cruises.

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## *Derivative Works – Unclassified*

'My Jekyll Doesn't Hide' by Ozzy Osbourne (heavy metal singer, ex-Black Sabbath), from the album *Ozzmosis* (1995).

The usual melodramatic excess of heavy metal songs. If you really want to see the words, they're at <http://www.leoslyrics.com/listlyrics.php?hid=KGdzHKWHiVQ%3D>

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## *Events - Publications*

Announced for 7 June 2004: Claire Harman. *Robert Louis Stevenson: A Biography*. HarperCollins. ISBN: 0007113218.

Publisher's description:

The most authoritative, comprehensive, perceptive biography of R. L. Stevenson to date, using for the first time his collected correspondence (unavailable to previous writers). Robert Louis Stevenson's life (1850-94) is a gripping and adventurous story in its own right: his travels, illness, struggles to become a writer, relationships with his volatile wife and step-family, friendships and quarrels have fascinated readers for more than a century. He was both engineer (cf. Bella Bathurst's *The Lighthouse Stevensons*) and aesthete, dutiful son and reckless lover, Scotsman and South Sea islander, Covenanter and atheist. Many of his books have achieved world renown—*Treasure Island*, *The Strange Case of Dr Jekyll and Mr Hyde*, *Kidnapped*; many others—*The Master of Ballantrae*, *A Child's Garden of Verses*, *Travels with a Donkey*—remain all-time favourites. Stevenson was the least 'Victorian' of all Victorian writers, much more appealing to modern audiences than the dusty fin-de-siècle school which post-dates him. His interest in psychology anticipated the concerns of the next century, but no biography has yet done justice to the complex, brilliant and troubled man who was responsible for so many remarkable creations.

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## *Events— Performances*

2003 (11-16 August). *Tusitala - Teller of Tales*, is a new dramatised reading which will be presented at this year's Edinburgh Festival Fringe.

The work is based on the words of Stevenson, his family and friends, acquaintances and critics, features extracts from works such as *An Inland Voyage*, *The Amateur Emigrant*, *Treasure Island* and *Kidnapped*, and is intended for the newcomer or those partly familiar with the author's works. The reading will be presented in period costume.

The performance runs from Monday 11th to Saturday 16th of August 2003 at 5.30pm (finishing 6.45).

The venue is Diverse Attractions, Riddles Court, Lawnmarket, Edinburgh. (The building is one of the Old Town's finest 16th century houses).

Tickets (£5) can be obtained at the venue on the night or in advance at the Fringe Box Office.

The performing group are the Mercators, one of Edinburgh's oldest established amateur drama groups.

Further information from Alan Richardson at [alan.w.richardson@ic24.net](mailto:alan.w.richardson@ic24.net)

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## *Museums and Libraries*

Georgetown University, Lauinger Library, Special Collections. *Greene/Marjoribanks Collection*  
<http://www.library.georgetown.edu/dept/speccoll/fl/f130%7D1.htm>

I still read with pleasure "Weir of Hermiston," "Dr. Jekyll and Mr. Hyde," and "The Master of Ballantrae."...I think it was Stevenson's method of describing action without adjectives or adverbs which taught me a good deal..." Graham Greene to Sir James Marjoribanks Nov 12, 1985.  
Box 1, Folder 3.

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## *Links*

ScottishDocuments.com <http://www.scottishdocuments.com/content/default.asp> (part of SCAN, the Scottish Archives Network) has a site with transcripts of Scottish wills, including that of RLS's grandfather, Robert Stevenson (died 1850) at  
<http://www.scottishdocuments.com/content/famousscots.asp?whichscot=64>

The will for Thomas Stevenson is listed but 'not yet available'.

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## *Bibliography – Illustrated editions*

Yoshida Midori (ill.) (1998). *A Child's Garden of Verses*. Kyoto: Korinsha Press. 4-7713-0310-X.

Illustrated with many b&w and coloured brush drawings.

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## *News: The Monterey Stevenson House*

The restoration of the Monterey Stevenson House continues with completion planned for the end of 2003. At the moment a portion of the building is open to the public from Noon to 2 pm on Saturdays and Sundays only.

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## *News - unclassified*

**Top Ten Best Loved Scottish Novels of All Time.** Seeing that the BBC Big Read Poll listing the 'best loved' novels by popular vote included only two by Scottish authors (*Treasure Island* and *The Wind in the Willows*, both of which display, perhaps, an unfortunate fascination with the topography of southern England...), Ottakar's, in association with the *Herald*, are compiling a list of the top ten best loved Scottish novels of all time.

If you would like to have your say - send your vote (just one novel per person) and contact details to [scottishbooks@ottakars.co.uk](mailto:scottishbooks@ottakars.co.uk).

There will be a prize draw for £250 worth of Ottakar's Book Vouchers.

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## *Esprit d'escalier – things I could have mentioned in the last Newsletter*

A photograph of the painting by Abbott Handerson Thayer (1849-1921), 'The Stevenson Memorial' (1903), mentioned in the last newsletter, can be seen at [http://tvm.tigtail.org/TVM/L\\_View/X2/e.NewWorld/3.PostCW/thayer-abbot/M/thayer-abbot\\_stevenson\\_memorial.189x.jpg](http://tvm.tigtail.org/TVM/L_View/X2/e.NewWorld/3.PostCW/thayer-abbot/M/thayer-abbot_stevenson_memorial.189x.jpg)

'The Stevenson Memorial brings together much of his thinking about the polar extremes of darkness and light symbolizing the coexistence of madness and sanity and good and evil that were found in some of Stevenson's writings.' (<http://www.safran-arts.com/42day/art/art4may/art0529.html>)

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## *Calls for Help*

A new section of the Newsletter. Readers may wish to make use of the combined memories of others to find the quotation or reference etc. that is eluding their own fading memory. I start, with an appeal for help from myself (email: [richard@interac.it](mailto:richard@interac.it)).

1) Can anyone give me a reference to the story of RLS walking in the garden of Skerryvore, being tapped on the shoulder and turning round, in his shock, with an expression of bottomless despair? It is a story often told, but somehow biographers have failed to put 'tapped on the shoulder' or 'look of despair' in their indexes.

2) And a second and final appeal for help (but please don't hesitate to make use of this section yourselves: this is not a 'Berlusconian' innovation intended only for my own personal use): is anyone the lucky owner of the Edinburgh Edition in sturdy enough condition to make photocopies of the first chapter of *Jekyll and Hyde*? This would save me a trip to London – but I would quite like to have an excuse to go anyway, so it's not urgent.

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## *Thanks to*

Hilary Beattie, Maureen Bianchini, John Cairney, Guy Davidson, Marina Dossena, Linda Dryden, Fred Frank, Kathie Linehan, Caroline McCracken-Flesher

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## *New Members*

John Cairney ([penfar@ihug.co.nz](mailto:penfar@ihug.co.nz)) came to Stevenson via the theatre because he was asked to play him in a play written by Alanna Knight at the Edinburgh Festival of 1984 (*The Private Life of Robert Louis Stevenson*). 'Out of this came my own Stevenson solo (*The Reluctant Advocate*) which I travelled with until my wife joined me for a duo entitled *Mr and Mrs RLS* which in turn led to my doctorate on Stevenson and Theatre in 1994, and all of which led to my book, *The Quest for RLS* which will come out in November this year'.

Rosemary Clark ([clark@dial.pipex.com](mailto:clark@dial.pipex.com)), a solicitor working in local government in the UK, writes: "My interest in Stevenson started in 1993, when I read Nick Rankin's book *Dead Man's Chest*. I started collecting Stevenson's works and am particularly interested in Stevenson's non fiction and his writings on the Pacific. (Although English, I grew up in Queensland, Australia.) I have most of the biographies, the eight volumes of letters and belong to the RLS Club in Edinburgh. Highlights in my RLS travels to date include visiting Glencorse Church and spending a day at Kalaupapa on Molokai. Mehew and Furnas are the two writers on Stevenson, that I most admire."

Graham Fuller ([GFuller@edit.nydailynews.com](mailto:GFuller@edit.nydailynews.com)) is an English journalist in New York City with a strong interest in Stevenson's life and work, particularly his Scottish-based fiction (the David Balfour novels) and his political activism in Samoa.

N.B. In order to avoid the acquisition of email addresses by annoying bulk advertisers I will remove any such addresses in the version of the Newsletter that is placed on the website.

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Richard Dury  
RLS Site <<http://www.unibg.it/rls/rls.htm>>

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# *RLS Site Newsletter*

## *Recent additions to the RLS site*

Year 3

25 July 2003

No. vii

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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... the clumsiness of the child seemed to have a significance and a sort of beauty of its own ... We have in these baby movements an assurance of spontaneity that we do not have often. We know this at least certainly, that the child tries to dance for its own pleasure, and not for any by-end of ostentation and conformity ... There is a sincerity, a directness, an impulsive truth, about their free gestures that shows throughout all imperfections, and it is to us as a reminiscence of primitive festivals and the Golden Age. Lastly, there is in the sentiment much of a simple compassion for creatures more helpless than ourselves. One nearly ready to die is pathetic; and so is one scarcely ready to live. In view of their future, our heart is softened by these clumsy little ones. They will be more adroit when they are not so happy.

(‘Notes on the Movements of Young Children’)

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## *Bibliography – Recent Studies*

Menegaldo, Gilles & Jean-Pierre Naugrette (dir.). 2003. *R. L. Stevenson & A. Conan Doyle. Aventures de la Fiction*. (Actes du colloque de Cerisy, 11-18 sett., 2000). Rennes : Terre de Brume. 2-84362-167-4. 429 pp. €25.

In the list of contents below, items marks by an asterisk are papers added after the 2000 conference and will be reported on in a subsequent Newsletter. The Stevenson papers given at the conference are summarized at <http://www.unibg.it/rls/cerisy.htm>

### *1<sup>re</sup> Partie : Ecritures au miroir*

Jean-Pierre Naugrette. ‘Stevenson Doyle : en regard, au miroir’. 25-58.

Natalie Jaëck. ‘Pathologies de la dissolution: échappatoires chimiques et musicales chez Dr Jekyll et Sherlock Holmes’. 59-74.

Hélène Crignon-Machinal. ‘Florizel et Holmes: un scandale en Bohème’. 75-98.

Maryse Ducreu-Petit. ‘Challenger/Jekyll: enquêteurs d’âmes’. 99-118.

Richard Dury. ‘Le caractère *camp* des *Nouvelles Mille et Une Nuits*’. 119-140.

Roger Bozzetto. ‘L’impossible portrait du monstre’. 141-151.

### *2<sup>me</sup> Partie : Fantastique et poétique*

Alain Chareyre-Méjan. ‘La vie est un paysage. (Stevenson, ou l’esthétique de la vie au grand air)’. 155-164.\*

Christian Chelebourg. ‘Destins d’une relique. (Réalité sociale et roman policier chez Stevenson et Doyle)’. 165-188.

Valéry-Pierre Faivre. ‘Pouvoirs d’envoûtements de la description dans les récits fantastiques de Doyle et de Stevenson’. 189-212.\*

Gaïd Girard. ‘L’Ecriture fantastique chez Conan Doyle’. 213-230.

Laurent Lepaludier. ‘La nature humaine, paradigme incertain dans « Olalla » de Stevenson’. 231-244.



### 3<sup>me</sup> Partie : L'ailleurs et l'au-delà

Lauric Guillard. 'Stevenson, Doyle le myth de la *wilderness*'. 247-270.

Jean-Pierre Picot. 'Cartes, plans, schémas, marge et images chez Stevenson et Conan Doyle'. 271-292.

Henri Suhamy. 'Les aventures du Brigadier Gérard, fantaisies historiques de Conan Doyle'. 293-304.

Antoine Faivre. 'Sir Arthur Conan Doyle et les esprits photographiques'. 305-334.

Jean-Louis Vidalene. 'Relecture terminologique de *The Lost Wilderness* et implication de Conan Doyle dans l'affaire de l'homme de Piltown'. 335-347.

### 4<sup>me</sup> Partie : Du texte à l'image

Francis Bordat. 'L'image à l'aventure : *L'île au trésor* au cinéma'. 351-366.

Gilles Menegaldo. 'Deux lectures excentriques du mythe de Jekyll & Hyde au cinéma : *Les deux visages du Dr Jekyll* (1960) de Terence Fisher et *Mary Reilly* de Stephen Frears'. 367-392.

Alain J.-J. Cohen. '*Dr Jekyll et Mr Hyde* de Mamoulian. Morphing postmoderne, portraiture baroque'. 393-406.

Italo Calvino. '*L'île au trésor* a son secret'. 407-412

### Postface

Alberto Manguel. 'Marthe et Marie aux Chutes de Reichenback : Stevenson et Doyle face à face'. 413-418.\*

Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarlane & Co. 0 7864 1399 9. 244 pp. \$32. Now published.

Naugrette, Jean-Pierre (2003). [review of Richard Ambrosini (2001). *R. L. Stevenson: la poetica del romanzo*]. *Literary Research / Recherche littéraire* 19(37-38) : 352-55. On line at <http://www.uwo.ca/modlang/aic/BookReviews/BookReviews3.htm>

Ambrosini's thesis is of a continuity between Stevenson's fiction and his writings (essays and letters) in which he speaks of literary theory. This works particularly well in the chapter on *Treasure Island* and the two essays that 'frame' it: 'A Gossip on Romance' and 'A Humble Remonstrance'. Naugrette remarks, however, that Stevenson sometimes uses 'theory' simply to mean 'idea' or 'hypothesis' rather than 'explanatory system' and that sometimes the explanations come after rather than before. For Naugrette, Stevenson is perhaps more interested in 'method', and 'his essay "On Some Technical Elements . . ." lays the foundations, no less, for modern stylistics' (354). The high point of the book is perhaps the chapter on *Ballantrae* (which 'Ambrosini rightly sees . . . as Stevenson's masterpiece'), a work moving already in the direction of metafiction where 'the analysis . . . as "colonial novel" is masterful' (354).

## Bibliography - Studies 1990-1993

Graff, Marc-Ange (1993). 'Le poète est lecteur'. *Revue de Littérature Comparée* 2 : 243-66.

In the 'Ode marítima' (1915), by Álvaro de Campos (the 'Futurist' and homosexual 'persona' of Fernando Pessoa), the 'Grande Pirata' sings 'Fifteen men on the Dead Man's Chest. / Yo-ho ho and a bottle of rum' and then shouts (quoting Flint's last words in *Treasure Island*) 'Darby M'Graw-aw-aw-aw-aw! / Darby M'Graw-aw-aw-aw-aw-aw-aw-aw! / Fetch a-a-aft th ru-u-u-u-u-u-u-u-u-u-u, Darby'. Shortly before this passage we have as a single line 'Marooned!' which reminds us of Benn Gunn's 'No, marooned!'

Flint's last cry is a kind of satanic 'Eli Eli lema sebachani' in his inverted ecstasy. The struggle for treasure is seen by Álvaro de Campos as a struggle of forces and perverse desires against the forces of cohesion for possession of the ego.

‘Pour toute une generation d’écrivains, Stevenson apparaîtra comme une modèle, une source d’inspiration ou comme le fondateur d’une type de littérature *moderne*’ (p. 250). Other modern writers who have praised or been influenced by Stevenson include Jack London, Blaise Cendrars, Pierra MacOrlan, Philippe Soupault, Jorge Luis Borges, Valéry Larbaud.

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## *Events - Publications*

Colley, Ann C. [Dec. 2004]. *Robert Louis Stevenson and the Colonial Imagination*. Aldershot: Ashgate.

Chapter titles: Introduction; Stevenson and the South Sea Missionaries, Stevenson’s Pyjamas; Colonies of Memory; Lighting up the Darkness; Stevenson’s Political Imagination; A Child’s Garden of Verses and the Juvenile Missionary Magazines. Will also include 26 illustrations integrated into the text (most of them photographs and drawings never before published).

Danahay, Martin A & Alex Chisholm. [?2004]. *Jekyll and Hyde Dramatized*. Jefferson, NC: McFarlane & Co.

Martin Danahay writes: ‘During his research on Jack the Ripper in the British Library Alex Chisholm came across the script of Mansfield’s Lyceum production of “Jekyll and Hyde.” He contacted me and we started comparing the Smithsonian MS (on which I based the extract I published in the Broadview Press *Dr Jekyll and Mr Hyde*) with the version he found. To cut a long story short, we decided to publish a complete, authoritative text of the Mansfield *Jekyll and Hyde* that has now blossomed into an edition containing this, the Bandmann version and another version from 1910 that the New York Public library has mistakenly classified as a “Mansfield” version; we’re hoping to clear up much confusion on this point with our edition’.

The recording by Len Spenser (c.1905) of monologue from “Dr. Jekyll and Mr. Hyde” has been identified by Martin Danahay as being from the Bandmann version. <http://www.tinfoil.com/cm-0009.htm#c32604>

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## *Biography – In the Footsteps*

Taylor, Richard (2001). ‘Robert Louis Stevenson. A Dream of Islands in Hawaii’. *Literary Trips 2*. Vancouver, BC: Great Escapes Publishing. 83-99. [www.GreatestEscapes.com](http://www.GreatestEscapes.com).

Parallels between the life of the author and of RLS; how places have changed since Stevenson’s day; an appreciation of Stevenson’s art and stoicism.

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## *Derivative works – Stage*

Vonnegut, Kurt (1981). *The Chemistry Professor*. [musical play based on *Jekyll and Hyde*]. In *Palm Sunday: An Autobiographical Collage*. 1981. New York: Dell. [MS in Indiana University Library, Vonnegut MSS, box 4, folder 17, where it is dated 1978.]

Vonnegut, Kurt. n.d. *Shilling Shockers* [story line for a musical play based on *Jekyll and Hyde*]. Indiana University Library, Vonnegut MSS, Box 10, folder 8 [Probably a draft for *The Chemistry Professor*]

Can anyone have a look at *The Chemistry Professor* and provide a brief outline for the Newsletter?

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## *Derivative Works- Films*

*Betty Boop M.D.* (1932), Dave Fleischer directed

animated short, 7 min; Betty Boop, Koko, and Bimbo are part of a medicine show hawking a product called Jippo. The cartoon ends when a baby takes a swig and metamorphoses into a Fredric March-like Mr. Hyde.

*Parade of the Award Nominees* (1932), Walt Disney directed

animate short, 2 min; Mickey Mouse and friends emcee a parade of the 1932 Academy Award nominees for best actor and actress. The parade includes Fredric March for “Dr Jekyll and Mr Hyde”.

*Three's A Crowd* (1932), Rudolf Ising directed

animated short, 7 min; book-cover characters climb off their volumes, dance to a song on the radio, Alice from Wonderland is kidnapped by Mr Hyde and then saved by literary heroes.

All three cartoons reflect the popularity of the 1931 film by Mamoulian with Frederick March in the title roles.

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## *Derivative Works- Retellings*

Stevenson, R. L.; Peter Fluck Roger Law, & John Lawrence-Jones (illustrators) (1986). *The Spitting Image Treasure Island*. London: Faber Children’s Books.

Will probably be grotesque caricatures in the style of the ‘Spitting Image’ TV satire puppets.

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## *Derivative Works – Unclassified*

The Ben Gunn Society. *The Ben Gunn Society*. 2003. CD.

This Los Angeles band have dedicated their debut album to a folk-rock opera about Ben Gunn (tracklist and mp3s at <http://www.clanix.com/igor/bengunnsociety/album.html>).

“A music project dedicated to folk-rock, pirates and cheese. This is a story of Ben Gunn, a hapless sailor marooned for three years on Treasure Island. It’s reconstructed with precision from Robert Louis Stevenson’s book, and also involves monkeys, the romantic side of pirate lore, and other fascinating subjects...”

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## *Portrayals of Stevenson in Fiction*

Manguel, Alberto (2003). *Stevenson under the Palm Trees. A Novella*. Toronto: Thomas Allen & Sons. [Publication date: September 27, 2003; \$22.95 Canadian, hardcover. 0-88762-138-4]

A note on the French translation (published 2001) of this imaginary biographical episode is already at <http://www.unibg.it/rls/rlsinfiction.htm>

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## *Events— Performances*

Cullen, Mike. *The Master of Ballantrae*. Screenplay for a major feature film to be made by Hannah Productions (Scottish actor John Hannah).

The project is still in its early stages. Mike Cullen has written three plays performed in Scottish theatres and for ten years has written TV drama (including one of the recent “Hornblower” adaptations). In an email he says: ‘I’m currently in the process of breaking down the novel into film sequences, a task made relatively easy by the essentially filmic nature of the novel. Stevenson’s writing is vibrantly visual, his prose tends to become cinematic in the mind’s eye.’

Thursday, August 21st 2003 at 8 pm, Saranac Lake Free Library: the annual Commemoration of RLS’ stay in Saranac Lake, New York.

This event, in its 18th year, is put on by the Festival of American Music/Gregg Smith Singers. Presentations usually include original “Gomerisms,” which are Stevensonian-type epigrams, plus some speakers on Stevenson and/or his era, and his poetry set to music. The same day at 3PM to 6PM is an “Open House” with free admission to the Stevenson Memorial Cottage. Both events are free, open to the public and refreshments are provided.

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## *New Letters*

**1887:** Rosemary Clark ([clark@dial.pipex.com](mailto:clark@dial.pipex.com)) has discovered a letter to John Alexander White (mid/late October 1887), the American painter who did a portrait of RLS in 1886 – and will be publishing information on this in due course.

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## *News - unclassified*

Waddington's *Jekyll & Hyde* (1980), an abstract-strategy board game 'of bluff and double-bluff'. Photo of the box top: <http://www.abstractstrategy.com/jekyll-hyde.html>

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## *Calls for Help*

Q: Does anyone have a copy of 'The Country of Kidnapped' by John Buchan, published in *The Academy* in May 1898? Answer to Lachlan Munro [lachiemunro@aol](mailto:lachiemunro@aol) to negotiate cost of photocopying and postage.

## *Answers to Calls*

Q: Can anyone give me a reference to the story of RLS walking in the garden of Skerryvore, being tapped on the shoulder and turning round, in his shock, with an expression of bottomless despair?

A: The quote and the reference can be found on p. 339 of my 2001 article 'Father and son...', in *The Psychoanalytic Study of the Child*. (It was 'utter despondency', rather than 'bottomless despair'; 'tapped on the shoulder' also does not occur in Colvin's account of this episode). The original reference is from Sidney Colvin's 1921 memoir, *Memories and Notes of Persons and Places 1852-1912* (London, Edward Arnold & Co), pp. 142-143. – Helen Beattie.

J.C. Furnas, *Voyage To Windward*, page 259 contains the passage you ask about where Colvin tapped him on the shoulder in the garden. Cites Colvin, *Memories & Notes...*: 142-43. – Bob Stevenson

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## *Thanks to*

Richard Ambrosini, Susan Allen, Helen Beattie, Ann Colley, Rosemary Clark, Martin Danahay, Mark Griep, Jean-Pierre Naugrette, Bob Stevenson

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## *New Members*

Tom Hickson ([tom.hixson@gsa.gov](mailto:tom.hixson@gsa.gov)) is a former English literature professor now working as a real estate portfolio manager for the US Government in San Francisco, managing federal properties in Hawaii, American Samoa, and Guam. He has a long-term interest in the works of RLS, having visited many of the sites associated with him (and his wife) in California, Hawaii, and Apia, Western Samoa.

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# RLS Site Newsletter

Recent additions to the RLS site

Year 3

9 September 2003

No. viii

<<http://www.unibg.it/rls/rls.htm>>

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I am losing faith in scepticism

(*The Dynamiter*)

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## Events – Conferences

RLS2004: **‘Stevenson and Conrad: Writers of Land and Sea’**, 7-9 July 2004.

Two creative writers have expressed an interest in speaking at RLS2004: Andrew Motion, Poet Laureate, on Stevenson’s poetry, and Patrick McGrath (author of dark gothic tales) on Stevenson and Conrad.

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## Bibliography – Recent Studies

Chareyre-Méjan, Alain (2003). ‘La vie est un paysage. (Stevenson, ou l’esthétique de la vie au grand air)’. In Menegaldo, Gilles & Jean-Pierre Naugrette (eds.). *R. L. Stevenson & A. Conan Doyle. Aventures de la Fiction*. Rennes : Terre de Brume. 155-164.

A philosophical study principally of Stevenson’s first two travel books and the *Virginibus Puerisque* essays, which reminded me of Dick Ringler’s talk on ‘Stevenson and Zen’ at Stirling 2000 (which one hopes to see soon in Stirling’s promised *Journal of Stevenson Studies*...) and Stephen Arata’s talk on *An Inland Voyage* and Alan Sandison’s on Stevenson and the ‘hovering life’ at Gargnano 2002.

For Stevenson writing is similar to walking, in both of which ‘presence’ (even of a detail or fragment) becomes ‘meaning’. The voyage is ‘an immersion in the non-psycho-degradable stuff of things themselves’ (158); landscape is ‘the world as it presents itself in its infinite appearance with nothing that might be exterior to it’ (159). Stevenson’s texts aim to give the same quality to the reading experience and to release the charm of the physical tautology of presences. Idling (‘mastery over matter through nonchalance’) means letting the world be the world and accepting that ‘happiness has no aim or meaning’ (160). Stevenson, in a way, is the first ‘land artist’ and his life is composed of ‘geo-poetic performances’ (158). ‘Reading books can be like walking; you let yourself be carried along by the world that passes by, stopping to contemplate a detail that is suddenly of great importance’ (162). C.-M. goes so far as to say *Inland Voyage* and *Travels with a Donkey* are Stevenson’s masterpieces and ‘the key to everything he wrote’. They present ‘the mystery of the emptiness of material existence’ that we also see in passages from *In the South Seas*: ‘Writing for Stevenson, as for Lucretius, gives us the spatial ecstasy of things, now’ (162). Hence Stevenson

narrator and Stevenson traveller merge: ‘“saying” the world and travelling it, in order to experience that it is always, by definition, *there* before it “means”, become one and the same thing’ (163).

Robson, Catherine (2001). *Men in Wonderland: The Lost Girlhood of the Victorian Gentleman*. Princeton/London: Princeton UP.

The anxieties of ‘Maiden Tribute’ scandal reflected in *Dr Jekyll and Mr Hyde*, pp. 154-6.

*... and not so recent (but the summary might be useful)*

Caserio, Robert L. (1994). ‘Fiction Theory and Criticism. 2. Nineteenth-Century British and American’. In M. Groden & M. Kreisworth (eds.). *The John Hopkins Guide to Theory and Criticism*. John Hopkin’s Press. On line at [http://www.press.jhu.edu/books/hopkins\\_guide\\_to\\_literary\\_theory/fiction\\_theory\\_and\\_criticism-2.html](http://www.press.jhu.edu/books/hopkins_guide_to_literary_theory/fiction_theory_and_criticism-2.html)

p. 259: ‘Robert Louis Stevenson’s *Dr. Jekyll and Mr. Hyde* (1886) is perhaps a narrativized theory of naturalism’s self-contradictory split between reason and bestiality’, i.e. the contradiction of scientist-novelist who observes human animals.

Block, Edwin F., Jr. (1993). *Rituals of Dis-integration. Romance and Madness in the Victorian Psychomythic Tale*. New York/London: Garland.

The ‘psychomythic tale’ is (i) a narrative about self vs society, self vs instinct; (ii) an inverted/demonic romance emphasizing psychological over physical action—not a melodramatic unravelling of a mystery but an individual’s struggle for psychic maturity; (iii) an exploration of fear and desire, of the instinctive, the uncanny and the forbidden; (iv) involving an individual with a mysterious or primitive past and illicit or archaic desires; (v) a suggested mapping of the individual onto society. The authors studied by Block are RLS (*Dr Jekyll and Mr Hyde*, ‘Olalla’), Paget (‘Amour Dure’), Pater (‘Apollo in Picardy’, 1893), Yeats (‘Rosa Alchimica’, 1896), Symonds (‘Extracts from the Journal of Henry Luxulyan’, 1905) and James (‘The Turn of the Screw’, 1898). The psychomythic tale has affinities with classical tragedy; (i) mythic sources (‘frequent adaptation of folktale and mythic structure’, 16), (ii) inevitable failure of the protagonist, (iii) structural reliance on coincidence and inexplicable forces (internal and external) (9-10). Pp. 11-30: ‘Generic Features and the Example of Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*’; shows how RLS and others of his time differ from their Gothic predecessors. Esp. in emphasis on psych development over physical action. Pp. 135-161, C. 6: ‘The Enchanted Family: Robert Louis Stevenson’s “Olalla” (1886)’. Like *JH*, ‘Olalla’ ‘reflects tensions resulting from social, economic and personal building in the relation of Stevenson with his wife and with the Stevenson family’ (137).



Halberstam, Judith (1995). *Skin Shows: Gothic Horror and the Technology of Monsters*. Durham: Duke University Press.

Jekyll's experiments recapitulate the dynamic of restraint and production that Foucault associates with the late-nineteenth century's medicalization of sex; Hyde is a Gothic monster associated with a 'vertiginous excess of meaning'.

Mintz, Alan (1983). *A Prison of Expectations: The Family in Victorian Culture*. New York/London: New York University Press.

This historical study includes a chapter on the relationship between Thomas Stevenson and RLS. One of the most interesting points made by Mintz has to do with 'ambivalent attitudes towards economic and professional success. According to Mintz, the erosion of the ideological-religious basis of the patriarchal family implied that paternal authority was increasingly "rooted in emotional bonds and money" (Mintz 1983: 61). This in turn called for new complex ways of establishing the son's capacity for (economic and emotional) independence while preserving his allegiance to the family and its values. On the one hand, the very pressure put by Victorian fathers on their sons, to pursue an economically rewarding profession, clashed with their desire to secure their children's emotional subordination. On the other hand, the sons' desire to achieve professional success, though perfectly in line with the bourgeois expectations of their fathers, was ultimately guilt-ridden since the very same achievement of economic independence was bound to weaken domestic bonds.' (Luisa Villa)

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## *Events - Publications*

Claire Harman. *Robert Louis Stevenson: A Biography*. HarperCollins. ISBN: 0007113218. Announced for June 2004, is now more likely to be published in Spring 2005.

The address of Angus Stewart Q.C to the last annual luncheon of the RLS Club of Edinburgh (16 November 2002) reviews (with forensic wit) *Kidnapped* and *Catriona* with particular reference to the Appin murder. Copies can be obtained from Margaret Bean, Club Secretary [mbeanconferences@compuserve.com](mailto:mbeanconferences@compuserve.com). The price is £5 plus postage.

The new *Collected Poems* by Roger C. Lewis mentions that the McKay bibliography of the Beinecke Library 'is being revised and supplemented by the Beinecke's Stevenson expert, Vincent Giroud'. (a review of the *Collected Poems* will appear in the next *Newsletter*.)

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## *Bibliography – Studies on Line*

Campbell, James (2000). 'Robert Louis Stevenson'. *New York Times* Nov 5, 2000. [JC, author of *Talking at the Gates: A Life of James Baldwin* and *This Is the Beat Generation*, discusses the life and works of RLS.]  
<http://mural.uv.es/agipe/Lifeworks.html>

Scarpelli, Giacomo (1998). 'Lo strano caso del Dottor Stevenson e di Mister Myers'. *Aperture* 5  
<http://digilander.libero.it/aperture/articoli/5.1.html>

Stevenson's 1892 letter to Myers translated into Italian (published in part in *L'Unità* 23 June 1998.)

Wright, Daniel L. (1994). '“The Prisonhouse of My Disposition”: A Study of the Psychology of Addiction in Dr. Jekyll and Mr. Hyde.' *Studies in the Novel* 26 (1994): 254-67.  
<http://mural.uv.es/agipe/psychologicalstudyjekyll.html>

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## *Clubs and Associations*

Some information and news on the Edinburgh RLS Club can be obtained via The Alliance of Literary Societies at <http://www.sndc.demon.co.uk/alsrtoend.htm#RLST>

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## *Derivative Works- Stage*

Flannery, Pauline (2003). *Dr Jekyll and Mr Hyde*. [written and directed by Pauline Flannery; performed by the Ironduke Company at Greyfriars Kirk House during the Edinburgh Festival 2003. Nazim Osmanoglu (Hyde), Conal McLean (Jekyll), Charlotte Cheetham (Lanyon), Mark Cooper-Jones (Utterson)]

A piece for four actors (who pronounce 'Jekyll' as 'Jeek-ill', as RLS did), with a bare stage and a cage-like frame on wheels used (with sound and lighting) to signify changes of location and scene and also as a device to help visualise the mindset that Jekyll/Hyde finds himself in at that moment.

Company presentation: 'Ironduke brings to life a sinister, classic tale: of nocturnal streets, secrets, dark revelations, enveloped in a fog-bound nineteenth century London. It begins with the story of the door; the gruesome murder of Sir Danvers Carew; and ends in the creation of the diabolical alter-ego that is *The Strange case of Dr Jekyll and Mr Hyde*.'

Reviews: <http://www.edinburgh-festivals.com/listings.cfm?sid=3121>

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## *Derivative Works – Films – Jekyll and Hyde*

film version of Alan Moore's comic-book *League of Extraordinary Gentlemen* (group of 'heroes' from late-Victorian fiction—including Dr Jekyll and Mr Hyde—save the British Empire from perfidious Eastern threat) has been received with comments such as:

'The characters are so lifeless the only sparks we could see were the glow of illuminated watches as people checked to see how much longer this was going to go on.' (Cherryl Dawson & Leigh Ann Palone, themoviechicks.com)

'So good at being bad that it's almost admirable' (rottentomatoes.com)

However, if seen from the right perspective, it could still be of interest:

'a terrible movie but great fun for Victorianists' (Wendy Katz)

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## *Derivative works – Comic Books*

The excellent Lorenzo Mattotti graphic-novel version of *Dr Jekyll and Mr Hyde*, apart from the French, Italian and Dutch versions published in 2002 already noted, also exists in a German edition, and an English-language version published by NBM in the USA and available as an import into the UK.

Mattotti, Lorenzo (art); Jerry Kramsky (script) (2002). *Doktor Jekyll & Mr Hyde*. Hamburg: Carlsen Verlag.  
Mattotti, Lorenzo (art); Jerry Kramsky (script) (2003). *Dr Jekyll & Mr Hyde*. New York: NBM.

US Reviews at:

[http://www.icomics.com/rev\\_012203\\_drjekyll.shtml](http://www.icomics.com/rev_012203_drjekyll.shtml)

<http://www.ninthart.com/display.php?article=569>

<http://www.nbmpub.com/comicslit/mattotti/mattottihome.html>

<http://www.time.com/time/columnist/arnold/article/0,9565,418077,00.html>

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## *Derivative Works – Influence*

Michael Arlen's stories in *These Charming People* (1923) combine fantasy and the macabre with bizarre adventures in the London streets, suggesting the influence of Robert Louis Stevenson's *New Arabian Nights*.

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## *RLS on the Curriculum*

2002/3: Dr. Uwe Zagratzki gave a class on RLS's travel writing (*Inland Voyage, Travels with a Donkey, The Amateur Emigrant*) at the University of Oldenburg (Germany).

Any other information on RLS on the curriculum will be gratefully received and will be published here.

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## *News - unclassified*

### **The Bristol *Treasure Island* Project**

The Bristol *Treasure Island* programme (March 2003) was judged a success and the city will take a book by another author for a similar programme next year.

The book proved to be a popular choice for a citywide reading. It appealed to all ages and social groups, and we received some ringing endorsements from those who completed questionnaires describing the story as 'exciting', 'fascinating', 'brilliant', 'gripping' and 'fabulous'. Older readers enjoyed returning to a well-loved book from their childhood, and a number of respondents commented that they only read the book because of the project and found it surprisingly enjoyable (some said they thought they'd be the wrong age and gender).

The highlights of the project included:

- \* 8,000 copies of the Penguin Classics' edition of "Treasure Island" and the special readers' guide distributed free of charge.
- \* 1,650 requests for a copy of the book received from members of the public from across Bristol and the wider region.
- \* 222 teachers' packs distributed to schools.
- \* Over 1,400 loans of "Treasure Island" material from the Bristol library service during March.
- \* An estimated readership of 168,000 people a day for the serialisation in the "Evening Post".
- \* Local and national media coverage.

### **The Big Read**

On (or near) September 4th 2003, BBC 4 will be showing an edition of *The Big Read* featuring *Treasure Island* versus *Lord of the Rings*. Claire Harman spoke in support of the former. And the winner is . . . *Treasure Island*.

### **RLS as fashion icon**

Designer Mauro Taliani (following lines laid down by Corpo Nove's M.D. Federico Paglai) has been influenced by RLS's look when preparing garments for the Winter 2003 Menswear Collection of the Italian Fashion company Corpo Nove. Photographer Mark Johnston took shots in 'The Writers' Museum, Edinburgh, at the end of July.

[The clothes will probably be on the expensive side, as Corpo Nove is sold in three rather exclusive Milan shops: Dantone, Purple and New Millenium. But if there's a black velvet jacket I just might be tempted - RD]

From the press release: 'Stevenson's work is easy to appreciate and creates escapism through his careful, almost poetic style. We'd like Corpo Nove products to have those qualities too . . . At Corpo Nove . . . we prefer to create individual garments . . . random pieces that can be fed into an everyday wardrobe. One-off

masterpieces, like R. L. Stevenson's poems or essays, travelogues, reportage, romances, or adventure stories" (Federico Pagliai)

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## *Links*

Adrià Gimeno Perales Adrià's student-project Web Page about Robert Louis Stevenson (2000-2001) at <http://mural.uv.es/agipe/> contains transcriptions of some interesting texts.

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## *Esprit d'escalier – things I could have mentioned in the last Newsletter*

The quotations and allusions to *Treasure Island* by Pessoa are also discussed in Fagundes, Francisco Cota (1978). "A Influencia de *Treasure Island* na 'Ode Maritima' de Fernando Pessoa". *Romance Notes* 18: 318-23.

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## *Correction*

(i) Danahay, Martin A. & Alex Chisholm. [2004]. *Jekyll and Hyde Dramatized*. and (ii) Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives* are both to be published/published by McFarland & Co. (not "McFarlane"—I was obviously thinking of Dr Wolfe Macfarlane in "The Body Snatcher").

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## *Thanks to*

George Addis, Marina Dossena, Linda Dryden, Claire Harman, Elaine Greig, Wendy Katz, Luisa Villa

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Richard Dury  
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# *RLS Site Newsletter*

*Recent additions to the RLS site*

Year 3

23 October 2003

No. ix

<<http://www.unibg.it/rls/rls.htm>>

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It chanced one day that I was ashore in the cove, with Mrs. Stevenson and the ship's cook. Except for the *Casco* lying outside, and a crane or two, and the ever-busy wind and sea, the face of the world was of a prehistoric emptiness; life appeared to stand stock-still, and the sense of isolation was profound and refreshing. On a sudden, the trade-wind, coming in a gust over the isthmus, struck and scattered the fans of the palms above the den; and, behold! in two of the tops there sat a native, motionless as an idol and watching us, you would have said, without a wink.  
The next moment the tree closed,  
and the glimpse was gone.

*(In the South Seas)*

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## *Events – Conferences*

RLS2004: **'Stevenson and Conrad: Writers of Land and Sea'**, 7-9 July 2004. The actor and Stevenson scholar John Cairney will speak at the conference dinner. He has played RLS in monologues and duologues and has written on Stevenson.

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## *Bibliography – Recent Studies*

Clemens, Valdine (1999). *The Return of the Repressed: Gothic Horror from the Castle of Otranto to Alien*. New York: State University of New York Press.

'Exploring the psychological and political implications of Gothic fiction, Valdine Clemens focuses on some major works in the tradition... She applies both psychoanalytic theory and sociohistorical contexts to offer a fresh approach to Gothic fiction, presenting new insights both about how such novels "work" and about their cultural concerns.'

'The Descent of Man and the Anxiety of Upward Mobility: *The Strange Case of Dr Jekyll and Mr Hyde*'. Pp. 123-152.

Faivre, Valéry-Pierre. (2003). 'Pouvoirs d'envoûtements de la description dans les récits fantastiques de Doyle et de Stevenson'. In Menegaldo, Gilles & Jean-Pierre Naugrette (eds.). *R. L. Stevenson & A. Conan Doyle. Aventures de la Fiction*. Rennes : Terre de Brume. 189-212.

The author looks at the similar 'power to fascinate' of descriptions in fantastic narratives by Stevenson ('The Merry Men', 1882, and 'Olalla', 1885) and Doyle ('The Man from Archangel' and *The Surgeon of Gaster Fell*, 1885). (i) the narrator/protagonist translates perceptions (often seen from above) into descriptions, wanders in weather and landscape, but often has an imperfect or unclear view, looks at night or in low light, or has a perception altered by psychological states (helping to create the incertitude associated with the fantastic). (ii) The contrast between the indistinct context and the isolated sharp detail, or the sudden illumination of a scene, helps to create an effect of 'phantasmagoria' (a sequence of illusions) in the reader (sometimes also presented in the mind of the narrator). (iii) Details may be enigmatic, or of the kind that change the 'reading' of the situation. (iv) Descriptions also fascinate by the way the important detail is kept till last (imitating the sequence of the view or the attempted suppression of the frightening). (v) Descriptions in Stevenson and Doyle sometimes 'paralyse', but at other times cause a reaction; often they are short passages forming a repeated sequence, sometimes organized in crescendo (as the views from Aros in 'MM'). This alteration of suggestion and revelation, repetition and the unexpected creates a 'misty clearness' ('Olalla') in which the enigmatic detail stands out like a subliminal image.

Iriarte, Antonio (1996). 'R. L. Stevenson y la novela policial'. *Claves de razón práctica* [Madrid] 59: 62-66.

Jolly, Roslyn (2003). '“A whole province of one's imagination”: on the friendship between Henry James and Robert Louis Stevenson.' *Heat* [Aus.] n.s. 5: 177-194.

Stevenson, Fanny Van de Grift (ed. Roslyn Jolly) (2003). *The Cruise of the 'Janet Nichol' among the South Sea Islands*. Sydney: University of New South Wales Press. Release date: October 2003.

The book presents the text of the 1890 diary as revised by Fanny for publication in 1914, with the addition of a substantial introduction plus explanatory notes and recommended reading. It is lavishly illustrated with photographs taken on the cruise, some previously published in the 1914 edition, many published here for the first time.

Ordering information: from Eurospan (Europe and UK) (<http://www.eurospan.co.uk> or at: The Eurospan Group, 3 Henrietta Street, Covent Garden, London WC2E 8LU, UK); from University of Washington Press (USA) (tel. 1-800-441-4115; E-mail: [uwpord@u.washington.edu](mailto:uwpord@u.washington.edu)); or direct from UNSW Press ([orders.press@unsw.edu.au](mailto:orders.press@unsw.edu.au)).

Publisher's presentation:

'In April 1890 the steamer 'Janet Nicoll' set off from Sydney for a three-month trading voyage through the central and western Pacific. Aboard were seven white men, a crew of forty islanders, and one woman: a short-haired, barefoot, cigarette-smoking American, Fanny Van de Grift Stevenson, wife of the famous novelist Robert Louis Stevenson. *The Cruise of the 'Janet Nichol'* is her account of her journey with her husband and grown son through what are today the Cook Islands, Tuvalu, Kiribati and the Marshall Islands.

'Fanny Stevenson's spirited personality led her into scenes and situations few Europeans, and even fewer European women, had experienced. Her diary and its accompanying photographs offer unique glimpses of life in some of the last independent Pacific kingdoms and those just coming under colonial rule at the end of the nineteenth century: traditional island societies that were being changed forever by the impact of trade, missions, and the infamous 'kidnappers' of native labour.

'With an introduction by Roslyn Jolly discussing Fanny Stevenson's life and her relationship with Robert Louis Stevenson, this extraordinary travel book tells the story of an unconventional woman, her unusual marriage, and her adventurous journey through a rapidly changing Pacific world.'

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## *Studies on Line*

Daniel Balderston (1985). *El precursor velado: R. L. Stevenson en la obra de Borges*. Buenos Aires: Sudamericana. Now available via Borges Studies on Line (J. L. Borges Center for Studies & Documentation, University of Aarhus, Denmark) at <http://www.hum.au.dk/romansk/borges/bsol/db0.htm>

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## *Events - Publications*

Faber & Faber say that Roger Swearingen's announced biography of Stevenson will probably be another two years before publication. However, the author should be at RLS2004 in Edinburgh and it is possible that on that occasion he will read extracts from finished chapters.

*Dr Jekyll and Mr Hyde* in the 'Great Books Series' (US Learning Channel), dir./prod./wtn. by Judith Dwan Hallet (further details at <http://www.westerni.unibg.it/rls/filmsabout.htm>) will be aired on the Learning Channel (USA) on 9<sup>th</sup> December 2003 at 2 a.m. (EST)

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## *Bibliography – Recent Editions*

Lewis, Roger C. (ed.) (2003). *The Collected Poems of Robert Louis Stevenson*. Edinburgh: Edinburgh University Press.

The fourth volume in EUP's 'Centenary Edition' differs from the others: not only bigger, but with a different design and font and with illustrations to *A Child's Garden*. Roger Lewis gives us, first, the three volumes of poetry published in Stevenson's lifetime plus the 1895 posthumous volume on which he had worked, then 'The Private Printings of S. L. Osbourne & Co.', and finally 'Selected Poems' from mss (including a few previously unpublished). The story of the 'New Poems' and the dismembered Notebooks is recounted with justifiable indignation, and the errors in transcription of previous editors made clear. Dating and the context of composition are documented carefully.

Two pieces of advice. (i) Consider buying the hardback: I found the softback rather reminiscent of computer manuals in density and floppiness. (ii) Obtain three bookmarks: finding the place in the Textual



and Explanatory Notes is difficult. (perhaps EUP could consider putting running page number references in the second edition—also an index to titles as well as the one provided to first lines might help).

James Campbell ('Free from bloody Jack', *TLS* 15 Aug. 2003, pp. 3-4) also complains about the 'hard-to-manage format' but concludes that 'the new *Collected Poems* is indispensable.'

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## *Bibliography – In the Footsteps*

Sanger, Andrew (1991). Robert Louis Stevenson. *An Inland Voyage*. With a travel guide to the route by Andrew Sanger. Ill. Michael Reynolds. Heathfield ( E Sussex): Cockbird Press.

The text is divided into five parts by four intercalated maps and 'itineraries' designed for car drivers with gastronomic interests—not so much 'footsteps' as 'foodsteps'. The first part of the voyage in Belgium is regarded as unworthy of a visit and has no map or itinerary—as a lover of the city of Antwerp, I raise a critical eyebrow. The many excellent watercolour illustrations give a much better idea of the landscape and light of northern France.

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## *News – Unclassified*

The question of statue to commemorate RLS in Edinburgh, debated for years, is now apparently to be resolved by corporate rather than Corporation intervention, according to the following news item from *Rampant Scotland* (<http://www.rampantscotland.com/letter.htm>), No. 335, 13 September 2003. The statue (by controversial neo-neoclassical sculptor Alexander Stoddart) will be at the headquarters of the Scottish and Newcastle brewery, not far from the spot where David & Alan part in *Kidnapped*. The work is also documented in the *Edinburgh RLS Club News* (No. 21, October 2003) (touché), with a photo of AS working on the statue of Alan Breck holding the sign he has made 'something in the nature of the crosstarrie' with his silver button attached (ch. 21).

### **Kidnapped Heroes to Stand Together Again**

Alan Breck and Davie Balfour are the romantic heroes in Robert Louis Stevenson's novel "Kidnapped". At the end of the book, the dashing Highlander and the cautious Lowlander part with mutual respect, as they look down on Corstorphine bogs. Now the brewing company Scottish and Newcastle is planning to bring them together again - in a bronze sculpture to be placed in the affluent Corstorphine area of Edinburgh. The 20ft high statues are lifelike and full of detail and are being created by Alexander Stoddart, the Paisley-based sculptor whose work adorns the Queen's Gallery at Buckingham Palace in London. This will be the second of Stoddart's work to be displayed in Edinburgh - he was the creator of the controversial, brooding statue of David Hume on the Royal Mile. Scottish and Newcastle are erecting the statues to mark its move to new corporate headquarters in Corstorphine. It was decided that Stevenson himself would not be a suitable subject for a statue - his characters will be a more stirring sight.

A small RLS display was inaugurated by Jenni Calder at the refurbished Hawes Inn, South Queensferry, Edinburgh, on 8<sup>th</sup> October 2003.

Interview with Donna Tart in Edinburgh *The Sunday Herald* 28/9/03 at [www.sundayherald.com/36965](http://www.sundayherald.com/36965)

Stevenson is 'one of the greatest writers of the supernatural in the English language', 'a shape-shifter ... a man of many sides'. '*Treasure Island* and *Kidnapped* were the real bridge for me between the child's world and the adult's. Essentially, they were the books that turned me into a novelist'. 'The whole time I was writing my second novel, *The Little Friend*, I had a picture of Stevenson on the wall by my desk.'

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## *Links*

Antiquarian and Out-of-Print Books of Paisley, Scotland, specializes in Scottish books and has an RLS page at <http://www.grian.demon.co.uk/sa/rls.html>.

Page of links for Father Damien (Joseph de Veuster) at [http://www.christianity-links.com/Denominations Catholicism Saints D Blessed Damien de Veuster.html](http://www.christianity-links.com/Denominations_Catholicism_Saints_D_Blessed_Damien_de_Veuster.html)

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## *Derivative Works- Stage / Events - Performances*

McCrone, Alasdair & Robert Paterson (2003). *Kidnapped*. [director Alasdair McCrone, 'soundscape' by John Davidson; a co-production by Mull Theatre and Perth Theatre; at Perth Theatre, 19 Sept.-4 Oct. 2003, then touring the Highlands and Islands (and Musselburgh) in October and November]

For further details and tour calendar see <http://www.mulltheatre.com/kidnapped.htm>, or contact Lee Hendrick at Mull Theatre on 01688 302828, email [mulltheatre@aol.com](mailto:mulltheatre@aol.com), or Esther Currie at Perth Theatre on 01738 472000, ext 219 email [ecurrie@perththeatre.co.uk](mailto:ecurrie@perththeatre.co.uk).

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## *Derivative works – Retellings*

Fanfiction by enthusiasts for the the Brincusse/Wildhorn musical at <http://www.jekyll.20m.com/fiction/>

Accessed September 2003, it contained links to 23 short narratives based on Stevenson's work or on the musical: monologues by Hyde, Jekyll and Utterson, as well as other pieces.

Robert Bridges (1894). 'Jekyll Meets Hyde'. <http://www.geocities.com/jdaumont/Fiction/rbridges.htm>

This is not the English friend of G. M. Hopkins, but the American journalist and poet (1858-1930). This short piece originally appeared in *Life* under the pseudonym 'Droch'.

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## *Derivative Art – other than book illustrations*

Niki Fuller, 'Princess Ka'iulani with Stevenson in the gardens of 'Ainahau': a small mural in the Princess Victoria Ka'iulani School in Honolulu.

<http://bubba.kaiulani.k12.hi.us/prinpixmenu.html> (Portrait 7) - the link doesn't work with my system, but may do so with others. Niki Fuller also painted a Ka'iulani / Stevenson mural in the Saint Francis Hospice in Hawai'i.

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## *New Letter*

Katie Fairfax-Ross has written to me about a letter in her possession from RLS addressed to her great-grandfather Dr. Fairfax Ross in Australia. It is a letter of presentation (not in Booth & Mehew) dated 25<sup>th</sup> November 1894 given to Dr Hoskyns of the *Curaçao*, who 'will be able to give you all our news, good and bad'.

She also has a first edition of *The Wrecker* with a dedication from RLS (but not apparently written by him) to E. Fairfax Ross and dated 3 August 1892.

Anyone interested can write to her at [nightjar\\_3@yahoo.co.uk](mailto:nightjar_3@yahoo.co.uk).

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## *Calls for Help - Answers to Calls*

Q: Does anyone have a copy of 'The Country of Kidnapped' by John Buchan, published in *The Academy* in May 1898? Answer to Lachlan Munro [lachlanmunro@aol](mailto:lachlanmunro@aol) to negotiate cost of photocopying and postage.

- Lachlan Munro has now found a copy of the Buchan article—he says that if anyone else has a serious interest they can contact him direct and he will send them a copy.

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## *RLS on the curriculum*

From the Association for Scottish Literary Studies:

'The Association for Scottish Literary Studies [Univ. Glasgow] is currently establishing an International Committee specifically to promote and support Scottish Studies outwith Scotland . . . As part of our project to promote and support Scottish Studies, we are compiling a database of academic interest and activity in these and related areas. This database will be made public on the ASLS website, and it will form the basis of an electronic network of specialists in Scottish Studies. Although it will include members in Scotland, its focus will be on international activity . . . If you have further questions, or suggestions you wish to make,

please ... contact Dr Suzanne Gilbert (email: [suzanne.gilbert@stir.ac.uk](mailto:suzanne.gilbert@stir.ac.uk)). To learn more about ASLS activities, please see the ASLS website at [www.asls.org.uk](http://www.asls.org.uk).

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## *Correction*

The correct email contact for obtaining a copy of the talk by Angus Stewart on *Kidnapped* and *Catriona* with particular reference to the Appin murder is: Margaret Bean, Club Secretary, [MBeanConferences@aol.com](mailto:MBeanConferences@aol.com).

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## *Thanks to*

Jenni Calder, Marina Dossena, Lesley Graham, Lachlan Munro, Dennis Smith.

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## *New members*

Antoni J. Ariarte ([a\\_j\\_iriarte@yahoo.es](mailto:a_j_iriarte@yahoo.es)) is an economist, currently employed as editor (of business guides and the like) by the Spanish Institute for Foreign Trade. He writes, 'my first interest in RLS was aroused as a young child by *Treasure Island* (first read in an illustrated edition when I was 8), then a couple of years later by a TV series based on *The Black Arrow* and *Jekyll*. Following which, I started reading all of RLS's books, with added pleasure when I discovered that Jorge Luis Borges was one his staunchest advocates.' He has a published couple of essays on RLS for fanzines, one of which, expanded, was published in the Madrid literary/political magazine *Claves* in 1996.

Richard Walker ([rwalker4@uclan.ac.uk](mailto:rwalker4@uclan.ac.uk)) is senior lecturer in English Literature at the University of Central Lancashire. A speaker at both RLS2000 and RLS 2002, he has published work on Australian popular culture, the Gothic, is co-editor of *Inhuman Reflections: Thinking the Limits of the Human* (2000) and author of *Labyrinths of Deceit: Culture, Modernity and Identity in the Nineteenth Century* (forthcoming). He is currently working on a study of aesthetics, ethics and the avant-garde in nineteenth-century English and French poetry.

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Richard Dury  
RLS Site <<http://www.unibg.it/rls/rls.htm>>

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# *RLS Site Newsletter*

*Recent additions to the RLS site*

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Year 3

26 December 2003

No. x

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He rose on aching legs, and stumbled here and there among the rubbish heaps, still circumvented by the yawning crater of the quarry; or perhaps he only thought so, for the darkness was already dense, the snow was growing thicker, and he moved like a blind man, and with a blind man's terrors. At last he climbed a fence, thinking to drop into the road, and found himself staggering, instead, among the iron furrows of a ploughland, endless, it seemed, as a whole county. And next he was in a wood, beating among young trees; and then he was aware of a house with many lighted windows, Christmas carriages waiting at the doors, and Christmas drivers (for Christmas has a double edge) becoming swiftly hooded with snow. From this glimpse of human cheerfulness, he fled like Cain; wandered in the night, unpiloted, careless of whither he went; fell, and lay, and then rose again and wandered further; and at last, like a transformation scene, behold him in the lighted jaws of the city, staring at a lamp which had already donned the tilted night-cap of the snow.

(‘The Misadventures of John Nicholson’)

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## *Events – Conferences*

RLS2004: ‘**Stevenson and Conrad: Writers of Land and Sea**’, 7-9 July 2004. Web site <http://www.rls2004.org/>

It is possible to book accommodation now; details of programme and conference enrolment will be posted soon, however Linda Dryden says that the programme will start in the morning of Thursday 7<sup>th</sup> July, so that those travelling any distance should do so on Wednesday 6<sup>th</sup>. The capacity of the main hall means that there will be a limit of about 70 conference participants.

The speaker at the Conference Dinner will be John Cairney. A reception at Stevenson's house is also on the agenda as well as a reading at the Writers' Museum. Unfortunately neither Patrick McGrath nor Andrew Motion can make the conference due to publishing commitments

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## *Bibliography – Recent Studies*

Abi-Ezzi, Nathalie (2003). *The Double in the Fiction of R. L. Stevenson, Wilkie Collins and Daphne du Maurier*. Bern etc.: Peter Lang. 3-906769-68-2 (US: 0-8204-5905-4).

A version of the author's PhD thesis at London University (2000).

Each of the three authors studied produced significant works involving the literary double and each 'rejected the prevailing social order of his or her time, a factor that plays an important role in determining how the double is represented and treated. The literary theory of romance narrative structure [...] is shown to apply to a largely masculine identity. On the other hand, the rise of the female persona and her relation to the double is a progression that is clearly charted through the works of Stevenson, Collins and du Maurier. It shows an extraordinary alteration in the structure of traditional romance narrative, and leads to an exploration of new ways in which the imprisoned female character may be able to free herself and become whole.'

Colley, Ann C. (2003). 'Colonies of Memory'. *Victorian Literature and Culture* 31(2): 405-27.

Missionaries, responsible for much destruction of South Sea culture, also studied it and preserved its artefacts. The latter (along with natural history specimens) were sent to various institutions, including the London Missionary Society Museum, where they were displayed as curiosities and trophies of Christianity.

Just as the objects in the Museum were collected and preserved because 'other', so our memories retain what is distinct; and just as the meaning of the artefacts changed when isolated from their original context, so do memories. Though Hume says that identity depends on memory, Colley observes that memories also paradoxically cause alienation, since they are often adapted to the expectations of others, or conform to conventions; in addition, memories depend on the suppression of all that surrounds them.

Though Stevenson studied South Seas culture, he explicitly rejected the idea of collecting objects (p. 421), and his house was filled with the material culture of his life in Scotland and England. His memories of home seem to have been unusually stable, but we find an appreciation of the mutability of memory in his Pacific island studies and stories, where he typically tells of an invasive culture that interrupts memory. The confusing cultural exchange that results is illustrated in the cabinet of Western curiosities (umbrellas, sewing-machines, etc.) amassed by King Tembinok—an ironic mirror-image of the collections of exotic curiosities collected by Western intruders. Case, too, in 'Falesà' has a "museum" of curiosities that he uses to manipulate the islanders.

Garrett, Peter K. (2003). *Gothic Reflections: Narrative Force in Nineteenth-Century Fiction*. Ithaca: Cornell University Press. ISBN 0801441560

'Garrett . . . shows how the great nineteenth-century monster stories *Frankenstein*, *Dr. Jekyll and Mr. Hyde*, and *Dracula* self-consciously link the extremity and isolation of their deviant figures with the social groups they confront. These narratives, he argues, move from a Romantic concern with individual creation and responsibility to a Victorian affirmation of social solidarity that also reveals its dependence on the binding force of exclusionary violence.'

Manguel, Alberto (2003). 'Marthe et Marie aux Chutes de Reichenback : Stevenson et Doyle face à face'. 413-418. In Menegaldo, Gilles & Jean-Pierre Naugrette (eds.). *R. L. Stevenson & A. Conan Doyle. Aventures de la Fiction*. Rennes : Terre de Brume. 189-212.

Stevenson with chronic problems of health tells stories of the active life (of 'the sons of Martha'), while the sportsman Doyle created in Holmes the hero who acts through reasons (so belongs to 'the sons of Mary'). For Stevenson the narration is open and all paths fork, while for Doyle everything is resolved in a

conclusion. Doyle sees the universe as single and whole, while Stevenson sees interacting oppositions of good and evil.

Jolly, Roslyn (2003). ‘“A whole province of one’s imagination”: on the friendship between Henry James and Robert Louis Stevenson.’ *Heat* [Aus.] n.s.5: 177-194.

A literary journal essay on the friendship between RLS and James, focussing especially on James’s yearning for lost contact with his brilliant companion of conversations on art of the Bournemouth years, and his inability at imagining his friend’s new and alien surroundings. In contrast, Stevenson lacks of any sense of loss for the London literary world; he signs off breezily ‘Wish you could come !’, while James ends his letters with expressions of loss and love.

Jones, Jr., William B. (ed.) (2003). *Robert Louis Stevenson Reconsidered. New Critical Perspectives*. Jefferson, NC: McFarland. [It is hoped to publish summaries for the individual chapters in later Newsletters.]

#### *Critical Overviews*

Jenni Calder. ‘The Eyeball of the Dawn : Can We Trust Stevenson’s Imagination?’. 7-20.

Richard Ambrosini. ‘The Art of Writing and the Pleasure of Reading: R. L. Stevenson as Theorist and Popular Author’. 21-36.

Oliver S. Buckton. ‘Reanimating Stevenson’s Corpus’. 37-67. [reprinted from *Nineteenth-Century Literature* 55i (June 2000): 22-58. Brief summary on the Recent Studies page of the RLS website]

Graham Tulloch. ‘Stevenson and Islands: Scotland and the South Pacific’. 68-82.

#### *Approaches to Dr. Jekyll and Mr. Hyde*

Katherine Bailey Linehan. ‘“Closer than a Wife”: The Strange Case of Dr. Jekyll’s Significant Other’. 85-100.

Richard Dury. ‘The Hand of Hyde’. 101-116. [A version of a chapter (‘Variations sur la main de Hyde’) in Jean-Pierre Naugrette (ed.) (1997). *Dr. Jekyll & Mr. Hyde*. Paris: Autrement.]

Gillian Cookson. ‘Engineering Influences on *Jekyll and Hyde*. 117-23. [A version of the article with the same title in *Notes and Queries*, 46iv (1999): 487-91.]

#### *Essays on Other Works*

Jason A. Pierce. ‘“The Damned Thing in Boards and a Ticket on Its Behind”: Stevenson’s First Book, *An Inland Voyage*. 127-39.

Alan Sandison. ‘A World Made for Liars: Stevenson’s *Dynamiter* and the Death of the Real’. 140-62.

Eric Massie. ‘Scottish Gothic: Robert Louis Stevenson’s *The Master of Ballantrae*, and *The Private Memoirs and Confessions of a Justified Sinner*. 163-73.

Ann C. Colley. ‘Writing Towards Home’: The Landscape of *A Child’s Garden of Verses*. 174-91. [A version of the article with the same title in *Victorian Poetry* 35(3) (Fall 1997). Brief Summary on the 1997 page of the Recent Studies section of the RLS website.]

John Cairney. ‘Helter-Skeltery: Stevenson and Theatre’. 192-208.

Barry Menikoff. 'Prayers at Sunset'. 209-12.

Olena M. Turnbull. 'The Squire and the Gamekeeper: RLS and Miss Adelaide Boodle'. 215-27.

William B. Jones, Jr. 'Forty-Eight Pages and Speech Balloons: Robert Louis Stevenson in *Classics Illustrated*'. 228-37. [A version of the article published in Karen Steele (ed.) (2000). *The Robert Louis Stevenson Club 150<sup>th</sup> Birthday Anniversary Book*.]

Karen Steele. 'Discovering Mr Stevenson: A Personal Chronicle'. 238-46.

Linehan, Katherine (2003). 'Sex, Secrecy, and Self-Alienation in *Strange Case of Dr. Jekyll and Mr. Hyde*'. In Katherine Linehan (ed) (2003). *Strange Case of Dr. Jekyll and Mr. Hyde: an authoritative text, backgrounds and context, performance adaptations, criticism*. New York/London: Norton. 204-213.

Derives from Linehan in Jones (ed) (2003) but is substantially different.

Steele, Karen (ed.) (2000). *The Robert Louis Stevenson Club 150<sup>th</sup> Birthday Anniversary Book*. Edinburgh: privately printed for the Robert Louis Stevenson Club by AlphaGraphics.

Anne Gray, 'Chairman's Thoughts', 1.

Stephen McKenna, 'Tusitala', 2 [from a speech at RLS Club dinner, 1924].

Karen Steele, 'A Birthday Gift', 3-4 [RLS's gift of his birthday to Anne Ide, and the story of the gifting of the birthday to her niece and her niece's granddaughter].

Ernest Mehew, 'Glimpses of Stevenson's Childhood', 5-9.

Richard Dury, 'The Spoken Words', 10-13 [Stevenson's voice quality and Scottish accent].

John Shedden, 'Playing the Part', 14-17 [the author's experience of a one-man-play on RLS].

Roger Neil, 'Mr Nerli, Canty Kerlie', 18-20 [Nerli and his portraits of RLS].

Gillian Cookson, 'Engineering Jekyll and Hyde', 21-24 ['most of the characters in *Jekyll and Hyde* bear the names of engineers'; reprinted from *Notes & Queries* 244(4), Dec. 1999].

William B. Jones, Jr., 'Speech Balloons and Forty Eight Pages. Robert Louis Stevenson in *Classics Illustrated*', 25-30.

John Scally, 'Writing Around the World', 31-34 [the annotations by RLS in the NLS copies of *Virginibus Puerisque* and *Underwoods* identifying the place of composition of each piece].

W. B. Alig, 'Edinburgh's Own St Ives', 35-38 [Edinburgh in *St Ives*].

William B. Jones, Jr., 'RLS 2000: Why Arkansas?'. 39-40 [background to the RLS 2000 Conference].

\*\*\* Wainwright, 'Pleasantly Recalled is R. L. Stevenson's Stay', 41-3 [reprinted from *Ashbury Park Evening Press* [New Jersey], \*\*\*, 1924; reminiscences of RLS's stay in Manasquan, NJ, in May 1888].

Bridget Falconer-Salkfield, 'Manasquan Re-Visited', 45-49 [research on RLS's stay in Manasquan in 1888].

Karen Steele, 'A Visit to Abemama', 50-53 [RLS in Abemama and a recent visit to the island].

Jim Winegar, 'RLS in Samoa in the Year 2000', 54-56 [from the President of the Vailima RLS Museum].

Karen Steele, 'Food and Drink', 60-62 [quotations from RLS].



J . M. Barrie, from Rosaline Masson, *I Can Remember Robert Louis Stevenson*, 1922, and letter to Rosaline Masson (reprinted from unacknowledged source), an account of an imaginary meeting beginning 'It is a lasting regret to me that I met RLS but once', 57-58.)

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## *Derivative Works – Retellings*

Sanford, John A. (1987). *The Strange Trial of Mr. Hyde: A New Look at the Nature of Human Evil*. San Francisco: Harper & Row.

John Sanford is a Jungian analyst and Episcopalian priest. He addresses the questions of psychological guilt and responsibility in *The Strange Case of Dr. Jekyll and Mr. Hyde*..

Tambour, Ann (2003). 'Travels with Robert Louis Stevenson in the Cévennes'. In *Monterra's Deliciosa & Other Tales*. Canton, OH: Prime Books, 2003. ISBN: 1894815947 £19; \$29.99.

Also on-line at <http://www.infinityplus.co.uk/stories/rls.htm>. The Cévennes journey from the donkey's point-of-view.

"Exuberant Decadence brought into the twenty-first century. Tambour's first story collection exhibits verve, style, and an endless appetite for succulent detail. Rapacious, intelligent, and witty." - Jeff VanderMeer

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## *Derivative works – Films – Jekyll and Hyde*

**2002** *Dr Jekyll and Mr Hyde*, Maurice Phillips (Clerkenwell Films; Universal Pictures Video); a: John Hannah\*, David Warner (Carew), Gerard Horan (Utterson), Kellie Shirley (Mabel Mercer), Elodie Kendall (Sarah Carew), Ellie Haddington (Florrie Bradley); music: David Ferguson. 120 m..

Clerkenwell Films is the film production company of Scottish actor John Hannah (*Four Weddings and a Funeral*, *Sliding Doors*). Photos at [http://www.videotheken.at/videotheken/htm/08\\_03/drjekyllmrhyde.html](http://www.videotheken.at/videotheken/htm/08_03/drjekyllmrhyde.html)

'It reminded me a little of the weird LSD movies that came out in the late 1960s, during the sunset of flower power.' 'The first 30 minutes are entertaining—if only to see someone who looks a lot like RLS' (Bob Stevenson). 'It shares a number of atmospheric traits with other gothic horror stories committed to film, including scenes of Cockney-accented street urchins and horse-drawn carriages clip-clopping through narrow, cobblestone streets....The nighttime scenes in gaslit alleys are moody enough, but this "Dr. Jekyll" turns out to have a split personality - it's a horror movie, but it isn't scary.' (Adam Buckman, *New York Post*, online edition <http://www.nypost.com/tv/8210.htm>)

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## *Derivative Works - Stage*

James W Nichol (1996). *Dr Jekyll & Mr Hyde—A Love Story*. [Canadian Stage Company, Toronto February 12- March 16, 1996, then in other Canadian theatres; reinterpretation in terms of incest and sexuality]

‘It really was...bad.’ (Jim Lingerfelt, <http://www.stage-door.org/reviews/canstg95.htm#dri>)

McCrone, Alasdair & Robert Paterson (2003). *Kidnapped*. [director Alasdair McCrone, various theatres in Scotland Sept-Nov. 2003.]

Reviews and Production photos: <http://www.mulltheatre.com/> (What’s on > Kidnapped > Herald Review). “what sets this production apart is the near spectral presence of fiddler and composer John Davidson onstage throughout.”.

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## *Derivative Works - Films about*

**1951** *Notes on the Port of St. Francis*, dir. Frank Stauffacher, voice Vincent Price.

An artistic documentary on San Francisco; except for the printed quotation from Walter de la Mare at the very beginning of the film, and a word or two here and there, the words in *Notes on the Port of St. Francis* are from RLS’s ‘A Modern Cosmopolis’ (1883). For Roger Swearingen’s presentation at a special screening of the film at the Book Club of California, see [http://pages.prodigy.net/rogers99/book\\_club.html](http://pages.prodigy.net/rogers99/book_club.html)

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## *Museums - News*

The restoration work on the Stevenson House, Monterey, should be completed early in the New Year of 2004. A ‘soft’ opening is planned for April with an official opening ceremony a little later in the Spring of 2004.

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## *Events - Talks*

‘Paris-Smitten Romantic Rascals, France to Monterey’, an informal talk on bohemian residents of Paris (including RLS and Fanny Osbourne) by Thirza Vallois, Elayne Wareing Fitzpatrick (author of *Robert Louis Stevenson’s Ethics for Rascals*) and Magnus Toren at Thunderbird Books in Carmel (California), Saturday November 15<sup>th</sup>, 3.30 pm.

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## *Biographical Links*

Recent photo of RLS's tomb with view of Pacific Ocean

<http://www.voulgaropoulos.com/FR/REPORTAGES/SAMOAS/html/tomb.html>

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## *Critical Reception and Influence on other writers*

In *El Club Dumas* (1993) by Arturo Pérez-Reverte, the modern Spanish adventure writer who has been compared to Stevenson, one of the characters, speaking of *The Three Musketeers*, says: 'Coincido con el buen padre Stevenson: no hay un canto a la amistad tan largo, accidentado, y hermoso como éste.'

The 'critical reception' page of the site has now been tidied up and is looking a bit more respectable. It can be found at <http://www.westerni.unibg.it/rls/critrec.htm>. Any contributions will be welcome.

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## *Call for Help*

Telma Mendonça ([mendonga@hotmail.com](mailto:mendonga@hotmail.com)) is a student starting to write a dissertation on *Jekyll and Hyde* and the film *Fight Club*. She is looking for help in finding material on the subject (apart from the short report on Martin Danahay's talk at Gargnano 2002 on the site).

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## *Correction*

Apologies to new member Antonio J. Iriarte for misspelling his name in the last N/L.

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## *Thanks to*

Maureen Bianchini, Ann Colley, Marina Dossena, Linda Dryden, Bill Jones, Douglas McDermid, Karen Steele, Roger Swearingen, Bob Stevenson.

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## *New members*

Jean Leslie ([JeanDLeslie@hotmail.com](mailto:JeanDLeslie@hotmail.com)), grand-daughter of RLS's cousin David Stevenson, lives in Edinburgh and is author of *Bright Lights, The Stevenson Engineers 1752-1971* (1999).

Douglas McDermid ([dmcdermi@trentu.ca](mailto:dmcdermi@trentu.ca)) is assistant professor of philosophy at Trent University in Canada, with a keen interest in the period to which Stevenson belongs.

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Richard Dury  
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# Recent additions to the RLS site - RLS Site Newsletter

1 January 2002

<<http://www.unibg.it/rls/rls.htm>>

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## Lake Garda Conference

An extra hotel (Palazzina) has been added to those with an arrangement with the Conference. Full updated details on the Accommodation page of the site  
[http://www.unibg.it/rls/garda\\_accommodation.htm](http://www.unibg.it/rls/garda_accommodation.htm)

The Registration form is at [http://www.unibg.it/rls/garda\\_registration\\_form.htm](http://www.unibg.it/rls/garda_registration_form.htm) - this includes some small corrections (the two Registration fees should refer to 'Conference Delegate (University Faculty Member)' and 'Student/Nonfaculty Conference Delegate', prices for University Accommodation are 30 Euros *per person*, the summary of payment is not 'Part 4' but 'Part 5').

Registration can be made by email, by attaching the Reg form to an email message, by faxing the Reg form, or sending it by ordinary mail.

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## Recent editions / Tiger Books collectors' list

*Prayers written at Vailima*. Pacific Palisades, California: The Melville Press, 1999.

A fine printing of the Stevenson prayers, illustrated with original lino cuts by Catherine Kanner. With letterpress printed by Bonnie Thompson Norman at the Windowpane Press in Seattle and a Bembo typeface on Hiromi-Sansui paper which has been handbound by Allwyn O'Mara. Limited edition of 200, signed on the colophon by the illustrator

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## In the Footsteps

**1999** White, Kenneth (1999). *Le Chemin des crêtes. Avec Robert Louis Stevenson à travers les Cévennes*. Bez-et-Esparon: Etudes & Communication Editions.

ISBN: 2911722043; 112 pp; b&w illustrations by Paul Moscovino, photographs by Christian Lhuisset; White is a literary scholar, a Scot who has been long resident in France.

## In the Footsteps/Biographies

Nicholas Rankin's *Dead Man's Chest* has now been reprinted (2001) in paperback by Phoenix Press, London ISBN: 1 84212 273 4 (price £10.99). (Information kindly supplied by Thomas Thomson).

Originally published 1987 by Faber. A well-written book that I would highly recommend.

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## Derivative works: retellings

Milligan, Spike (2000). *Treasure Island According to Spike Milligan*. London: Virgin Books; ISBN: 1852278951 (hb) , ISBN: 0753505037 (pb).

Milligan's latest (and reportedly his last) "According to..." version of a classic story (other are: *The Bible (Old Testament)*, *Lady Chatterley's Lover*, *Wuthering Heights*, *Frankenstein*, *The Hound of the Baskervilles*, *Black Beauty*).

The retelling follows the original chapter by chapter with changes in a spirit of anarchic playfulness and irreverence (metaphors taken literally, polysemous words taken the wrong way, understood meaning deliberately misunderstood). The oaths that Stevenson omitted from the pirates' language are put in and the parrot says not only 'Pieces of Eight' but also 'Fuck off all of you' (the sort of thing you would expect a pirate to teach a parrot). The same word is used, appropriately, as a brief imprecation when the pirates realize the treasure has already been lifted, and again by the three marooned pirates as part of a defiant farewell to Silver. If you like this sort of thing, then this is the sort of thing that you like (and vice versa).

"I ran as I never ran before, sideways. As I ran fear grew and grew upon me, until it turned into a kind of frenzy, a kind of frenzy – a frinzy!"

"The white rock was visible a mile away. If it had been invisible I would never have found it."

"Silver sprang to his feet – in this case, his foot."

Robert Swindells (1996). *Jacqueline Hyde*. London: Doubleday UK, £9.99 (hc). Reissued 1997, London: Corgi Yearling (pb) (ISBN: 0440863295).

Young teenager thriller/dark fantasy novel. "When 11-year-old Jacqueline discovers a curious bottle of liquid in her granny's attic, she develops a dual personality. It's fun at first. Exciting. But then Jacqueline Bad gets into serious trouble, and although she keeps trying to be her old self, the bad side just won't let go."

This will be frightening especially to adult readers trying to understand the thoughts and behaviour of antisocial brats; it might also appeal those interested in 'Estuary English', as it is a first-person monologue by JH herself (vaguely corresponding to Ch 10 of Stevenson's novella). The protagonist has three nightmares: a dream of the trampling incident ("I knock her over and start trampling her", Ch 7); a version of the Carew murder (Ch 16); and a nightmare of being somewhere inside and searching in a cabinet for a bottle while people outside try to break in (Ch 26). Then she reads Stevenson's story (Ch 41; "this doctor's a really *good* guy. Everybody respects him, you know? He's like a pillar of society, right?"). Later (Ch 47) there's the suggestion that her grandmother's house had belonged to a doctor on which Stevenson may have based his story.

See: Heidemarie Ganner (1999). "Intertextuality and Paradigm Shifts in Valerie Martin's *Mary Reilly*, Emma Tennant's *Two Women of London*. *The Strange Case of Ms Jekyll and Mrs Hyde*, and Robert Swindells' *Jacqueline Hyde*." . Grabher, Gudrun & Sonja Bahn-Coblans (eds) (1999). *The Self at Risk in English Literatures and Other Landscapes / Das Risiko Selbst in der Englischen Literatur und in anderen Bereichen. Festschrift Brigitte Scheer-Schäzler*. Innsbruck: \*\*\*.

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Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

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# Recent additions to the RLS site - RLS Site Newsletter

15 January 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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## Lake Garda Conference

Accommodation:

The Gardenia hotel has agreed to reserve 6 doubles for use as singles or doubles for the Conference. Full updated details on the Accommodation page of the site

[http://www.unibg.it/rls/garda\\_accommodation.htm](http://www.unibg.it/rls/garda_accommodation.htm)

Listmember Thomas Thompson writes: "I was quite astonished to find that some of the accommodation you offer for the 2002 Conference is in La Palazzina at Gargnano. My wife and I stayed there about 10 years ago and enjoyed it. The Baia d'Oro lakeside restaurant in Gargnano is well worth a visit."

Meals:

though the Registration Form says you can change your meal bookings by 9.30 am each morning, we would appreciate an idea of what meals you think you might take so that we can plan the basic numbers. University meals are not canteen fare, but - I would say - good value gastronomic experiences, taken on the lakeside terrace, wine included. The Monday dinner will probably be a sort of sampling night with a full cold buffet (taken to tables) together with a range of Italian cheeses and accompanying wines.

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## Recent Editions

*Travels with a Donkey*. ?New York: Konemann (1997). £3.99, \$7.99.

hardback edition on very nice paper with the Walter Crane drawing on the paper cover. (information supplied by listmember Mary Wright)

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## Derivative art

The David Levine caricature (1985) based on the Sargent 'walking' portrait can be bought transferred to canvas for the modest sum of \$125 from

<http://posters.barnesandnoble.com/search/product.asp?WRK=3360972&userid=42T6FWK4LL>



A 1907 print by Robert Luis Mora records the conversation between Robert Louis Stevenson and Mark Twayne on a bench in Washington Square; <http://www.twainquotes.com/Fame.html>.

“Robert Louis Stevenson and I, sitting in Union Square and Washington Square a great many years ago, tried to find a name for the submerged fame, that fame that permeates the great crowd of people you never see and never mingle with; people with whom you have no speech, but who read your books and become admirers of your work and have an affection for you. You may never find it out in the world, but there it is, and it is the faithfulness of the friendship, of the homage of those men, never criticizing, that began when they were children. They have nothing but compliments they never see the criticisms, they never hear any disparagement of you, and you will remain in the home of their hearts' affection forever and ever. And Louis Stevenson and I decided that of all fame, that was the best, the very best.” (Mark Twayne, from a speech, 1/11/1908)

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### **Biographical links / In the footsteps**

Robert Glen (a Canadian landscape painter) has published his vivid evocations ‘From a Cévennes Notebook’ together with photographs at [http://www.saraphina.com/opm/rgenn/from\\_a\\_cevennes\\_notebook.htm](http://www.saraphina.com/opm/rgenn/from_a_cevennes_notebook.htm)

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### **Derivative works - Retellings**

Lefort, Luc (adapt. de); Ludovic Debeurme (ill.) (2001). *L'Etrange cas du Dr Jekyll et de M. Hyde*. Paris: Albums Nathan. ISBN: 209210097-1 *L'Etrange Cas du Dr Jekyll et de M. Hyde*

From the publisher’s description: “the illustrations give a face to the inhuman, life to anxiety. The colours (dark reds, bluish blacks, incendiary greys) are accompanied by strange haloes of fog”.  
“A free adaptation of the text, with superb, eerie illustrations” (Jean-Pierre Naugrette).

Mattotti; Lorenzo (art); Kramsky (script) (2002). *Dr Jekyll et Mr Hyde*. Paris : Casterman. ISBN 2203389885

Publication date 15 Jan 2002. “Mattotti’s line hints at German 1920’s expressionists, Grosz, or even Bacon. Shadows stretch out oppressively, crude colours seem to underline the violence of the narrative.”

### **Derivative works - Stage Versions**

*Treasure Island*. The Tobacco Factory, Bristol, with music and songs. 14 Dec 2001-19 January 2002. Story line close to the book.

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### **Biographies**

Lübbren, Nina (2001). *Rural Artists' Colonies in Europe 1870-1910*. Manchester: Manchester University Press.

Listmember Thomas Thompson has now seen this (listed in an earlier Newsletter) and reports that it contains a reproduction of Will Low's early portrait of Stevenson in a glade near Fontainebleau and also "a fair bit of detail about Bob, RLS *et al* in Barbizon and Grez-sur-Loing."

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## Recent Studies

A fuller bibliographical note and a short summary of an article listed in the previous Newsletter:

Ganner, Heidi (1999). "Intertextuality and Paradigm Shifts in Valerie Martin's *Mary Reilly*, Emma Tennant's *Two Women of London*. *The Strange Case of Ms Jekyll and Mrs Hyde*, and Robert Swindells' *Jacqueline Hyde*." Gudrun Grabher and Sonja Bahn-Coblans (eds) (1999). *The Self at Risk in English Literatures and Other Landscapes*. Innsbrucker Beiträge zur Kulturwissenschaft. Innsbruck: Wolfgang Meid. Pp. 193-202.

The article focuses on three versions of Stevenson's story in which the male protagonist Dr. Jekyll/Mr. Hyde is replaced by a female central character.

In Martin (1990) the narrative centre is moved to a minor character, a maid only mentioned in passing in Stevenson's text. The story is also expanded by the narration of scenes 'offstage' in the original and by 'adding to Dr Jekyll's story that of his maidservant's childhood and youth as well as her role within the Jekyll household. She becomes a mirror to Jekyll's innermost desires... Mary gets drawn into his double life with a strange mixture of horror and fascination, which in psycho-analytical terms links up with her childhood experiences as an abused child with an alcoholic father in a world of poverty' (195). 'The author's interest lies in the woman rather than in Dr Jekyll, the centre of attention for the maid. It is a feminist's curiosity in the reactions of the passive young woman to a socially superior and attractive master in a situation of economic dependency' (196).

In Tennant (1989) 'Dr Jekyll and Mr Hyde are transformed into the figures of Ms Jekyll and Mrs Hyde' and the setting is transposed to Britain in the Thatcher period. The educated and spoilt Eliza Jekyll becomes Mrs Hyde, and the latter, through drugs, transforms to a more desirable self and into the art-gallery manageress Eliza. Tennant 'makes her protagonist a very human Hyde, a victim herself whose deed is an act of self-defence... an act of freeing herself from oppressive circumstances and threats which surround her as they do all women'. Responsibility is shifted 'to society at large and to its male members in particular.' The complex narrative pattern is 'a modern equivalent of Stevenson's technique' (196, 198), and the multiple I's seem to correspond to Jekyll's speculation about the personality as 'a mere polity of... incongruous and independent denizens' (200).

Swindells (1996) 'seems to be a didactic story, a warning against glue-sniffing and drug-taking. At the same time it is a gripping first-person account of a juvenile psychiatric patient. Finally, Swindells adds to all this the girl's literary speculations, which are actually a mini-introduction to what fiction is all about. What is noteworthy about [the novel], however, is the fact that the figure of this young girl Hyde is also a complex creation and pushed beyond the simple moral judgment of good and bad' (198).

In 'male popular culture' versions (such as the rock musical) and in traditional film versions, there is a 'simplistic identification of Good and Evil' and sometimes almost a celebration of the powerful and fascinating Hyde. In contrast, the variations of the theme in the versions studied in this article lead to a blurring of lines between good and evil, to an interpretation of the dysfunctional human personality in terms of psychic disorder related to socio-cultural context, and to a view of the complexity of human identity.

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Richard Dury

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# Recent additions to the RLS site - RLS Site Newsletter

10 February 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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“Talk... costs nothing in money; it is all profit; it completes our education, founds and fosters our friendships, and can be enjoyed in almost any state of health”  
– ‘Talk and Talkers’

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## Lake Garda conference

Information will now be sent out to a separate conference mailing list. If you haven't received the latest message or would like to be put on the conference mailing list, let me know (the messages are basically technical matters of registration, travel arrangements etc., anything of more general interest concerning the conference will also be posted here).

The draft programme for the Conference will be ready soon and will be published on site: news of this and the link in the next Newsletter.

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## Biographical links / e-texts

Martin Danahay has just added an account of meetings with Stevenson in America in 1887 with Edward Bok from the latter's third-person autobiography *The Americanization of Edward Bok: The Autobiography of a Dutch Boy Fifty Years After*. New York: Scribner's, 1923.

<http://www.uta.edu/english/danahay/bokextract.html>

‘No man ever went over his proofs more carefully than did Stevenson; his corrections were numerous; and sometimes for ten minutes at a time he would sit smoking and thinking over a single sentence, which, when he had satisfactorily shaped it in his mind, he would recast on the proof.’ [...]

‘With his sallow skin and his black dishevelled hair, with finger-nails which had been allowed to grow very long, with fingers discolored by tobacco--in short, with a general untidiness that was all his own, Stevenson, so Bok felt, was an author whom it was better to read than to see. And yet his kindness and gentleness more than offset the unattractiveness of his physical appearance.’ [...]

‘Stevenson was interested in his work, but, beyond a certain point, not in the world's reception of it.’

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## Events

Carmel (California), 4 p.m. Saturday, February 16th 2002, at the Thunderbird Book Shop in the Barnyard: Elayne Wareing Fitzpatrick, freelance writer and Humanities instructor at Monterey

Peninsula College, will discuss her new books *Doing It with the Cosmos: Henry Miller's Big Sur Struggle for Love Beyond Sex* and *Robert Louis Stevenson's Ethics for Rascals*, citing unexpected affinities between the two.

"Miller and Stevenson not only have important wisdom for our time," the author maintains, "but they also serve as caveats for people planning to play house together."

American poet Walt Whitman, a mentor to both writers (impersonated by actor Dale Forbes) will introduce the event. Afternoon highlights will include singing of Lillian Bos Ross' *Ballad of the South Coast* by Magnus Toren, curator of the Henry Miller Memorial Library in Big Sur, and introduction of cover portraits artist, Shell Fisher.

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### **Derivative works: comic-book versions**

I have now had a chance to see the Mattotti *Jekyll & Hyde* (already listed).

This comicbook/graphic novel treatment, 61 pp long, is a free reworking of the story (starting with the trampling episode, it then moves to 'the last night' and then basically Jekyll's 'full statement'), with additional acts of sadism – but all very stylised and suggested rather than shown. Mattotti says in an interview: "You always start off intending to stay as close to the original as possible, then as you work on it you appropriate it, and you realise that the theme is really so open that if you didn't interpret and didn't add your own personal view then perhaps it wouldn't even manage to do a good job" (*Corriere della Sera/Sette* 7 Feb. 2002: 71).

The colours and tones have an almost musical sequencing about them (red/green/orange, white/pale green, black/grey/white) and each new episode is marked by a change in dominant colours. One interesting sequence on p. 10-11 is where Utterson, seated and talking with Poole, turns into Jekyll and begins the main 'full statement'. The illustrations recall Grosz and 1920s German expressionists and also Bacon (the last images of Jekyll).

The (originally Italian) text by Jerry Kramsky [Fabrizio Ostani] makes much use of Stevenson's words, together with additional words and episodes, which however are all interesting re-elaborations and interpretations. There are female characters, but no fiancée and postponed marriage (as in Sullivan and various film versions); Jekyll is a rather joyless man of late middle age (often associated with a pale green colour).

Apart from the French (Casterman) and Italian (Einaudi) editions, there is also a Dutch edition (*Dokter Jekyll & Mister Hyde*. Amsterdam: Oog & Blik) and a German edition of which I do not have the publication details.

A selection of the original artwork is on exhibition at the Gallérie Médicis, Paris, 11 January 2002 – 16 February 2002; and then at Nuages, Milan, 28 February – 30 March 2002.

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### **Illustrated editions / Derivative works: retellings**

I've also had the chance to read the Lefort/Debeurme *L'étrange case du Dr Jekyll et de M. Hyde* (already listed).

The text (by Luc Lefort) is a rewriting, not without art, that smoothes out the juxtapositions and troubling linguistic opacity of Stevenson's text and makes it more of a classic detective story, underlining the suspense and adding those small details, observations of behaviour and touches of 'atmosphere' that contribute to the attractions of the genre.

Ludovic Debeurme's illustrations (in sombre tones: dark reds, bluish blacks and greys) depict figures in silent, immobile poses that lead the viewer in an unresolved search for meaning. There are 17 full-page illustrations and 8 smaller ones in the text as well as a black and white vignette at the beginning of each chapter (Jekyll's head progressively transforming and doubling). Worthy of note: a puzzled Utterson with the Will in a small area of

lamplight and surrounding darkness; a shocked Utterson meeting Hyde (face in shadow); a carefully groomed Hyde (or is it the young Jekyll?) studying (for some reason) a walking stick balanced lightly between two raised hands; a Dennis Hopper-like interior with a pensive Utterson (eyes not visible because of reflecting light on his spectacles) and his shadow; and a Jekyll/Hyde figure with two heads, one glancing suspiciously at the other.

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### Derivative works: retellings

Strickland, Brad (1997). *Salty Dog*. New York: Big Red Chair / \*\*\*: Lyric Studios (ISBN 1570641943) / \*\*\*: Gareth Stevens (ISBN 0-8368-2297-8)

Wishbone Dog parody of *Treasure Island* (Wishbone Series No. 2)

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### Recent studies / Biographical links

Banfield, M.A. (2002). *The Health Biographies of Alexander Leeper, Robert Louis Stevenson, And Fanny Stevenson*. Modbury, S Aust.: M.A. Banfield.

RLS section discusses (1) weak chested Stevenson family, (2) gangly physique, (3) neurosis, (4) tuberculosis, (5) cause of death; in the Fanny section (1) hypochondria, (2) mental breakdown.

A\$34.90 within Australia, NZ\$49.90 to New Zealand, U.S\$24.90 to the United States, & U.K.£17.90 to the United Kingdom (cost per book includes postage): M.A.Banfield, Unit 6, No.6, Hartman Ave., Modbury, South Australia 5092; Phone/Fax +61 (08) 82635735.

More information at <http://users.chariot.net.au/~posture/StevensonHealthControversy.html>

This seems to be an earnest non-professional with a special interest. Listmembers with special knowledge say that the selections from the book on the website do not contain any new information, but it seems to be quite well organized.

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### Links

Faye Trecartin (John Abbot College): slides from on Jekyll and Hyde from her course on 'The Scientist in Literature' (1999).

<http://www.johnabbott.qc.ca/webpages/departments/english/trecartin/jekyllcriticalapproaches/sld001.htm>

The slides give brief outlines on: *The Strange Case of Dr. Jekyll and Mr. Hyde* and the Critics; Different Critical Approaches; Darwinian Reading; Freudian reading; Feminist reading; Gay Studies Reading.

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### Biographies

Forster, Margaret (2001). *Good Wives?: Mary, Fanny, Jennie and Me, 1845-2001*. London: Chatto, £17.99

A study of wives of well-known men (Livingston, Stevenson, Nye Bevin and Hunter Davies (MF's husband)) "...her analysis of what makes a "good" wife is maddeningly superficial and confused. The subject is, without a doubt, a knotty one: wifehood has none of the clear, unchanging parameters to be found in motherhood or friendship, and Forster takes a historical approach, looking at the shifts in what has been expected of wives over the last 150 years.

... Now on to Fanny, the exciting American divorcee who married the consumptive Robert Louis Stevenson and struggled to keep him alive, eventually taking him to live in Samoa. Being his wife meant being his nurse, but she was also bohemian and spunky, and so only half-subservient.

...This is a contradictory, sometimes charming, oddly shocking book, an example of writing that shows rather than tells, and an innocent exposé of how uncomfortable and undefined are our ideas on what makes for a good contemporary wife."

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## New members

Joan Berriman ([joan.berriman@mcgill.ca](mailto:joan.berriman@mcgill.ca)) from Montreal is an admirer of RLS, collects his works, and visits places where he stayed (Saranac Lake, Monterey and Silverado). She attended the symposium at Yale in his centennial year.

Ursula Ritzmann ([Easterriggie2@aol.com](mailto:Easterriggie2@aol.com)) from Germany started reading Stevenson at School (*Treasure Island*). "A special novel to me is *Kidnapped*, which is the cause of many visits in Scotland and my special love to Scotland." The novel led her on to an interest in the historical background; and it was through the Appin Stewart website and its discussion area that she was put on to the RLS site by listmember Lachie Munro.

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## Editorial

I've removed the link to 'members of the group' from the website version of 'Latest Update/Newsletter' to make sure senders of unsolicited mail (spam) cannot get email addresses that way.

I've added a quotation (plucked more-or-less at random from the complete works) at the top of the Newsletter, which will change with each issue.

\*\*\*\*\*

Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

If you wish to be removed from this mailing list, send the message 'Please remove from RLS list' to <[richard@interac.it](mailto:richard@interac.it)>

# Recent additions to the RLS site - RLS Site Newsletter

23 February 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

\*\*\*\*\*  
The object of a story is to be long, to fill up hours; the story-teller's art of writing is to water out by continual invention, historical and technical, and yet not seem to water; seem on the other hand to practise that same wit of conspicuous and declaratory condensation which is the proper art of writing

(Letter to William Archer, February 1888)

\*\*\*\*\*

## Lake Garda conference

The provisional programme can be consulted at [http://www.unibg.it/rls/garda\\_prog.htm](http://www.unibg.it/rls/garda_prog.htm)

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## Events: performances news

(1) Production of David Mamet's film of *Jekyll and Hyde*, to be called *Diary of a Young London Physician*, should start in late spring this year. (Thanks to Catherine Buraïs for this information.)

Mamet first wrote the script for director Harold Becker but now will direct the film himself. The lead role is now no longer to be Al Pacino; negotiations are under way with Jude Law to play the dual title role, with Penelope Cruz for the female lead. The screenplay is a free reworking of Stevenson's narrative and Mamet seems to be trying to distance himself from the conventional thriller/horror film interpretations of the story (see below). Screenplay & Direction by David Mamet; Producer Art Linson for Indelible Pictures/Fox 2000.

David Mamet: "A leading American playwright whose spare, gritty work reflects the rhythms of Harold Pinter and the tough attitudes of his native Chicago, Mamet is noted for his strong male characters and their macho posturings as well as a knack for creating low-key yet highly charged verbal confrontations in a male-dominated world. This penchant has consistently made his work fodder for discussion and deconstruction as well as controversy."

The producer Art Linson also produced *Fight Club* –and interestingly Martin A. Danahay will be talking about "Male Violence in *Jekyll and Hyde* and *Fight Club*" at the Lake Garda conference in August.

The following is from a report by Stax at <http://filmforce.ign.com/articles/315729p1.html>

"*Diary of a Young London Physician* follows Dr. Robert Jekyll, a medical resident in Victorian-era London, [...] a socially awkward, lower class student who tries to compensate (often vainly) for his lack of social graces and money by displaying his keen intellect. He's painfully shy around women, and acutely aware of his poverty. As the story unfolds, we learn that Robert has been preoccupied for awhile now with his mysterious experiments. Robert, who is always jotting down notes and observations in his precious red journal, wants to unlock the workings of the human mind and understand how it makes us do the good and bad things we're capable of.

"Jekyll's only true friend is John Welland, a wealthy gentleman and fellow young physician. Welland introduces "Bob" to his pretty, widowed sister Margaret Price. After Jekyll helps save the life of her child Emily, Margaret



falls for him. Jekyll, dysfunctional young man that he is, can't believe that a wealthy and beautiful woman could possibly care for such a lowly creature. Margaret doesn't care about Robert's social standing; she only sees a charitable and brilliant man.

“Young Dr. Jekyll, however, has a dark side. Robert's pent-up sexual frustrations and insecurities drive him to try his new ‘experiment’ on himself in the hopes of becoming a new man. [...] Robert's countenance is altered ever so subtly (his hair darkens, his features become more defined); he could now be mistaken for somebody who looks like Robert Jekyll, his sibling perhaps. Psychologically, though, this “Hyde persona” ([...] the people who come into contact with Hyde never learn his name.) is the polar opposite of the withdrawn and awkward Robert. [...]

“The Hyde persona allows Robert Jekyll to indulge his sordid sexual appetite. As in *From Hell, Young London Physician* vividly recreates the squalid London underworld of the late 1800s [...] As Hyde, Jekyll is more confident (indeed, cocky) and attractive to women. (Call him *Sir Buddy Love*?) He grows increasingly violent and becomes embroiled in a duel and, ultimately, a string of murders.

“Jekyll also develops a fixation on a prostitute named Leilah. This [...] ultimately unravels Jekyll's secret double life.

[...] “This Jekyll is a sadder, more sympathetic character than he's often been portrayed in previous screen incarnations. This Dr. Jekyll isn't mad or arrogant. He's desperate (for money, recognition, love, forgiveness) and the fact that he only ends up hurting everyone in his life including himself makes his plight all the more human. This Jekyll is a moral man who is haunted by his own “black sins” but who is too far gone for salvation

[...] “The narrative differs from Stevenson's story; almost all the characters save for Jekyll have been excised. There's no Mr. Utterson, no Poole, no Dr. Lanyon. Borrowing from the 1941 picture, this version includes both a “good girl” and a “bad girl” that Jekyll becomes torn between. [...]

[...] “This project isn't a *From Hell* retread; it's more of an art house film [...] I enjoyed Mamet's re-imagining of London, c. 1886. [...] I liked how he illustrated the oppressive class system of that time and how it fostered Jekyll's insecurity and ambition. The last forty-five pages, where Jekyll's double life falls apart and he finds himself caught up in increasingly violent events outside his control, is the best part of Mamet's script.

“I always imagined Jekyll's transformation into Hyde as being more radical than it was portrayed here. [...] I could've done with a little less British social drama and a little more *Jekyll and Hyde*.” --Stax

(2) According to *The Hollywood Reporter*, horror-film-director Wes Craven will direct yet another film version of *Dr. Jekyll and Mr. Hyde* for Dimension Films (no budget or start date yet). The screenplay will be by Craig Rosenberg with “new twists to turn (Jekyll) into a thriller”.

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## Derivative works: films

**1998** *St. Ives / All for Love*, Harry Hook (BBC and Compagnie Des Phares Et Balises / Columbus Films) [90 mins; also Miramax/Buena Vista DVD].

cast: Jean-Marc Barr (Jacques (*sic*) St Ives), Miranda Richardson (Miss Gilchrist), Richard E. Grant (Major Chevening), Anna Friel (Flora Gilchrist), (Michael Gough (Count of St Ives); screenplay: Allan Cubitt.  
“An old-fashioned swashbuckling, romantic comedy”, loosely based on Stevenson's story; for a long summary see [http://www.columbus.com.lb/columbus/lib/st\\_ives.htm](http://www.columbus.com.lb/columbus/lib/st_ives.htm); also <http://www.napoleonseries.org/reviews/multimedia/stives.cfm>

(Thanks to Richard Ambrosini for this information.)

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## Derivative works: retellings

Naugrette, Jean-Pierre (2002). *Les hommes de cire*. Castelnau-le-Lez : Climats (ISBN 2 84158 196 9).

A narrative *symphonie fantastique* sharing affinities with Calvino, Borges and the graphic work of Escher, which borrows and elaborates themes and phrases from numerous sources including Stevenson's *Jekyll and Hyde*. The labyrinth-like text (including a superb chapter inside an imaginary labyrinth) is divided into eight unnumbered but titled chapters with five or six narrators (there is a reason for this uncertainty). We find not only Utterson, Jekyll and Hyde but also (as in Naugrette's earlier work *Le crime étrange de Mr Hyde* – a volume which is found in the bookcase of Jekyll's former cabinet in the present work) Sherlock Holmes and Dr Watson, and here also (aboard ship) Billy Bones, and (in the Indian chapters) Secundra Dass (from *Ballantrae*) and Mr. Murthwaite (from *The Moonstone*). The setting moves from London (Ch. 1-3), to aboard ship (Ch. 4-5), India (Ch. 6-7), and back to London (Ch. 8). Of *Jekyll and Hyde*, it is the formal characteristics above all (self-reference, patterns of repetition and mirroring, juxtapositions, play of text and paratext etc.) that are implicitly commented on. At the same time the narrative is skilfully pursued and keeps the close attention of the reader right up to the ingenious and multiple turns and twists of its astounding end.

\*\*\*\*\*

Richard Dury

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# Recent additions to the RLS site - RLS Site Newsletter

29 March 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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I liked to draw water. It was pleasant to dip the grey metal pail into the clean, colourless, cool water; pleasant to carry it back, with the water lipping against the edge, and a broken sunbeam quivering in the midst.

(*The Silverado Squatters*)

\*\*\*\*\*

## Illustrated editions (forthcoming)

*Ticonderoga*, trad. Roberto Mussapi, ill. Sergio Toppi. Milano: Nuages, May 2002. ISBN 88-87715-86-6. €21, 64 pp.

In the same 'Classici illustrati' as Mattotti's superbly illustrated *Pavilion on the Links (Il padiglione sulle dune)*, this has 12 colour plates accompanying a carefully-printed text in English with Italian translation. Toppi's illustrations are watercolours in a 'mysterious Celtic warrior' style (from the one I have seen).

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## Studies (forthcoming)

Gray, Bill (2002). 'Stevenson's "Auld Alliance": France, Art Theory and the Breath of Money in *The Wrecker*'. *Scottish Studies Review*, Spring or Autumn 2002.

The following (kindly supplied by Bill Gray) is taken (with some adaptations) from the concluding paragraph of the article:

'Life', as Stevenson put it in 'A Humble Remonstrance', 'is monstrous, infinite, illogical, abrupt and poignant; a work of art, in comparison, is neat, finite, self-contained, rational, flowing and emasculate. Life imposes by brute energy, like inarticulate thunder; art catches by the ear, among the far louder noises of experience, like an air artificially made by a discreet musician'. Paradoxically, it is the adjectives which in this quotation qualify 'life', rather than those qualifying 'art', that seem to apply to *The Wrecker*. As a work of art *The Wrecker* may be badly made; but it is (among other things) a kind of monstrous, illogical, abrupt and at times poignant metafiction *about* the relation between the brute energy of life and the discreet charms of Bohemia, a relation which subsists in the pervasive atmosphere of money, in the breath, which bloweth where it listeth, of the Almighty Dollar.

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## Biographies (forthcoming)

Bill Gray of University College, Chichester, has a contract to produce a volume on Stevenson in the Palgrave Literary Lives series, for the summer of 2003.

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## Conference papers (forthcoming)

22 May 2002: Prof. Maria Teresa Bindella (University of Verona): 'Medical science and the medical gaze in Stevenson's *Dr. Jekyll and Mr. Hyde*' / 'La scienza medica e lo sguardo medico in *Dr. Jekyll and Mr. Hyde* di R.L.Stevenson'. International conference "Letteratura e Scienza / Literature and Science", Hotel Casale, Colli del Tronto (Ascoli Piceno), 20-21-22 May 2002.

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## On-line studies

Perkus, Aaron Keith (1997). 'Dr. Jekyll Hyde in the Garden of Eden'. *Mythos Journal* [<http://freenet.msp.mn.us/org/mythos/mythos.www/JOURNAL.HTML>] 6 (special number: 'Myths of Science and Technology'): <http://freenet.msp.mn.us/org/mythos/mythos.www/JEKYLL.HTML>

A revised chapter from Perkus's PhD dissertation (Binghamton University, 1994), 'Where the Wild Things Are: The Male Uterus and the Creation of Monsters.'

### Summary:

To return to the mythic 'Golden Age', a harmonious all-male world, children must be produced without women. Stevenson's *Jekyll and Hyde* is 'one of the great modern myths of male parthenogenesis': like Zeus, he tries to create a child from his own body. He sees man divided into two parts which he claims are 'the provinces of good and ill', yet if the elementary duality of humanity is male and female, which are then also superimposed on body-soul dualism, Jekyll can be seen as unleashing his feminine nature.

Whatever a Christian society identified with maleness is called 'good' and reflects a higher, more noble and unified self, while femaleness is relegated to the lower nature and reflects the irrational, divided self. Bodiliness, femaleness and sexuality are all cross-referential and all manifestations of the Fall of man. Society's attempt to track down and destroy Hyde is paralleled by its marginalization and exclusion of the feminine.

The good male citizens of *Jekyll and Hyde* believe they can live a noble, rational, logocentric, exclusively male life. They banish women and the associated irrational from their new Eden: yet they really deny the Eve in themselves and take 'dark pleasures' outside Eden, so are merely pretending to be of a more noble spirit.

Just as Adam and Eve were in union before they ate from the tree of knowledge, so Jekyll at first shares in the pleasures and adventures of Hyde, but then – like Adam blaming Eve – denies that Hyde can be called 'I': "In both cases, it is the body, the evil, the lower self which is blamed for the ruination of the higher, the spiritual nature of man."

In Milton's *Paradise Lost*, the fallen angel of one Eden becomes the serpent of the next, and in a similar way Jekyll goes on to cause the fall of Lanyon: in the protected space of the latter's study, Jekyll offers him the fruit from the tree of knowledge, tempting him with the promise that he too will be like a god. However, through the revelation of Hyde and of the connection between Hyde and Jekyll, Lanyon realizes his attempt to repress his bimorphous reality has failed. The social pretence and psychological house of cards collapses and he dies, unable to reconcile himself with the beast, the bodiliness, the femaleness he now knows is within himself.

Lanyon then goes on to cause the presumed fall of Utterson: by means of the text contained within a sealed envelope carrying on its outside a message of tempting mystery and intrigue. 'One can only wonder is Utterson, after biting into Lanyon's narrative, will search the labyrinthine streets of London for another victim'.

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## e-texts

Pennsylvania State University *electronic Classics Series* has a series of formatted pdf files (i.e. more easily printed out to make an acceptable reading text, but which cannot be manipulated like an ordinary text file) of 39 works by Stevenson prepared by Jim Manis, Faculty Editor (2000): <http://www2.hn.psu.edu/faculty/jmanis/stevenso.htm>

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## News

In his *TLS* review (1 Feb. 2002) of Andrew Motion's new anthology of poetry *From Here to Eternity*, John Mole says that poems not usually found in other anthologies include 'some of the minor classics: Robert Louis Stevenson, for instance. His "My House, I Say" is one of the singletons, but placed between Donald Davie and Coleridge in the "Home" section, it is a winner:

*My house*, I say. But hark to the sunny doves  
That make my roof the arena of their loves,  
That gyre about the gable all day long  
And fill the chimneys with their murmurous song:  
*Our house*, they say; and *mine*, the cat declares  
And spreads his golden fleece upon the chairs;  
And *mine* the dog, and rises stiff with wrath  
If any alien foot profane the path...'

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## New members

Susan Allen ([ALLENSKV@aol.com](mailto:ALLENSKV@aol.com)) is the newly-elected President of the Robert Louis Stevenson Society which maintains the cottage and collection in Saranac Lake NY. "I spent one winter a few years ago reading my father's 1925 South Seas edition of all 32 volumes of RLS, and have given presentations for the past two years at an annual RLS event in Saranac Lake."

Bill Gray ([B.Gray@ucc.ac.uk](mailto:B.Gray@ucc.ac.uk)) teaches at University College, Chichester, where he is at the moment Head of the English Department. A '35 Tusitala man', he will be publishing an article on *The Wrecker* later this year and is presently working on a biography of Stevenson (for more details of both, see above). Unfortunately now unable to come to the Garda conference, his proposed paper was on Stevenson as a writer of unsettling avant-garde experimental texts, with reference to *The New Arabian Nights* and drawing on the critical work of Hans Robert Jauss.

Richard Jackson ([jacksonrd@lineone.net](mailto:jacksonrd@lineone.net)) has a particular interest in the 'kailyard' author S. R. Crockett, concerning whom he corresponded with Ernest Mehew for the latter's edition of Stevenson's Letters. The Crockett-Stevenson correspondence, he says, reveals an interesting relationship between the two and includes a clash "over what RLS calls 'the Covenanting racket' as subject matter for stories." However Richard Jackson says his most public claim to Stevensonian fame "rests upon playing the role of RLS's father, Thomas, in *Teller of Tales* (Book and Lyrics by Neil Wilkie; Music by Neil Wilkie and David Stoll) in the World Premiere of that musical in the King's Theatre, Edinburgh in 1994."

Uwe Zagratzki ([uwezagratzki@gmx.de](mailto:uwezagratzki@gmx.de)) from Osnabrück in Germany is a specialist in Scottish and Canadian literature and culture. "I did my PhD on the Scottish writer Lewis Grassie Gibbon who was - as I am - an admirer of RLS's prose. I have already taught university classes on RLS in Germany as well as the Czech Republic."

\*\*\*\*\*

Richard Dury

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# Recent additions to the RLS site - RLS Site Newsletter

15 May 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

\*\*\*\*\*  
'In the joy of the actors lies the sense of any action.'  
(‘The Lantern Bearers’)  
\*\*\*\*\*

## Studies (forthcoming)

The collection of papers from the Little Rock “RLS 200” conference *Robert Louis Stevenson Reconsidered: New Critical Views* edited by Bill Jones is on line for publication by McFarland as early as this fall.

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## Derivative works: film versions

**1964** *Curse of the Stone Hand*, Carlos Hugo Christensen (‘Suicide Club’ sequences), Carlos Schlieper (‘House of Gloom’ sequences) & Jerry Warren (ADP Pictures Inc./Chile Films S.A.).

This is a ‘patchwork film’ put together by Jerry Warren from two superior (and brilliantly atmospheric) Chilean thrillers; the ‘Suicide Club’ segment consists of about 35 minutes lifted from *La dama de la muerte* (Carlos Hugo Christensen, 1946), filled out with ‘nonsense Hollywood-filmed sequences’ starring John Carradine and Katherine Victor (the non-Stevensonian ‘House of Gloom’ sequences are from Schlieper’s *La casa está vacía*); information kindly supplied by Jean-Claude Michel

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## Events - conferences

Florida Atlantic University will be holding a conference entitled "Global Diasporas and the US: exile, migration, race, and ethnicity" in November. The organizer, Anthony Tamburri, is interested in having a panel on RLS – anyone interested should contact Oliver Buckton [obuckton@fau.edu](mailto:obuckton@fau.edu) as soon as possible and certainly by the end of May.

The central text here will clearly be *The Amateur Emigrant*, but others also give evidence of the immigrant experience (the texts set in California: *The Silverado Squatters* and the San Francisco chapters of *The Wrecker*, for example), and of the experience of geographical rootlessness (*The Ebb Tide*).

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## Recent Studies

Beattie, Hilary J. (2001). 'Father and Son: the Origins of *The Strange Case of Dr Jekyll & Mr Hyde*'. *The Psychoanalytic Study of the Child* 56: 317-\*\*\*. (Thanks to John Macfie for this information.)

Summary:

In *Strange Case of Dr Jekyll and Mr Hyde* Robert Louis Stevenson created, out of one of his own dreams, the most famous pre-Freudian case study of the divided self. The present essay explores the roots of that work in Stevenson's lifelong difficulty in separating from his moody, conflicted, and passionately possessive father. Out of a matrix of religious guilt and social conformity, Stevenson struggled to create and define his own identity as a writer, a struggle that ran counter to many of his beloved father's deepest needs and led to sharp clashes, accompanied by periods of severe depressive and physical illness in both. Stevenson's creative block during his father's final depression and dementia was broken only by the nightmare that became 'Jekyll and Hyde', which enabled him to give enduring literary expression to the disavowed rage, guilt, and sense of deformity and fractured identity endemic to their internalized relationship. It may also have functioned as an act of exorcism and expiation that helped him recover rapidly from his father's death and exploit more productively the few years that were left to him.

The same author (Assistant Clinical Professor at New York State Psychiatric Institute, Columbia University) has also published 'A Fairbairnian Analysis of Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*' in Neil J. Skolnick and David E. Scharff (eds.) (1998). *Fairbairn, Then and Now*. \*\*\*: The Analytic Press (Relational Perspectives Book Series, V. 10). This could be the same article.

'A Fairbairnian analysis' would be based on the ideas of the Edinburgh psychoanalyst W.R.D. Fairbairn, in particular his *Psychoanalytic Studies of the Personality* (1952). This re-oriented psychoanalysis by centering human development on the infant's innate need for relationships, shifting attention from Freud's sexual instinct to the life-preservative instinct (ego instinct), from which such concepts as bonding, attachment, reparations, interactionality, and intersubjectivity were to spring. Todorov speaks of the "human passions which send us toward one another". It was an appreciation of these passions that led Fairbairn to the conclusion that relationships with others are not just means to gratification but are ends in themselves. "Libido is object-seeking, not pleasure-seeking," Fairbairn insisted. What human beings are about, motivationally speaking, from earliest infancy throughout the life cycle, is the establishment and maintenance of relationships with others. (Notes from internet searches).

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## Events: publications

The planned Stevenson Journal will now no longer be published by Tuckwells but by the English Department of Stirling University, to be a companion publication to *Hogg and His World*. Estimated time of publication now around late August 2002 (information kindly supplied by Eric Massie).

\*\*\*\*\*

Richard Dury

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# Recent additions to the RLS site - RLS Site Newsletter

25<sup>th</sup> May, 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

\*\*\*\*\*  
'...that most agreeable of states, which is neither happiness nor sorrow, but shares the poignancy of both'  
(*The Dynamiter*)  
\*\*\*\*\*

## Recent Studies

Abi-Ezzi, Nathalie (2000). 'An Analysis of the Treatment of the Double in the Work of Robert Louis Stevenson, Wilkie Collins and Daphne du Maurier.' Ph.D. thesis, King's College, University of London. The thesis is to be published as:

Abi-Ezzi, Nathalie (forthcoming). *The Double in the Fiction of R.L. Stevenson, Wilkie Collins and Daphne du Maurier*. Frankfurt-a-M/London: Peter Lang.

Robert Louis Stevenson, Wilkie Collins and Daphne du Maurier are authors of particular importance to the literature of the double. Each also rejected the prevailing social order of his or her time, a factor that plays an important role in determining how the double is represented and treated. While Northrop Frye's accepted theory of romance narrative structure follows the hero's journey through a dark 'descent' to a happier 'ascent', the thesis shows that this applies to a largely masculine identity. The rise of the female persona and her relation to the double (a progression charted through the works of these three authors) leads to an extraordinary alteration in this traditional narrative structure, and an exploration of new ways in which the imprisoned female character may be able to "free" herself.

The opening chapter of this study divides the influences on Stevenson, Collins and du Maurier into two areas: the religious, and the romantic/Gothic (discussing topics such as the double in Greek mythology, the hero and sibling relations in the Old Testament, and Romantic and Gothic literature).

The second chapter deals with works by Stevenson in which the double plays an important role. The objective of the double as outlined by Northrop Frye never reaches fruition in Stevenson's work, although many of the themes that Frye connects with the double are indeed present. This is seen to be a result of the author's literary reliance on the religious scheme from which he is never able to sufficiently detach himself, and which bears directly on his relationship to his father. The adventure stories, the Scottish tales, the tales of superstition, and the city-bound narratives are all shown to be related by the pivotal position of the patriarch and all that he represents.

Chapters three and four go on to examine Collins' and du Maurier's radical treatment of the double.

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## Derivative works: films

The 1968 Italian TV serialized version of *The Black Arrow* (*La freccia nera*) is now available in Italy as a video cassette, published by Rai Trade at 5.16 Euros.

Francesca Cuojati will be speaking about this adaptation at RLS 2002.

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## Illustrated editions

*The Bottle Imp*, ill. Tom Hann (1994). San Francisco: Tree Garden Workshop. ISBN: 0964216906. \$29.95

21 colour illustrations from transparent watercolours; published in an edition of 1500. This seems to be out-of-print, but there is at least one copy on offer on [www.abe.com](http://www.abe.com).

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## Films about Stevenson and his works

**2002** *The Strange Case of Dr Jekyll and Mr Hyde* in the 'Great Books Series' (US Learning Channel), dir./prod./wtn. by Judith Dwan Hallet; narrator Michael Madsen; includes dramatised sections with Michael David (RLS), Max Macfie (young RLS), Felicitas Macfie (Cummy), Bill McDonald (Jekyll), Davyth Hicks (Hyde), Claire Hubbard (trampled girl), John Macfie (Utterson), Alan Marchbank (Lanyon); also interviews with Roger Swearingen, Jenni Calder, Ian Rankin, Stephen Arata and Gordon Hirsch.

52 min.; shot on location in Edinburgh except for three interviews in the USA; also includes stills of paintings and illustrations from a number of collections. It will be broadcast on TLC (The Learning Channel) and probably also on Discovery Channel International – no dates yet, but Judy Hallet says that she's keep us informed.

The film was made with the active collaboration of many Stevensonians (as the credits show) and after consultation with many others: credits include 'special thanks' to (among others) Roger Swearingen, Richard Ambrosini, Maureen Bianchini, Oliver Buckton, Martin Danahay, Mike Delahant, Richard Dury, William B. Jones, Katherine Linehan, John Macfie, Ernest Mehew, Barry Menikoff, the Robert Louis Stevenson Club Edinburgh, William Veeder, and Jim Winegar

Judy Hallet has kindly allowed a showing of the film at the RLS 2002 Lake Garda conference (programmed for the evening of 29<sup>th</sup> August).

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## For Sale

The following book is offered for sale by Terry Conde ([GOLEKEEEPER@aol.com](mailto:GOLEKEEEPER@aol.com)):

[No author] (1923). *R. L. Stevenson. Memories*. Edinburgh/London: T.N Foulis (cover by Jessie N King). [26 pp: short text on left referring to b&w photograph on r]

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## New members

Tom Hann ([thomas.hann@verizon.net](mailto:thomas.hann@verizon.net)) from Philadelphia, also member of the RLS Clubs of Edinburgh, Monterey, and Saranac Lake, collects books by and about Stevenson – an interest in RLS that started with a chance reading of ‘The Bottle Imp’ in *A Hawaiian Anthology*: ‘The tale touched me deeply - the way only a few works of art do - very personally’. Travels and residences in areas where Stevenson had lived and worked added to the interest and in 1994 he published a fully-illustrated edition of Stevenson's tale ‘The Bottle Imp’ (see Illustrated Editions, above), the result of ten years’ work: ‘The historically accurate illustrations were painstakingly researched (drawing upon my familiarity with the locales of San Francisco and Hawaii, where the tale - in part - takes place).’

Nathalie Abi-Ezzi ([nathalie@mattmartin.clara.net](mailto:nathalie@mattmartin.clara.net)) has recently finished a PhD partly on Stevenson (see Recent Studies, above), supervised by Leonee Ormond (also supervisor of Ralph Parfect, a speaker at the Lake Garda conference): ‘Academically, my interest in RLS has centred mainly around his extraordinary use of the double, and the relation of the motif to his own life as well as to his attachment to Scotland.’ She is now concentrating on writing fiction.

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Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

If you wish to be removed from this mailing list, send the message ‘Please remove from RLS list’ to  
<[richard@interac.it](mailto:richard@interac.it)>

# Recent additions to the RLS site - RLS Site Newsletter

12<sup>th</sup> June, 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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It is one of the curiosities of human nature, that although all men are liars,  
they can none of them bear to be told so of themselves  
(*An Inland Voyage*)  
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## Bibliography – Recent studies

The 1999 edition of *The Year's Work in English Studies* (which lists significant academic publications on English language and literature, together with comments) has two-third of a page (p. 536) devoted to Stevenson: 3 critical editions of texts (Menikoff's *Kidnapped*, Seelye's *Penguin Treasure Island*, and Norquay's *Literary and Critical Essays*), and two articles.

In contrast the Conrad section for the same year lists 5 monographs, 2 'reader's companions', 1 collection of critical articles, and 25 articles.

The two articles are:

Scott, Patrick (1999). 'Anatomizing professionalism: medicine, authorship and Robert Louis Stevenson's "The Body-Snatcher"'. *Victorian Institute Journal* [Univ. N. Carolina] 27: 113-30.

'argues that, although most readers and critics have considered "The Body Snatcher" beneath serious consideration... the tale is "not simply a retelling" of the events from which it is derived, but rather a "rereading". Calling it "a tale for the 1880s, not a tale of the 1820s", and discussing a variety of details concerning plot and publication, Scott advances the thesis that the story in fact embodies a serious indictment of liberal Victorian culture'

Towheed, Shafquat (1999). 'R.L. Stevenson's Sense of the Uncanny: "The Face in the Cheval-Glass"'. *English Literature in Transition* 42i: 23-38.

'Attempts a reading of the uncanny in Stevenson's *Strange case of Dr Jekyll and Mr Hyde* in the context of Freud's discussion of *das Unheimliche*'

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## Studies (forthcoming)

The page of the McFarland site dedicated to *Robert Louis Stevenson Reconsidered* (papers from the Little Rock Conference), including a summary, publishing details and an illustration of the cover can be found at

<http://www.mcfarlandpub.com/action.lasso?-db=Promodat.fp3&-lay=Viewing%20Layout&-format=record%5fdetail.htm&-recid=33245&-find>

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### **Films – films inspired by elements in *Jekyll and Hyde***

**1951** *The Prize Pest*, dir: Robert McKimson; voice: Mel Blanc [Animation: Porky Pig wins Daffy Duck as a prize; the latter convinces Porky not to make him angry because he has a Jekyll-and-Hyde personality; not listed by Geduld]

**1962** *Hyde and Sneak*, dir: Paul J. Smith; voice: Dal McKennon [colour Animation featuring Inspector Willoughby (spoof secret agent); 7-10 minutes; not listed by Geduld]

(Thanks to Mark A. Griep for the information)

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### **Links**

The National Library of Scotland < <http://www.nls.uk> > has a Digital Library, at present made up of 10 sections – one of which is R.L. Stevenson < <http://www.nls.uk/rlstevenson/index.html> >

This is not a ‘library of electronic texts’, as you might think, but more of an ‘on-line encyclopaedia entry’ with digitalized images from the Library’s collection (photographs, Mss and illustrated editions): a series of 9 pages in chronological order trace his life and works. Each page is headed by a series of ‘thumbnail images’ of people, places and illustrations from the books – putting the cursor on these brings us an enlarged version in the left margin. These reveal some of the RLS photographic collection in the NLS: p. 1 ‘A Child’s Garden’ has a rarely reproduced photo of Stevenson as adolescent; p. 4 ‘The Amateur Emigrant’ has a rare early photo of Fanny – similar to the famous one with short hair jacket and neckerchief, but with a ribbon tie instead of the neckerchief and looking ‘pale, penetratin’ and interestin’.

There is also a note on the mss collections in the NLS and a page of links.

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### **Biographical links – places associated with Stevenson**

Braemar – photo of the cottage where RLS started *Treasure Island* at <http://www.nls.uk/rlstevenson/alpine.html>

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### **Dramatizations of Stevenson’s Life**

Sessions, John (2000). *Reconstructing Louis*. BBC Radio 4 dramatization ?December 2000 (rebroadcast on BBC Radio 4 ('The Saturday Play') 1 June 2002), dir. Bruce Young. Focussing on the emotional side of Stevenson's life (the relationship with his father and with Fanny etc.).

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## Links

The following section has been added to the Links page. Please let me know if you know of any other useful sites of the same type:

### Second hand book store and auction sites

For out-of-print works by RLS and to get an idea of how much your own books might be worth, you can look at the sites that unite the offers from second-hand book stores:

Advanced Book Exchange: <http://www.abe.com/>

Bookfinder: <http://www.bookfinder.com/>

Bibliofind: <http://www.bibliofind.com/>

RLS list-member Steve Trussel's amazing site <[http://www.trussel.com/f\\_books.htm](http://www.trussel.com/f_books.htm)> also contains a Book Collecting page which lists other second-hand book sites, as well as a form that allows you to search most of them simultaneously.

For bargains, you can consult the Robert Louis Stevenson offers at eBay auctions:

<http://search.ebay.co.uk/search/search.dll?MfcISAPICCommand=GetResult&SortProperty=MetaLowestPriceSort&query=Robert+Louis+Stevenson&ebaytag1=ebayavail&ebaycurr=999&ebaytag1code=3&st=2>

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## Studies on line

The Find Articles site ([www.findarticles.com](http://www.findarticles.com)) with the following URL

<[http://www.findarticles.com/cf\\_0/PI/search.jhtml?magR=all+magazines&key=Robert+Louis+Stevenson](http://www.findarticles.com/cf_0/PI/search.jhtml?magR=all+magazines&key=Robert+Louis+Stevenson)> will find some articles on RLS on the web (not all: the second and third below aren't listed).

The site apparently gives you access to articles on paying sites – the Sorensen article below is on the *Criticism* site with password entry – but can be accessed and printed freely via Find Articles.

The Find Articles search also links you to the Robert Louis Stevenson section of the eBay auction site.

Sorensen, Janet (2000). "'Belts of God" and "Twenty-Pounders": Robert Louis Stevenson's textualized economies'. *Criticism* 42iii: 279-297.

Stevenson's *Kidnapped* demonstrates 'a remarkably prescient understanding of the global network in which representations of distinct English and Scottish symbolic economies must be situated'. The URL for this article is <[http://www.findarticles.com/cf\\_0/m2220/3\\_42/73356131/p1/article.jhtml?term=Robert+Louis+Stevenson](http://www.findarticles.com/cf_0/m2220/3_42/73356131/p1/article.jhtml?term=Robert+Louis+Stevenson)>

Turner, George (1999). 'Two faced Treachery'. *American Cinematographer Online Magazine*, March 1999: <<http://www.theasc.com/magazine/mar99/two/pg1.htm>>

An interesting study of Mamoulian's *Dr Jekyll and Mr Hyde* (1931) from the point-of-view of cinematic techniques. The magazine home page is <<http://www.theasc.com/magazine/>>

Kirkland, Chris (2001). 'A Time of Terror: England's Social Conditions in the Late Nineteenth Century and the Rise of the Novel of Terror'. *Gateway, An Academic History Journal on the Web*, 2 (Summer 2001): <<http://grad.usask.ca/gateway/archive7.htm>>

'Late Nineteenth century novels of horror such as Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* managed to create terror by expertly exploiting the concerns, both real and perceived, which produced fear in their contemporary readership. Stevenson and others seized upon the ambiguous and threatening spectre of degeneration and tied it to the very real social problems which the population of London was facing at the time, creating a literature which produced terror by both reflecting and, in large part, helping to create the climate of unease which pervaded this societal climate.'

*Gateway* is a journal for graduate students run from the University of Saskatchewan.

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## Derivative works – musicals

Sebastian [Knud Christensen] (music) & Preben Harris (book) (1986). *Skatteøen* [Treasure Island].

musical; Sebastian is one of Denmark's most successful songwriters – some information at <http://bombaek.homepage.dk/hugandre/sebastian.html>; some music files at <http://www.alpelight.dk/Galleri/HATS/Hats%20Skatteøen%202000/Default.htm>

(Thanks to Leif Nielsen Kramer for the information)

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## Derivative works - stage Versions of Stevenson's works

Huck, Karl and the 'Homunkulus Figurentheater' (2002 but created before that date). *Die Schatzinsel* [Treasure Island].

[puppet dramatization; KH's repertoire also includes RLS's *Bottle Imp*; KH is based on the holiday island of Hiddensee (near Rugen in NE Germany), where in the summer season he is to be found in his 'See-Bühne', and at other times of the year tours his productions in Europe and Scandinavia; his address is: Wallweg 2, 18565 Vitte, Germany]

In 2002 KH put on performances at 17 Heriot Row in Edinburgh. John Macfie sends the following account:

"we were visited ten days ago by Mr Karl Huck and his company of puppets the Homunkulus Figurentheater. He brought here and played in the house over five days his interpretation of *Treasure Island* [...]"

“The piece, in German, presents an imaginative interpretation of the TI story, using as its stage a retired double base! The top of the back folded out to form the inside of the Admiral Benbow; then the whole instrument was turned on its back and suspended by ropes to make the deck of the Hispaniola, with the addition of a mast, bridge and hatches to the lower decks (also a mysterious dusky lady named Mary, whose musings were never translated, and whose role I did not quite fathom); next it was turned on its front to reveal that its back was covered in sand and shells for the island itself (the scene opened with a curious appearance of the ghost of Billy Bones, un-naturally disturbed on his island fastness by French nuclear tests); lastly by way of the ship back to the Benbow, when we were left to wonder if the whole had not simply been some outrageous yarn told to Jim by Bones, and we never left the inn all the time.

“Children and adults of all ages were fascinated by the whole performance, and understanding was seemingly unhindered by its German medium.”

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Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

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<[richard@interac.it](mailto:richard@interac.it)>



# Recent additions to the RLS site - RLS Site Newsletter

10<sup>h</sup> July 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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It began to grow warm where Otto lingered, warm and heady; the lights swam, weaving their maze across the shaken pool; on the impending rock, reflections danced like butterflies; and the air was fanned by the waterfall as by a swinging curtain.

(Prince Otto)

\*\*\*\*\*

## News: J.C. Furnas's Stevenson collection up for sale

I have just received the following email message, which I thought would be of interest to listmembers:

Da: Mark Lee Rotenberg [mailto:marklee@eclipse.net]  
Inviato: martedì 9 luglio 2002 23.20  
A: richard@interac.it  
Oggetto: RLS library available

I recently acquired a library of books on/by Robert Louis Stevenson from

the estate of Joseph Chamberlain Furnas, world renowned authority on Stevenson (he published a book on Fanny Kemble as well as others). I believe the books should be kept together and am interested in selling the lot intact.

The collection is quite large and includes many reference books and author signed books as well. I feel it would serve as a great asset to some institution.

Please feel free to contact me by email if you, or others you know, may be interested in this collection. You may also forward this message to interested parties if you like.

Best wishes,

Mark Lee Rotenberg  
Milford, New Jersey  
USA  
908-995-4595

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## Events: Exhibitions

Mirando Haz, 'Dr Jekyll, Mr Hyde and Mirando Haz', a series of etchings inspired by Stevenson's tale; Palazzo Feltrinelli, Gargnano (BS), Italy, 26-29 August 2002, as part of the 'RLS 2002 Conference'. Inauguration and cocktail 26 August 2002, 6 pm. in the presence of the artist. Catalogue by Invernici (Bergamo).

## Events: Performances, talks etc.

May 2002: Salt Lake City (Utah), 1 p.m. Saturday, May 25, at the King's English Bookshop, 1511 S. 1500 East –Elayne Wareing Fitzpatrick, freelance writer and Humanities instructor at Monterey Peninsula College, discusses her new books *Doing It with the Cosmos: Henry Miller's Big Sur Struggle for Love Beyond Sex* and *Robert Louis Stevenson's Ethics for Rascals*, citing unexpected affinities between the two.

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## Biographical Links: Places associated with Stevenson

Roger Swearingen is preparing a series of photographs of the Monterey Stevenson House across the years at [http://pages.prodigy.net/rogers99/mont\\_pics.html](http://pages.prodigy.net/rogers99/mont_pics.html)

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## E-texts

David Moynihan's Blackmask on-line site rivals the project Gutenberg and offers the texts formatted at [http://www.blackmask.com/page.php?do=search&query=stevenson&cat\\_id=](http://www.blackmask.com/page.php?do=search&query=stevenson&cat_id=)

Texts available: The Ebb-Tide, Fables, Records of a Family of Engineers, Essays of Travel--Robert Louis Stevenson, Strange Case of Dr. Jekyll and Mr. Hyde, The Isle of Voices, Thrawn Janet, A Footnote to History, The Wrong Box, St. Ives, Edinburgh Picturesque Notes, New Poems, Moral Emblems, A Child's Garden of Verses, A Lowden Sabbath Morn, Vailima Prayers; Biography by Sir Walter Raleigh, Robert Louis Stevenson, A Record, An Estimate, A Memorial by A.H. Japp.

Warning e-texts usually contain many errors. The Bartleby *Jekyll* (from which the Blackmask one derives) starts its errors on the first page with the garbled: "I let my brother go to the devil in his quaintly: 'own way.'" They are useful though for searching for words and pasting in (checked) quotes.

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## Iconography

### 1) 1883 Royat photograph:

An addition to the Iconography page – a photo I had never seen before – identified (from the description below) by Roger Swearingen as taken in Royat.

1883 (14 July-16 August): Royat photograph: studio portrait of family group in a photographer's set (mountains in the background, stone house with projecting steps to the L): youthful-looking Fanny (43) in dark dress (seemingly corseted) and high lace collar standing L, an adolescent Lloyd (just 15) gazing vaguely at the camera to the R of centre; in front on them and sitting: Thomas Stevenson (with stick in r. hand, jacket buttoned on top button) and Margaret Stevenson in long dark dress; in front and L, RLS on the ground, leaning on steps with r. elbow, knees drawn up, holding dog on his lap between his arms. RLS has central parting to hair and light double-breasted jacket.

Fanny noted that during this holiday together it was evident to them that Thomas Stevenson's health was beginning to fail.

At Royat Stevenson was working on *The Black Arrow* and correcting the proofs for the book version of *Treasure Island*.

The photo is in the Silverado Museum collection.

Questions:

What is the name of the dog?

Are there any other photographs (maybe single portraits) from this session?

It what books is it reproduced?

What other libraries/museums have a copy?

Any help here will be gratefully received and put on the Iconography page.

2) Uncertain photograph of adolescent Stevenson (mentioned in the last Newsletter)

head and shoulders, facing  $\frac{3}{4}$  l, but eyes looking l, ear-length shaped hair parted in middle, with a form of bow tie. 1866/69? [NLS - MS 9907, f.143 - Stevenson as an adolescent]

The hair looks what a young gentleman might be wearing in the mid-Victorian period but unlike other hairstyles in other photos of RLS. <http://www.nls.uk/rlstevenson/childrens.html>

Sheila Mackenzie of the NLS writes: "The image of Stevenson as an adolescent has proved very interesting. At the back of the photograph the person who catalogued the papers has written that the print was enclosed in a letter of 1906, our ref MS 9895, f.245a (not Stevenson). I have had a look at the letter, addressed to Graham Balfour from Miss M L Davenport from Massachusetts. The letter starts with the writer asking whether the enclosed photograph is RLS. The original, of which we have the photograph, was left to Miss Davenport by the artist, William Perkins Babcock, her cousin. Miss Davenport had sent copies to various people. The Fairchilds and an aunt? of Stevenson thought that the picture was him, but his widow thought that it was not. Balfour seems to have been of the opinion that it was not. Unfortunately, there seems to be a leaf missing from the letter, which probably contained information as to why Miss Davenport thought that it might be RLS."

3) Fanny, aged 30 (mentioned in last Newsletter)

Fanny: facing camera but with head turned to her l, hair pulled back, calm but thoughtful expression, a short ribbon bow at white collar. An interesting early photo.[NLS MS 9907, f.129]

<http://www.nls.uk/rlstevenson/amateur.html>

Sheila Mackenzie writes: Underneath the image of Fanny, there is a caption "Mrs Robert Louis Stevenson At the age of 30". There is no further information as to where the photograph was taken or by whom.

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## News

In the last Newsletter I reported on the coverage of Stevenson in the most recent volume of *Year's Work in English Studies*: on a line-count, Stevenson gets 30 lines against Conrad's 336, James's 132 and Kipling's 170.

Although this seems little coverage, the same publication of twenty years previously (1979) does not even mention Stevenson once (while Conrad gets 111 lines of text, James 114 and Kipling 17) – so at least Stevenson has been rescued from complete (scholarly) oblivion.

---

## **New members**

Walter Bernhart ([walter.bernhart@kfunigraz.ac.at](mailto:walter.bernhart@kfunigraz.ac.at)) of Department of English at the University of Graz (Austria), where he regularly teaches Scottish literature, and President of the International Association for Word and Music Studies. He has an particular interest in Stevenson and last year he spent some time in Samoa.

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Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

If you wish to be removed from this mailing list, send the message 'Please remove from RLS list' to  
<[richard@interac.it](mailto:richard@interac.it)>

# Recent additions to the RLS site - RLS Site Newsletter

24<sup>th</sup> July 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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The true realism, always and everywhere, is that of the poets: to find out where joy resides, and to give it a voice far beyond singing. For to miss the joy is to miss all.

(‘The Lantern Bearers’)

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## **Bibliography: Recent editions – recent Penguin editions of Stevenson**

Minghall, Robert (ed.) (2002). *The Strange Case of Dr Jekyll and Mr Hyde and Other Tales of Terror*. London: Penguin (Penguin Classics). ISBN 0-14-043911-0

The text is a careful transcription of the 1886 London edition (the previous standard 1979 Penguin edition derived from the text of the Tusitala edition). Long introduction (ix-xxxviii), an essay ‘Diagnosing Jekyll: The Scientific Context to Dr Jekyll’s Experiment and Mr Hyde’s Embodiment’ pp. 145-161 (with subsections ‘Double-consciousness’, ‘Moral Insanity’, ‘Criminal Responsibility’, and ‘Sexual Perversion’), Notes. Also in the volume: ‘The Body Snatcher’, ‘Olalla’, ‘A Chapter on Dreams’ (abridged). The cover illustration is a fascinating and eerie composite photograph: ‘Members of the Family of Arthur Batut’ (1886).

McCrae, John (ed.) (2000). *The Strange Case of Dr Jekyll and Mr Hyde*. London: Penguin (Penguin Student Editions). ISBN 0-14-081786 –7 (with audio CD – extracts from 3 chapters c. 70 mins; ISBN 0-14-081787 –5)

Uses the 1979 Penguin text; Introduction vi-xii; Language Notes and Activities; Further Activities and Study Questions; Chapter Summaries; Character Notes; Critical Responses 99-102; Suggestions for Further Reading.

Calder, Angus (ed.) (1998). *Selected Poems*. London: Penguin (Penguin Classics). ISBN 0-14-043548-4

Includes four poems rejected by Janet Adam Smith (1959 & 1971) and does not follow her distinction between ‘Light Verse’ and other poems; some chronology amended with the help of Booth & Mehew’s *Letters*, otherwise follows J.A. Smith’s texts with a few emendations; the Notes clarify dates and the circumstances of production of the poems.

Seelye, John (ed.) (1999). *Treasure Island*. London: Penguin (Penguin Classics). ISBN 0-14-043768 –1.

Introduction vii-xxvi which discusses in particular ‘the complex ways in which Stevenson wove together a romantic fabric from materials derived from American stories and scenes’ (Irving, Cooper, Twain), advocating the Californian inspiration for the Treasure Island landscape (though doesn’t mention Michel Le Bris’ contribution

here). No Note on the Text. Two Appendices: 'My First Book' and 'Wolfert Webber, or Golden Dreams' from the 'Money Diggers' section of Washington Irving's *Tales of a Traveller*.

Poole, Adrian (ed.) (1996). *The Master of Ballantrae*. London: Penguin (Penguin Classics). ISBN 0-14-043446-1.

Interesting Introduction (which emphasises the narrative's fakenesses and falsities) vii-xxvi; Note on the Text (follows the text of the Edinburgh Edition); MacKellar's Preface; Appendix, 'Note to *The Master of Ballantrae*'; Notes; Textual Variants (the most significant differences between the EE text and the Scribner's serial and the first English edition). The Chapters are unnumbered (as in the EE and as in *Jekyll and Hyde*).

(2002) *Kidnapped*. London: Penguin (Puffin Books). ISBN 0-14-143932-7

Dedication to Charles Baxter; no introduction or notes.

A limited number of these Penguin editions will be on sale at the Gargnano Conference in August.

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### **News: Journal of Stevenson studies**

Eric Massie of Stirling University sends the following news:

The Journal of Stevenson Studies project at Stirling University is going ahead with the launch planned (hopefully) for this fall. Subscription forms and hopefully some kind of proofs will be brought to the RLS 2002 conference in Gargnano.

A welcome to the JSS!

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### **News: the Stevenson collection of J.C. Furnas**

The 77 books that Mark Rotenberg ([marklee@eclipse.net](mailto:marklee@eclipse.net); 908-995-4595 (NJ)) has identified as belonging to the Stevenson collection of the late J.C. Furnas are listed below. Apparently Mr Rotenberg still does not have a prospective buyer, so anyone interested is asked to get in touch.

#### **SIGNED BOOKS**

1) Calder, Jenni

RLS - A Life Study

Author signed and inscribed. "For Joe & Helen (Furnas), with affection & gratitude, Jenni 9-7-80"

HC w/dj. 362 pgs. Hamish Hamilton, London. Fine w/fine dj.

2) Calder, Jenni

Treasure Islands - A Robert Louis Stevenson Centenary Anthology

Author signed and inscribed. "To Joe (Furnas), In this centenary year, Jenni Calder"

Paperback. 88 pgs. 1994. National Museums of Scotland. Fine.

3) Daiches, David

Robert Louis Stevenson and his world(with 99 illustrations)

Author signed and inscribed. "For Joe (Furnas), cher maitre, to whom this book owes so much, + Helen with love, David Oct., 1973"

HC w/dj. 128 pgs. Thames and Hudson, London. Fine w/fine dj.

4) Field, Isobel

Robert Louis Stevenson

Author signed and inscribed. "To my friend the Major from his friend, Isobel Field"

HC. No dj. 87 pgs. 1920. The Stevenson Society of America, Inc., Saranac Lake, NY. Copy # 311. Fine w/pasted in card bearing poem. Beautiful, original Ex Libris plate from The Stevenson Society.

5) Jordan, John E.

Robert Louis Stevenson's Silverado Journal

Signed and inscribed. "For the Furnases, Helen and J.C., from their friend Edwin J. Beinecke Christmas 1954" Beinecke was a contributor on this work.

HC no dj. 1954. 162 pgs. San Francisco::The Book Club of California. Fine.

6) Knight, Alanna

The Passionate Kindness - The Love Story of Robert Louis Stevenson and Fanny Osbourne

Author signed and inscribed. "To J.C. Furnas - With my gratitude & admiration - Alanna Knight"

HC w/dj. 256 pgs. 1974. Milton House Books 1st ed., London. Fine w/fine dj.

7) Lapierre, Alexandra

Fanny Stevenson - Entre passion et liberté

Author signed and inscribed. "Pour mon maitre, et ami, Joe C. Furnas, where support and advices were ever present all along this adventure, I dedicate this book. With humility and respect, with admiration for his work, with much love, from his Alexandra 11 Mai, 1993"

Paperback. 581 pgs. 1993. Robert Laffont, Paris, France. Fine.

8) Lapierre, Alexandra

Fanny Stevenson - Muse, Adventuress & Romantic Enigma

Author signed and inscribed. "To Mr. Furnas, This book that owes him so, so much! With the affection, the love, the gratitude, the admiration of "his" Alexandra, qui me(sp?) le remerciera jamais assez! Belle 16 - 10 Aout 1995." HC w/dj. 556 pgs. Fourth Estate, London. Fine w/fine dj.

9) Stern, G. B.

Robert Louis Stevenson - A Biography

Author signed and inscribed on taped in card. "With all good wishes from G. B. Stern"

HC w/dj. 142 pgs. 1954 Macmillan Co, NY. Fine w/good dj.

10) Stevenson, Robert Louis (ed. by Roger G. Swearingen)  
Robert Louis Stevenson and Lighthouses - The New Lighthouse on the Dhu  
Heartach Rock, Argyllshire Author signed & inscribed. "For J.C.Furnas,  
With continuing admiration, fondness, and respect. Among the books that  
wear well, and have stood the test of time, Voyage to Windward is right  
up there at the top! Best wishes, Roger Swearingen-Santa Rosa, CA, 8  
March 1996"  
Paperback. 52 pgs. 1995. Silverado Museum, St. Helena, CA. Fine.

11) Stevenson, Robert Louis, Calder, Jenni  
St. Ives - new ending by Jenni Calder  
Author signed and inscribed. "To Joe(Furnas), with love & best wishes,  
Jenni Calder"  
Paperback. 299 pgs. 1990. Richard Drew Pub., Ltd. Glasgow, Scotland. VG.

12) Stevenson, Robert Louis, ed. and intro by G. B. Stern  
Tales & Essays of Robert Louis Stevenson  
Editor signed and inscribed. "From one Stevensonian to another. G.B.  
Stern - October 1952" HC w/dj. 112 pgs. 1950. Falcon Prose Classics,  
London. Fine w/fine dj.

13) Stevenson, Robert Louis, ed. by David Daiches  
The Ebb-Tide  
Editor signed and inscribed. "Joe(Furnas)-I'm sure you could have done  
this much better. Warmest wishes - David" Paperback. 145 pgs. 1994.  
Everyman, London/Vermont. EX.

14) Stevenson, Robert Louis, ed. by Jenni Calder  
Dr. Jekyll and Mr. Hyde and Other Stories  
Editor signed and inscribed. "To Joe and Helen(Furnas), JC"  
Paperback. 301 pgs. 1979. Penguin English Library, England, USA,  
Australia. VG.

15) Stevenson, Robert Louis, intro. by Jane Adam Smith, illus. by Joyce  
Lancaster Wilson  
A Child's Garden of Verses  
Editor signed and inscribed. "Joe Furnas - With every good wish from  
your old Stevenson friend - Janet Adam Smith October, 1978"  
HC no dj. 114 pgs. 1978. Copy #114/500 signed by illustrator Adrian  
Wilson. The Press in Tuscany Alley, San Francisco, CA. Fine w/light  
foxing to endpapers.

16) Wister, Fanny Kemble (ed.)  
That I May Tell You - Journals and Letters of the Owen Wister Family  
Author signed and inscribed. "J C Furnas, with good wishes Frances K W  
Stote(sp?) Fanny Kemble Wister May 7, 79"  
HC. No dj. 276 pgs. Haverford House, Wayne, PA. Fine.

## UNSIGNED BOOKS

17) Beinecke, Edwin J.  
Robert Louis Stevenson's Handwriting  
HC no dj. 45pgs. 1940. Privately printed in NY for a small number of  
friends of E. J. Beinecke. Fine.



- 18) Bell, Ian  
Dreams of Exile - Robert Louis Stevenson - A Biography  
HC w/dj. 296 pgs. 1992. Henry Holt & Co., NY. Mint.
- 19) Bevan, Bryan Robert Louis Stevenson - Poet and Teller of Tales  
Paperback. 197 pgs. 1993. The Rubicon Press, London. Fine.
- 20) Black, Margaret Moyes  
Robert Louis Stevenson - Famous Scots Series  
HC no dj. 159 pgs. 1898(?) Oliphant Anderson & Ferrier, Edinburgh and London. Ex Libris plate - John Barr Service. VG.
- 21) Booth, Bradford A.  
Harvard Library Bulletin  
Paperback. The Vailima Letters of Robert Louis Stevenson Volume XV,  
April, 1967, Number 2. 12 page article. Fine.
- 22) Brown, George E.  
A Book of R.L.S.  
HC no dj. 298 pgs. 1920. 2nd ed. Methuen & co., Ltd. London. VG.  
Calder, Jenni (ed.) The Robert Louis Stevenson Companion Paperback. 104  
pgs. 1980. Paul Harris Pub., Edinburgh, Scotland. Fine. (2 copies)
- 23) Calder, Jenni (ed.)  
Stevenson and Victorian Scotland  
HC w/dj. 141 pgs. 1981 Edinburgh University Press, Scotland. Writings  
by: David Daiches, Michael Balfour, Trevor Royle, Douglas Gifford, W.W.  
Robson, Christopher Harvie and J.C. Furnas. Fine w/fine dj. (2 copies)
- 24) Caldwell, Elsie Noble  
Last Witness for Robert Louis Stevenson  
HC w/dj. 384 pgs. 1960. University of Oklahoma Press, Norman OK. Fine  
w/fine dj and pencil notes inside front cover. Includes 1960  
correspondence to and from Donald J. Gray Book review editor for  
Victorian Studies (a quarterly journal).
- 25) Canby, Henry Seidel and Pierce, Frederick Erastus (eds.)  
Selections from Robert Louis Stevenson  
HC no dj. 457 pgs. 1911 Charles Scribner's Sons, NY, Chicago, Boston.  
Fine.
- 26) Daiches, David  
Robert Louis Stevenson  
HC w/dj. 196 pgs. 1947. New Directions, NY. Fine w/fine dj and few  
pencil notes.
- 27) Daiches, David  
Literature and Gentility in Scotland  
HC w/dj. 114 pgs. 1982. University Press, Edinburgh, Scotland. Fine  
w/fine dj.
- 28) Dalglish, Doris N.  
Presbyterian Pirate - A Portrait of Stevenson  
HC w/dj. 210 pgs. 1937. Oxford University Press, London, NY, Toronto.  
Fine w/ good dj.

- 29) Elwin, Malcolm  
The Strange Case of Robert Louis Stevenson  
HC w/dj. 256 pgs. 1950. MacDonald, London. Fine w/fine dj.
- 30) Field, Isobel  
This Life I've Loved  
HC no dj. 1937. 353 pgs. Longmans, Green and Co., NY, Toronto. Fine  
w/minor pencil notes.
- 31) Fisher, Anne B.  
No More a Stranger - A Story of Robert Louis Stevenson  
HC w/dj. 265 pgs. 1946. Stanford University Press, CA. Fine w/ripped dj.
- 32) Fletcher, C. Brundson  
Stevenson's Germany - The Case Against Germany in the Pacific  
HC no dj. 230 pgs. 1920. William Heinemann, London. Fine.
- 33) Furnas, J. C.  
Voyage to Windward  
Paperback. 566 pgs. 1951. William Sloane Associates, NY. Good.
- 34) Furnas, J. C.  
Fanny Kemble - Leading Lady of the Nineteenth Century Stage - A  
Biography  
HC w/dj. 494 pgs. 1982. The Dial Press, NY. Mint. (numerous copies from  
estate of author)
- 35) Giroud, Vincent  
R.L.S. - A Centenary Exhibition at the Beinecke Rare Book & Manuscript  
Library  
Paperback. 58 pgs. 1994. Yale University, CT. Fine.
- 36) Hampden, John  
The Stevenson Companion  
HC w/dj. 312 pgs. 1950. Phoenix House, London. Fine w/good dj.
- 37) Hellman, George S.  
The True Stevenson - A Study in Clarification  
HC. No dj. 253 pgs. 1925. Little, Brown, and Co. Boston, MA. Good w/few  
notes.
- 38) Hennessy, James Pope (intro by Nigel Nicholson)  
Robert Louis Stevenson - A Biography  
HC w/dj. 320 pgs. 1974. Simon and Schuster, NY. Fine w/fine dj and minor  
pencil notes.
- 39) Hinkley, Laura L.  
The Stevensons - Louis and Fanny  
HC w/dj. 360 pgs. 1950. Hastings House, NY. Fine w/slightly damaged dj.
- 40) Holmes, Richard  
Footsteps - Adventures of a Romantic Biographer  
Paperback. 288 pgs. 1986. King Penguin, England. Fine.
- 41) Issler, Anne Roller  
Our Mountain Heritage - Silverado and Robert Louis Stevenson  
HC w/dj. 138 pgs. 1950. Stanford University Press, CA. Fine w/fine dj.

- 42) Issler, Anne Roller  
Happier For His Presence  
HC w/dj. 178 pgs. 1949. Stanford University Press. Fine w/pencilled in notes by J.C. Furnas. Good dj.
- 43) Kiely, Robert  
Robert Louis Stevenson and the Fiction of Adventure  
HC w/dj. 285 pgs. 1964. Harvard University Press, Cambridge, MA. Fine w/fair dj. Some minor notes.
- 44) Lapierre, Alexandra  
A Romance of Destiny - Fanny Stevenson  
HC w/dj. 556 pgs. 1995. Carroll & Graf, NY. Mint.
- 45) Low, Will H.  
A Chronicle of Friendships 1873-1900  
HC no dj. 507 pgs. 1908 Charles Scribner's Sons, NY. Good with several loose pages at front, very minor pencil notes.
- 46) Mackay, Margaret  
The Violent Friend; The Story of Mrs. Robert Louis Stevenson  
HC w/dj. 566 pgs. 1968. Doubleday and Co, Garden City, NY. Fine w/ripped dj.
- 47) Masson, Rosaline  
The Life of Robert Louis Stevenson  
HC no dj. 358 pgs. 1923. W. & R. Chambers, Edinburgh and London. Ex Libris plate - Munson Havens, M.A. and Hetty Ganson Havens. Good w/several loose pages, pencil notes and loose tissues at illustrations.
- 48) McLynn, Frank  
Robert Louis Stevenson - A Biography  
Paperback. 567 pgs. 1994. Pimlico, London. With card(Sent at the request of Mrs. Bosarquet(sp?)" Fine.
- 49) McLynn, Frank  
Robert Louis Stevenson - A Biography  
HC w/dj. 567 pgs. 1993. Hutchinson, London. Fine w/fine dj.
- 50) Menikoff, Barry  
Robert Louis Stevenson and 'The Beach of Falesa' - A Study of Victorian Publishing with the Original Text HC w/dj. 199 pgs. 1984. Stanford University Press, Stanford, CA. Fine w/fine dj.
- 51) Rankin, Nicholas  
Dead Man's Chest - Travels after Robert Louis Stevenson  
HC w/dj. 366 pgs. 1987. Faber & Faber, London. Fine w/fine dj.
- 52) Rice, Richard A.  
Stevenson - How to Know Him  
HC no dj. 395 pgs. 1916. The Bobbs-Merrill Company, Indianapolis, IN. Fine.
- 53) Sanchez, Nellie Van De Grift  
The Life of Mrs. Robert Louis Stevenson  
HC no dj. 337 pgs. 1920 Charles Scribner's Sons, NY. Fine.

- 54) Stern, G. B.  
No Son Of Mine  
HC no dj. 1948. Macmillan Co., NY. Fine.
- 55) Stern, G. B.  
Robert Louis Stevenson - The Man Who Wrote "Treasure Island" - A Biography  
HC no dj. Ex-library. 142 pgs. 1954. Macmillan Co., NY. Fine.
- 56) Steuart, John A.  
Robert Louis Stevenson - A Critical Biography Volume 2  
HC no dj. 352 pgs. 1924. Little Brown, and Co., Boston, MA. Fine.
- 57) Steuart, John A.  
The Cap of Youth - Being the Love Romance of Robert Louis Stevenson HC  
no dj. 394 pgs. 1937. J. B. Lippincott Co. Philadelphia & London. Fine.
- 58) Steuart, John A.  
Robert Louis Stevenson - A Critical Biography Volume 1  
HC no dj. 419 pgs. 1924. Little Brown, and Co., Boston, MA. Fine w/few pencil notes.
- 59) Stevenson, Robert Louis  
Memories and Portraits - Random Memories - Memories of Himself  
HC no dj. 321 pgs. 1925 Charles Scribner's Sons, NY. Fine w/few pencil notes.
- 60) Stevenson, Robert Louis  
Travels With A Donkey in the Cevennes - Illustrated Edition  
HC w/dj. 126 pgs. 1986. Chatto & Windus, London. Mint.
- 61) Stevenson, Robert Louis  
The Cevennes Journal - Notes On A Journey Through The French Highlands  
HC w/dj. 159 pgs. 1978. 1st ed. Mainstream Pub., Edinburgh and Taplinger Pub., NY. Fine w/fine dj.
- 62) Stevenson, Robert Louis  
Treasure Island  
Paperback. 151 pgs. 1993. Dover Pub., NY. Fine.
- 63) Stevenson, Robert Louis  
In The South Seas  
HC no dj. 409 pgs. 1943. Charles Scribner's Sons, NY. Fine w/few pencil notes.
- 64) Stevenson, Robert Louis  
Vailima Letters Being Correspondence Addressed by RLS to Sidney Colvin 1890-94  
HC no dj. 366 pgs. 1895. Methuen & Co., London. 1st ed. Fine.
- 65) Stevenson, Robert Louis (ed. by James D. Hart)  
From Scotland to Silverado  
HC w/dj. 287 pgs. 1966. Belknap Press of Harvard University Press, Cambridge, MA. Fine w/fine dj. Includes correspondence from Harvard Univ. Press (Thomas J. Wilson) to NY Times Book Review(copy) and original signed letter from Paul Zietlow, Book Review Editor at

Victorian Studies, a quarterly journal(July 12, 1966).

66) Stevenson, Robert Louis (ed. by Jeremy Treglown)

The Lantern Bearers and Other Essays

HC w/dj. 290 pgs. 1998. Chatto & Windus, London. Fine w/fine price clipped dj.

67) Stevenson, Robert Louis (ed. by Le Bris, Michel)

Essais L'art de La Fiction

Paperback. 440 pgs. 1988. La Table Ronde, Paris, France. Fine. Includes copy of letter from Furnas to author from 1988.

68) Stevenson, Robert Louis (ed. by Rosaline Masson)

I Can Remember

HC no/dj. 292 pgs. 1922. W. & R. Chambers, Ltd. Edinburgh and London. Good w/few pencil notes from J.C. Furnas.

69) Stevenson, Robert Louis (French trans. by Patrice Repusseau)

La Magicienne

Paperback. 83 pgs. 1991. Bibliotheque Etrangere Rivages. Mint.

70) Stevenson, Robert Louis (intro by Roger G. Swearingen)

An Old Song & Edifying Letters of The Rutherford Family

HC w/dj. 102 pgs. 1982. Archon Books, CT. and Wilfion Books, Scotland. Fine w/fine dj. Includes copy of letter from J. C. Furnas to editor Swearingen.

71) Stevenson, Robert Louis (Michel le Bris)

Ceux de Falesa

Paperback. 231 pgs. 1986. La Table Ronde, Paris, France. Fine.

72) Stevenson, Robert Louis and Conrad, Joseph (ed. by David Levin)

Two Moral Tales - Heart of Darkness; The Beach of Falesa

Paperback. 195 pgs. 1962. Harcourt, Brace & World, Inc. NY. Card included "With the compliments of the author". Good.

73) Stevenson, Robert Louis and Fanny (ed. by Charles Neider)

Our Samoan Adventure

HC w/dj. 264 pgs. 1955. 1st ed. Harper & Brothers, NY. Fine w/fine dj. Includes original typed review by Joseph Furnas with signed correspondence from Irita Van Doren, editor for the New York Herald Tribune Book Review dated Sept. 13, 1955.

74) Stevenson, Robert Louis and Osbourne, Lloyd (preface by Mrs. Stevenson)

75) The Wrong Box

HC no dj. 331 ogs. 1923. Charles Scribner's Sons, NY. Fine w/one loose page.

76) Stevenson, Robert Louis (with travel guide by Andrew Sanger)

An Inland Voyage

HC no dj. 192 pgs. 1991. Cockbird Press, Heathfield, England. Fine.

77) Strong, Isobel and Osbourne, Lloyd

Memories of Vailima

HC no dj. 228 pgs. 1902. Charles Scribner's Sons, NY. Fine w/chip off upper edge of spine.

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## Museums and Libraries

A guide to Stevenson manuscripts worldwide, with details of holdings in the UK is to be found at the UK Government's Historical Manuscripts Commission at <http://www.hmc.gov.uk/nra/nra2.htm>

Information from here has been added to the site's Museum's page (mss call numbers etc.)

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## News: uncollected letter

A business letter not in the Collected Letters.  
Everetts subscription agency

[http://mail.everett.co.uk/aboutus/robert\\_louis\\_stevenson\\_transcript.htm](http://mail.everett.co.uk/aboutus/robert_louis_stevenson_transcript.htm)

“Dear Sir

I have to thank you for the punctual arrival of our newspapers and magazines which continue to come with the presentest and unexampled regularity in marked contrast to the other houses with which I have attempted to deal

Yours very truly  
R.L.Stevenson”

Mailed to Everetts from Samoa in 1891

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## Derivative works: unclassified

### JEKYLL AND HYDE CARD GAME

‘In the 1886 classic, *The Strange Case of Dr. Jekyll and Mr. Hyde*, author Robert Louis Stevenson weaves a mysterious tale of good versus evil and the dual nature of man. The story is one of science gone afoul of convention, and the consequences thereafter. The split personality of the respectable Dr. Jekyll and the sinister Mr. Hyde is so well-known, that it has awed readers and non-readers alike for more than a century. Murder, intrigue, and suspense swirl about a melange of characters.

‘Based on Robert Louis Stevenson's 1886 novel, *The Strange Case of Dr. Jekyll and Mr. Hyde*, this strategic game for two players combines classic mystery with traditional Rummy. Players try to score the most points by shutting out their opponent, and “becoming” one of the dual identities of the main character. Your goal is to score 100 or more points to end the game. Points are scored by playing melds of evidence cards, playing evidence cards on other melds, and playing gavel cards that have points. If Dr. Jekyll is face up on the Dual Identity Card at the end of the game, all your J cards double in value; and if Mr. Hyde is face up, all your H cards double in value.’

Published 2000 by US Game Systems, \$10.99.

62 Cards, 49 Evidence Cards, 12 Gavel Cards, 1 Dual Identity Card, and 1 Set of Rules.  
info at: <http://www.thegamestore.com/cardgames/product/jekyll.html>

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## **New members**

Nancy Bunge ([bunge@msu.edu](mailto:bunge@msu.edu)) teaches in the Department of American Thought and Language at Michigan State University. Her field is American Studies, but the recent explosion of Scottish literature interests her very much: "I've been trying to learn more about Scottish literature in general and that has led me to Stevenson".

\*\*\*\*\*

Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

If you wish to be removed from this mailing list, send the message 'Please remove from RLS list' to  
<[richard@interac.it](mailto:richard@interac.it)>

# Recent additions to the RLS site - RLS Site Newsletter

2002/08/09

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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The table was laid with two bowls and two horn spoons, but the same single measure of small beer. Perhaps my eye rested on this particular with some surprise, and perhaps my uncle observed it; for he spoke up as if in answer to my thought, asking me if I would like to drink ale – for so he called it.

I told him such was my habit, but not to put himself about.

“Na, na,” said he; “I’ll deny you nothing in reason.”

He fetched another cup from the shelf; and then, to my great surprise, instead of drawing more beer, he poured an accurate half from one cup to the other. There was a kind of nobleness in this that took my breath away; if my uncle was certainly a miser, he was one of that thorough breed that goes near to make the vice respectable.

*(Kidnapped)*

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## News – Garda conference

What we hope is the final programme can be viewed at  
[http://www.westerni.unibg.it/siti\\_esterni/rls/garda\\_prog.htm](http://www.westerni.unibg.it/siti_esterni/rls/garda_prog.htm)

Abstracts can be seen as links from the programme page or all together at  
[http://www.westerni.unibg.it/siti\\_esterni/rls/garda\\_abstracts.htm](http://www.westerni.unibg.it/siti_esterni/rls/garda_abstracts.htm)

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## News – Events - Museums

The Robert Louis Stevenson Society of America, which operates the Memorial Cottage in Saranac Lake, NY, USA, has a new website at [www.pennypiper.org](http://www.pennypiper.org). This contains views of the museum, a guide to its contents, evocations of Stevenson’s stay there, links et.

They also have started a newsletter, which can be downloaded from the web.

On Wednesday August 28th the Adirondack Film Society will show “Treasure Island” [the 1934 version, one of the most interesting adaptations of the story] with Wallace Beery and Lionel Barrymore at the Hotel Saranac on Main Street at 7pm as a benefit for the RLS Society. Tickets are \$15 for non-members, \$10 for members, \$5 under 12. Refreshments provided and Cash Bar. Preceded by a talk by Charles Alexander of Paul Smiths College on the film, and a question and answer session following.

The next day, Thursday, August 29th, the Cottage is holding an Open House from 3-6 PM at 11 Stevenson Lane. Free admission to all, with refreshments by the Reviewers Club. Later, at 7pm is the Commemoration of Stevenson’s stay in Saranac Lake, at the Saranac Lake Free Library, with refreshments and various talks and songs, in collaboration with the Gregg Smith Singers and Adirondack Festival of American Music.



### **Derivative works – comic books**

Ozamu Tezuka (1947). *Shin Takara Shima* (New Treasure Island). [With this album Osamu revolutionized Japanese comicbook technique and laid the basis for the dynamic and fluid modern manga; there is also a 1965 TV animation called *Shin Takara Shima*; however I have no information as to whether these works derive from Stevenson's tale]

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### **Events – performances etc.**

A contribution on Vailima by Claire Harman is going into this weekend's (10 Aug) edition of "Excess Baggage" on Radio 4.

Its about what present-day Samoans think of Stevenson and includes some walking round Vailima, up Mt Vaea, etc, as well as some snatches of 'Requiem' sung by Samoans.

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### **Links**

Andreas Teuber's Stevenson pages <http://people.brandeis.edu/~teuber/stevensonbio.html> – part of his 'Coming into One's Own: The Making of Modern Identity' course at Brandeis University (Waltham, Mass.) ('Much of the literature of the early modern period can be read as an attempt to give meaning to human activities whose reference points were no longer fixed in a stable system of deference and authority'). List of works, links, bio-bibliographical essay with emphasis on the essays and the variety of his output.

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### **Bibliography: German editions**

*Mein Bett ist ein Boot* [A Child's Garden of Verses]. Translated by Klaus Modick. Oldenburg: Lappan Verlag.

Klaus Modick has previously translated *The Ebb-Tide* for Haffmans Verlag of Zurich.

\*\*\*\*\*

Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

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1 September 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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the sun shone clear and green and steady in the deeps [...] there was naught to show that it was water  
but an internal trembling, a hovering within of sun-glints and netted shadows  
(‘The Merry Men’)

\*\*\*\*\*

## Events – Conferences

The Gargnano Conference was memorable: for constantly interesting papers, clarity of exposition, attendance at each session, pertinence of comments and questions, and a general feeling of shared enthusiasm and excitement. And let’s not forget the setting and meals. In the memory, shadows of friends still linger in the garden, there.

Thanks to all who came and contributed. A ‘conference report’ should be circulated before the end of September.

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## Films – *Treasure Island*

**1978** *Takara Shima* (“Treasure Island”), Osamu Dezaki (Nippon Animation / Tokyo Movie Shinsa; Japan) [broadcast television series; one correspondent says “I watched it when I was 14 or 15. Now I am 33 and I will never forget it”; more info at <http://bestanime.com/topFrame.php?mCode=0>; episodes of 25 mins; L]

The above contains additional information to an entry already on the films page.

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## Derivative works – stage adaptations

**1961** Bene, Carmelo (1961). *Lo strano caso del dottor Jekyll e del signor Hyde*. 2 Acts. [Genova, Teatro la Borsa d’Arlecchino, 1961; CB wrote the script, was director and principal actor; sets by G. Bignardi]

Carmelo Bene (1937-2002), provocative avant-garde Italian actor. The production is described in a fictionalised account by Tonino Conte (2002) in *L’amato Bene*. Torino: Einaudi (pp. 43-49). For him Bene is ‘not a director but a fanatic shaman’; lines that were given great emphasis in the production (and remain in Conte’s memory) include

in particular 'till the banks open' ('finchè la banca non aprirà', a line repeated thousands of times in rehearsals according to Conte), as well as 'Utterson, for God's sake, have mercy!' ('Utterson, per l'amor di Dio, abbia pietà!'), 'I bring the life of that unhappy Henry Jekyll to an end' ('pongo fine alla vita dell'infelice Henry Jekyll'), and 'Did you ever remark that door? It is connected in my mind with a very odd story' ('Avete mai notato quella porta? nella mia mente è connessa ad una storia molto strana'). Carmelo Bene had half his face made up as Jekyll, half as Hyde.

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## Recent studies etc.

Wilson, A.N. (2002). 'Long John Silver and his parrot – what treasures'. *The Daily Telegraph* 19/8/02: 21 ['End Column... World of Books'].

'Even the wooden first paragraph is hypnotic... Creative writing schools would have advised Stevenson to start the book with the arresting second paragraph – "I remember him as if it were yesterday [...]" They would be wrong. Not only does the opening paragraph tell us all we need to know about the origin of the tale. But in its very obscurity [...] it resembles a murmuring, almost discordant opening chord in a minor key which is soon to spring into a miracle of melody which will stay for ever in the head.

What explains the book's allure? As a piece of sheer narrative it can have few rivals [...] RLS lets out his information with such consummate timing. Who was Captain Flint? We have heard of him dozen times before it becomes clear. [...] There is something Homeric about them [the crew], their memory of earlier voyages and plunders, never fully expounded even when we have reached the island and found the marooned figure of Benn Gunn ("I was in Flint's ship when he buried the treasure"). [...]

But of course the glory of the book is [...] John Silver. From the first we have been taught to think of Long John as a figure of dread. Nor do we ever forget the menace behind his great ham of a face, behind his calm geniality. [...] Yet we are hypnotised by him...'

A.N. Wilson, novelist, biographer and newspaper critic, has recently published *The Victorians*, Hutchinson/Random House.

Thanks for Bridget Falconer-Salkfield for sending me a photocopy of this article (which doesn't appear to be available in the online *Telegraph*).

Incidentally, the idea of 'delay' at the beginning of Stevenson narratives was dealt with (among other things) in a fine paper at Gargnano by Nathalie Jaeck.

\*\*\*\*\*

Richard Dury

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12 October 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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At a delicate perfume, I am simply pained and troubled; the pleasure I feel dissatisfies me and I long to do I know not what with it, But I can remember a time when a beautiful landscape produced in me the same sensations  
(‘From his Notebook’)

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## RLS 2002 – the Gargnano conference

A selection of memories and impressions of the conference can be found at  
[http://www.westerni.unibg.it/siti\\_esterni/rls/garda\\_reactions.htm](http://www.westerni.unibg.it/siti_esterni/rls/garda_reactions.htm)

Conference photos taken by Bob Turnbull can be seen at  
[http://www.westerni.unibg.it/siti\\_esterni/rls/confpics/confpics.htm](http://www.westerni.unibg.it/siti_esterni/rls/confpics/confpics.htm)

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## Events – Publications

Lewis, Roger (ed.) (e.d.p. June 2003). *The Collected Poems of Robert Louis Stevenson*. Edinburgh: Edinburgh University Press (The Collected Works of Robert Louis Stevenson – The Centenary Edition). 0 7486 1557 1 (hb), 0 7486 1624 1 (pb). £50 (hb), £25 (pb). 608 pp.

This will be a landmark edition since it includes poems never previously published, restores poems from notebooks dismembered by the 1921 Boston Bibliophile Society, and offers fully-edited critical texts with scholarly apparatus. The poems (those published during Stevenson’s lifetime arranged by the volumes that he prepared) have been transcribed from the mss. wherever possible and are accompanied by accurate estimations of date of composition.

From the EUP flier: “Appendixes include bibliographical description and location for manuscript and printed sources of all poems in the edition; ‘poems in process’ – how Stevenson sketched and revised during composition; notebooks – bibliographical history and significance; chronology and ordonnance of poetic units. There are also explanatory and textual notes. Scots poems are glossed and annotated...

“A substantial introduction covers the publishing histories of individual volumes and literary influences, placing emphasis on Stevenson as a Scottish poet and arguing for his very best verse to be considered as good as his best fiction.”

For pre-publication ordering: [www.eup.ed.ac.uk](http://www.eup.ed.ac.uk)

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## Music – musical settings of poems

Diller, Angela (1877-1968): *Happy as Kings: Eighteen Songs for Children*, score, 24 pp. New York: M. Witmark (ca. 1910).

Settings of poems in *A Child's Garden of Verses*. Contents: Marching song - The cow - The swing - Rain - Happy thought - Foreign children - Time to rise - Young night thought - Lamplighter - Windy nights - My shadow - Singing - My ship and I - Auntie's skirts - Whole duty of children - Where go the boats - Looking forward - Farewell to the farm. Angela Diller was a student of Edward MacDowell at Columbia University, New York City, and co-founder of the Dessoff Chorus in 1929. See: *History of The Dessoff Choirs*, available from:

<http://www.dessooff.org/hist.htm>

Weigl, Vally [Valerie] (1889-1982): *The Nightwind*, words by Robert Louis Stevenson, for mixed chorus (SATB), unaccompanied, score, 5pp. New York: Merrymount Music (ca. 1956). Publisher's no. MC 261.

Vally Weigl was the wife of composer Karl Weigl.

Information kindly supplied by listmember Bridget Falconer-Salkeld.

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## Events: performances, films etc.

Judy Hallet's Jekyll and Hyde Documentary (*Dr Jekyll and Mr Hyde* ('Great Books Series', US Learning Channel)) will be broadcast in the US on Friday November 8th 2002, at 10 pm (EST) and again on Saturday November 9 2002, at 3 (?pm) on TLC (The Learning Channel). It will also be broadcast in Europe on The Discovery Channel, at a date not yet decided.

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## Bibliography: recent Studies

Several anthologies in the last year or so include extracts from *Dr Jekyll and Mr Hyde* or discussions about the text. Here are a few that have come to my notice:

Jay, Mike & Michael Neve (eds.) (2000). *1900: A Fin-de-Siècle Reader*. Penguin USA. ISBN: 0141180838

Extracts from *Dr Jekyll* and 'A Plea for Gas Lamps'.

14 sample pages at Amazon.com: [http://www.amazon.com/exec/obidos/tg/detail/-/0141180838/qid=1034399094/sr=1-2/ref=sr\\_1\\_2/103-5575744-5486267?v=glance](http://www.amazon.com/exec/obidos/tg/detail/-/0141180838/qid=1034399094/sr=1-2/ref=sr_1_2/103-5575744-5486267?v=glance)

Smith, Elton Edward & Robert Haas (eds.) (1999). *The Haunted Mind: The Supernatural in Victorian Fiction*.

Scarecrow Press. ISBN: 081083412X.

Publishers note and list of contents at Barnes and Noble:

<http://search.barnesandnoble.com/booksearch/isbnInquiry.asp?userid=42T6FWK4LL&isbn=081083412X>

Ch. 6 is 'Dr Jekyll's Closet', which must be the chapter from Elaine Showalter's *Sexual Anarchy* (1991).

Mighall, Robert (2000). *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares*. Oxford University Press. ; ISBN: 0198184727.

Ch. 4 is 'Atavism: a Darwinian Nightmare'; Ch. 5 'Unspeakable Vices: Moral Monstrosity and Representation'

Publisher's Note and table of contents at Barnes and Noble:

<http://search.barnesandnoble.com/booksearch/isbnInquiry.asp?userid=42T6FWK4LL&isbn=0198184727>

Hendershot, Cyndy & Cynthia Hendershot (1998). *The Animal Within: Masculinity and the Gothic*. University of Michigan Press. ISBN: 0472109405.

Publisher's Note and table of contents at

<http://search.barnesandnoble.com/booksearch/isbnInquiry.asp?userid=42T6FWK4LL&isbn=0472109405>

Nassar, Christopher S. (\*\*\*\*). *The English Literary Decadence: An Anthology*. Lanham, MD: Univ. Press of America.

Includes an extract from *Dr Jekyll and Mr Hyde*.

Ledger, Sally & Roger Luckhurst (eds.) (2000). *The Fin De Siecle: A Reader in Cultural History, C.1880-1900*. Oxford University Press. ISBN: 0198742797.

A cultural studies anthology in 3 sections (Degeneration – Outcast London – The Metropolis). No extracts from Stevenson, but 8 references in the index.

Contents, index and sample pages at Amazon.com:

[http://www.amazon.com/exec/obidos/tg/detail/-/0198742797//ref=lib\\_rd\\_ss\\_TC01/103-5575744-5486267?v=glance](http://www.amazon.com/exec/obidos/tg/detail/-/0198742797//ref=lib_rd_ss_TC01/103-5575744-5486267?v=glance)

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Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

If you wish to be removed from this mailing list, send the message 'Please remove from RLS list' to  
<[richard@interac.it](mailto:richard@interac.it)>



# Recent additions to the RLS site - RLS Site Newsletter

23 October 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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‘You!’

‘Ay,’ said the other, ‘me!’

(‘The Body Snatcher’)

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## Museums – Princeton University Library

The Catalogue of the Stevenson collection in the Parrish collection of Victorian Novelists is now available on-line in a pdf format. It is such a big file, however, that my computer has got stuck every time I have tried to print or download it. If anyone manages to download it and wishes to offer it in around zipped format please let me know.

There are two files that can be accessed: Items acquired since 1971 (a small file that can be easily consulted) and the main 1971 catalogue by Alexander Wainwright, which is the one that gives the problems.

Here’s the way through the labyrinth to the Stevenson catalogues (or just simply click on the last URLs in this sequence): <http://libweb.princeton.edu/> > Library Catalogs > Other Princeton Catalogs: Rare books and special collections finding aids > Finding aids and collections descriptions > M to Z > Parrish: [Morris L. Parrish Collection of Victorian Novelists](http://libweb2.princeton.edu/rbcs2/aids/msslist/mainindex.htm) (A Finding Aid prepared by Sylvia Yu) at <http://libweb2.princeton.edu/rbcs2/aids/msslist/mainindex.htm> > scroll down to the bottom of the page and: Related Publications: Index of /rbcs2/parrish at <http://libweb2.princeton.edu/rbcs2/parrish/> > scroll down to [Stevenson.6.pdf](#) (the big file) and [Stevenson.index.pdf](#) (the small file)

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## Iconography

The Wainwright catalogue of the Princeton Stevenson collection (mentioned above) contains four photographs. One, particularly interesting, I have never seen reproduced: “As a young man, seated with Robert A.M. Stevenson (standing), and Henry Enfield (seated), T.J. Bonne, Edinburgh.” (Wainwright XVI.8.D).

Does anyone know if this has ever been published? (It seems strange that it hasn’t, given the importance in RLS’s youth of Bob Stevenson and of the company of painters like Henry Enfield, whose name is also borrowed for the character in *Jekyll and Hyde*.)

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## News

In Claire Tomalin's recently-published biography *Samuel Pepys. The unequalled self* (Viking, £20), the subtitle comes from Stevenson's essay on Pepys 'which Tomalin describes as the best thing yet written on him' (TLS review 11 Oct 2002).

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### Events - performances, films etc.

The Learning Channel have changed their scheduling and Judy Hallet's Jekyll and Hyde Documentary (*Dr Jekyll and Mr Hyde* ('Great Books Series', US Learning Channel)) will no longer be broadcast in the US on November 8th, and Saturday November 9. The date of broadcast has not yet been decided – watch this space for news.

For my review of the programme see: <http://www.unibg.it/rls/tempgreatbooks.htm>

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### Events – lecture

Thursday, November 7, 7:00 p.m: '*Robert Louis Stevenson: Spirit of Adventure* - Previews of a Work in Progress', Lecture by Dr. Roger Swearingen, Monterey Public Library

"Celebrate the birthday of Robert Louis Stevenson with America's foremost Stevenson scholar. Dr. Swearingen will discuss his upcoming book and show slides. Birthday cake will be served immediately afterward, courtesy of the Robert Louis Stevenson Club of Monterey. Admission free. Reservations required. Call 831.646.3949 or e-mail [Jeanne McCombs](mailto:Jeanne McCombs)."

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### Derivative works – films – *Treasure Island*

2002 *Treasure Planet* (Disney), dir: John Musker, Ron Clements [basic Jim-Silver relationship, mutinous crew and hunt for treasure in a space-voyage science-fiction adventure; animation] Release date: 27 November 2002.

From an Internet promotional site:

"The legendary "loot of a thousand worlds" inspires an intergalactic treasure hunt when fifteen- year-old Jim Hawkins stumbles upon a map to the greatest pirate trove in the universe in Walt Disney Pictures' animated space adventure, "Treasure Planet." Based on Robert Louis Stevenson's *Treasure Island*, this film follows Jim's journey across a parallel universe as cabin boy aboard a glittering space galleon. Befriended by the ship's charismatic cyborg (part man, part machine) cook John Silver, Jim blossoms under his guidance, and shows the makings of a fine spacer as he and the alien crew battle supernovas, black holes and ferocious space storms. But even greater dangers lie ahead when Jim discovers that his trusted friend Silver is actually a scheming pirate with mutiny in mind. Confronted with a betrayal that cuts deep into his soul, Jim is transformed from boy to man as he finds the strength to face down the mutineers and discovers a "treasure" greater than he had ever imagined."

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Richard Dury

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<[richard@interac.it](mailto:richard@interac.it)>

# Recent additions to the RLS site - RLS Site Newsletter

6.12.2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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I fear men who have no open faults; what do they conceal?  
(Letter, April 1884)

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## Derivative works – sequels and retellings – Jekyll and Hyde

Newman, Kim (2000). 'Further Developments in the Strange Case of Dr Jekyll and Mr Hyde'. In *Unforgivable Stories*. London: Pocket Books

'One great appeal of Newman's metafictional and metahistorical explorations is his ability and compulsion to expose the often ignored political and ethical implications of well-known stories. He juxtaposes ideas and stories not usually associated with each other in order to create cognitive dissonances and provoke readers into a discourse with those shocking permutations -- a discourse which puts into question the accepted interpretations of the various fictional and historical narratives that make up our culture. Sexual politics and Jekyll & Hyde? Zombies and capitalism? Schizophrenia and Poe? British classicism and Victorian ghost stories? Aristocratic vampirism and the internal combustion engine? Tintin and the Nazi occupation? American-style frontier life in rural Britain? Frankenstein folklore and satellite television? Memory and superhero comics? Aztec rites and fantasy fandom? How do these relate? Why are they combined? What happens if they are -- or aren't? What do these juxtapositions express or reveal? Newman's stories compel readers to ask themselves these questions and ponder their ambiguous answers.'

(Claude Lalumière, *January Magazine*)

<http://www.januarymagazine.com/SFF/unforgivestories.html>)

The narratives of Kim Newman (born 1959, graduate of Sussex University, film critic for *Sight and Sound*, kazoo player and cabaret artist -- 'one of Britain's great eccentrics') have found praise from serious critics and not just fantasy fanatics. Two of his three 'Anno Dracula' novels include Dr Jekyll and Mr Hyde among the many characters and literary/cinematic/historical allusions:

Newman, Kim (1992). *Anno Dracula*. London: Simon & Schuster (New York: Avon Books).

Set in 1880; characters include Jekyll and Hyde, Sherlock Holmes etc. etc. - for a list of fictional characters reappearing in this and others in the series, see <http://www.pifarmer.com/woldnewton/Dimensions.htm>

Newman, Kim (1995). *Dracula Cha Cha Cha*. London: Pocket Books (aka: *Judgment of Tears: Anno Dracula 1959*. New York: Avon Books).

Set in 1959, third in the series; includes Jekyll and Hyde, James Bond etc. etc. (The Second in the series *The Bloody Red Baron* (1995), set in 1918, apparently doesn't include Jekyll and Hyde)

Geare, Michael & Michael Corby (1983). *Dracula's Diary*. \*\*\*: Beaufort Books.

Dracula is 18 years old when he is sent to England by his Uncle Vlad in the 1870s or 1880s; the events of his arrival on the *Demeter* are shifted to several years later; Bulldog Drummond appears; Popeye the Sailor Man is mentioned; Watson and Holmes appear; also Dr. Jekyll appears and transforms into Hyde, placing the story in the mid 1880s.

Thompson, Brian M. (1997). 'The Mouse and the Master'. In Resnick, Mike (ed.) *Sherlock Holmes in Orbit*. \*\*\*/London: Communications/MJF Books.

Malcolm "the Mouse" Chandler investigates séances that Watson attends for Sherlock Holmes. Chandler attends a séance with Count Dracula, Alice (from Wonderland), Henry Jekyll, Dorian Gray and Phileas Fogg.

What next, I wonder?

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### Events - performances, films etc.

Bristol Cultural Development has the aim of getting Bristolians involved in arts and culture and as part of this they are launching the first Bristol Book Club in March 2003 with *Treasure Island* (information from Melanie Kelly, Head of Research, Bristol Cultural Development Partnership, PO Box 2008, Bristol BS99; [blcmail@btopenworld.com](mailto:blcmail@btopenworld.com)):

- *The Bristol Evening Post* will be serialising *Treasure Island* in its entirety, illustrated with drawings by schoolchildren from local schools
- reading events in schools and libraries with 5,000 copies of the book being provided free of charge
- film days
- Helen Dunmore and Justin Cartwright have agreed to be patrons; Donna Tartt, Claire Harman and P D James will probably be involved in the publicity campaign and a special evening of celebration of Stevenson and his work
- an illustrated reader's guide to *Treasure Island*
- another proposed project is to ask hundreds of the best past and present illustration students at the University of the West of England to illustrate a different page from the book, and include a display of books and reproductions of previous interpretations in the resultant exhibition.

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### Events – talks and lectures

The Edinburgh RLS's Club's Annual Luncheon took place on 16<sup>th</sup> November (the nearest Saturday to Stevenson's birthday). The principal speaker was Angus Stewart Q.C., distinguished Edinburgh

Advocate, member of RLS Club committee, President of the Stewart Society and Keeper of the Advocates Library.

Listmember and RLS Club member George Addis kindly sends the following appreciation of the talk:

'I cannot do it justice. He showed that the historical events in *Kidnapped* and *Catriona* are told exactly, with the story woven into them without altering the facts in any way. He incorporated this with an analysis of the activities of the lawyers in the case of James Stewart, and their motives that ensured that RLS could not have David appear at Inverary. I was reminded of that bit near the end of *Kidnapped* where David has parted from Alan and is walking into Edinburgh reciting Alan's instruction to 'find a lawyer who was an Appin Stewart, and therefore to be trusted fully.' It so happened that I had seen Angus in action in a case earlier this year and it struck me that David, and James of the Glens, was just 250 years too soon!

'He's working toward publishing it... if you are looking for a speaker you could not do better. Literary, historical, and a Scots lawyer on the legal aspects all in the one paper is something not to be missed.

'Incidentally, he assured us that James of the Glens really didn't do it and it seems neither did Alan Breck. With all this he leaves us with the suggestion that the next suspect is David Balfour himself!'

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## Musical settings

Adam, Neil (2002). 'Sing me a Song'. *Reel Cool. Melbourne Scottish Fiddle Club and Friends*. Melbourne: privately-produced CD (msfc2). Information from [tellingtales@hotmail.com](mailto:tellingtales@hotmail.com) or Judy Turner on (Australia) 03-9893 6332. [sung in Tongan by Canterbury Uniting Church Tongan Choir of Melbourne accompanied by Scottish fiddlers].

The setting is not to 'The Skye Boat Song' tune. After this experience, Neil Adam plans to set a number of RLS's Samoan poems to music and do a CD of entirely RLS pieces, again with 40 Scottish fiddlers and a Tongan or Samoan choir.

MacLean, E. (1908). 'Sing Me a Song of a Lad that is Gone'. *Etudes Music Magazine* (March 1908). See <http://www.parlorsongs.org/issues/2001-5/thismonth/feature.asp> or search <http://www.parlorsongs.org/>

A polished and romantic piano version of the 'Skye Boat Song' melody.

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## Museums – Monterey

The Stevenson House Museum is at present closed for restoration work and may not open again until the end of 2003. From November 2002, two rooms will be open from 12 to 2 pm on Saturdays and Sundays. Restoration work (undertaken by State Parks) is going very slowly.

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## Bibliography – Recent Studies

Naugrette, Jean-Pierre (2002). ‘*The Strange case of Dr Jekyll and Mr Hyde* est-il un roman policier?’. *Confluences* [Université Paris X-Nanterre] 20 (special number: ‘Les littératures de genre’): 85-111.

The *Strange Case of Dr Jekyll and Mr Hyde* (especially ch. 4) can be seen as a detective story - this is the thesis of Scholar (1998), justifying the choice of *affaire* in the French translation of the title. He also cites Borges’ idea that two actors should be used in film versions, to recreate the original readers’ expectations that they were reading a police ‘case’ of two separate beings. That the text enters the realm of the fantastic is no problem, as Sherlock Holmes stories and shilling shockers also partly occupied both areas.

However, Borges specifies that JH is only ‘read as’ or ‘pretends to be’ a detective story. Such reading cannot be translated into an *intentio operis* because it is challenged by other aspects: (i) the ‘case’ of the reframing last chapter is not a police case but a ‘case history’; (ii) the disturbing phenomena of the tale involve a mixed police case and a medical/psychological/paranormal case, a mixture also found in Doyle; (iii) however, Doyle’s strangeness never goes as far as fantastic metamorphosis and Utterson is not in the same position as Holmes – he *thinks* he’s in a detective story, but he’s actually in a case study, and he never gets a complete view of events because in the end he merges with the reader; (iv) the title would have given no certitude of clear duality to its first readers and they, encouraged to interpret, would have been able to see many indications of the unrealistic as they read through the text; (v) the expected final resolution is undermined by the first-person ‘confession’ by the guilty party, claiming to explain the metamorphosis while repeatedly metamorphosing itself from first to third person; (vi) the Carew murder (which seems to involve Utterson –so also the reader) remains unexplained and unmotivated at the end.

Postmodern writers (Naugrette included) like to play with the detective story’s highly-ordered form and foregrounding of plot and narrative. Stevenson too, no dupe of genres, likes to manipulate forms and cultivates the pleasure of suspended meaning that remains suspended.

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## Biography - links

George Addis, listmember and member of the RLS Club in Edinburgh, has kindly sent in a short piece published on the biographical links page [www.unibg.it/rls/addis Blue Pills.htm](http://www.unibg.it/rls/addis%20Blue%20Pills.htm) identifying the ‘blue pills’ that Stevenson mentions in his correspondence.

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## Bibliography – Recent Studies – doctoral theses

Rennie, Alastair (2002). *Stevenson, Frye and the Structure of Romance*. PhD thesis, Edinburgh University.

The author has kindly supplied the following summary:

*Stevenson, Frye and the Structure of Romance* looks at the work of Robert Louis Stevenson in the context of Northrop Frye’s theory of archetypes and at the operations of the conventions of romance in

relation to structuralist and post-structuralist theories of narrative. It proposes the unsustainability of the traditional or institutionalised model of romance provided by Frye and considers, through Stevenson's essays and fictions, the development of romance as a modern idiom. Using Frye's ideas as a basis for further study, this thesis seeks to demonstrate that romance is a progressive rather than conservative mode of fiction. Through the ideas expressed by Stevenson in his various guises as an author and theorist, it presents a theory of romance as a genre in which the functions of narrative undergo their most radical shifts and deviations from the conventional bases of form.

Following the lead of his essays, it is shown that Stevenson's romances deliberately set in motion a system of conventional elements which, while they produce a dynamic narrative structure, tend also to exceed the sustainable limits of the structures they are engaged in. By no means aimless, these activities represent an attempt by Stevenson to recreate 'the certain almost sensual and quite illogical tendencies in man' ('A Humble Remonstrance') which, he says, occasion the formation of romance, but which are paradoxically incompatible with the logical conditions of romance as a conventional mechanism. Consequently, it is demonstrated that, if Frye represents the culmination of romance as a 'tradition' (or a point at which the structure of romance can be audited and catalogued *as* a tradition), Stevenson, acting prior to Frye, represents a point at which the underlying assumptions of this tradition are preclusively denied.

Chapters: The Cosmology of Romance I, II; The Genealogy of Romance I, II; The Inversion of the Quest: *Will o' the Mill*; The 'Mobile Nature at Our Feet': *The Ebb-Tide*; Conclusion: Ulterior Motives: 'The Language of Romance'.

The following are PhD theses for the last two years identified after a 'Robert Louis Stevenson' search on the UMI site ([www.umi.com](http://www.umi.com)):

Green, Jared Fredric (2002). 'White primitives: The ethnography of class in the late-Victorian city'. PhD dissertation at Brown University (AAT 3050893).

This dissertation queries the interrelationship between anthropological discourse and urban narratives in late-nineteenth century British literature and visual culture. What I have chosen to call the "white primitive" is the product of British social theory's attempt to transform the already-available sign-system of race into an equally irrefutable semiotics of class. I use the figure of the white primitive to challenge the stubborn critical assumption that the city encountered by the Victorian urban explorer, Henry Mayhew, is virtually the same cultural construct as the city of the modernists.

Central to the argument for the unique cultural landscape of the late-Victorian city is my explanation of how ethnographic descriptions of the city arose in response to changes in immigration and the enervated project of colonialism. I look at the analogy between race and class as drawn by late nineteenth-century ethnographers and "social explorers" (from E. B. Tylor and Herbert Spencer to Charles and William Booth, Gustave Le Bon and Francis Galton). I find that their peculiar amalgam of Darwinist evolutionary theory and anthropometry informed the way Victorians thought about many of the inhabitants of London as well as the peoples newly incorporated at the peripheries of Empire.

Next, I examine a number of interrelated literary narratives--including those of H. M. Stanley, Bram Stoker, Robert Louis Stevenson and H. G. Wells--alongside photography, print advertising, and the early cinema. Together, I argue, these representations constitute the diffuse and variegated spectacle by which the British Empire defined and promulgated its privileged domestic subject, the middle-class consumer.

Ch. 4: 'Out of Enlightenment, into Darkest London: Monogenesis, Degeneration and *The Strange Case of Dr Jekyll and Mr Hyde*', pp. 127-173.



Panjabi, Gita Cecilia (2002). 'Investigative fictions: Criminal anthropology and the nineteenth-century mystery novel, 1860-1913'. PhD dissertation at New York University.

"Investigative Fictions: Victorian Mystery Novels and the Science of Criminal Anthropology, 1860-1913" compares representations of the criminal in late nineteenth-century popular fiction and the emerging science of criminal anthropology. Putting crime at the center of their respective projects, scientists and novelists created narratives in which the criminal signaled a crisis of social stability: from increased fraud to impersonation to murder, sensational criminal acts threatened to overturn received assumptions about gender, race, and class identity.

While the criminal's presence in these texts inevitably indicates a social breakdown, I show that grappling with criminals often provoked scientists and novelists to mobilize innovative narrative forms that sought to recuperate the loss the criminal represents. For criminal anthropologists, recuperation of this loss involved devising new types of scientific investigation; Victorian novelists responded to the management strategies scientists proposed by adapting, deliberately ignoring, or rejecting the narrative paradigms that underwrote investigative techniques. In creating their own "investigative fictions" to solve the problems that criminals posed, novelists devised narrative modes that could apprehend the criminal and bring about textual closure.

Reading these discourses in relationship to one another contributes to an understanding of the way in which mystery novels produce their own epistemological systems or ways of knowing. Through a comparison of these two kinds of texts, I argue that novelistic representations of criminals are not so much reflections on the failures of Victorian society at large as opportunities to develop novelistic interrogations of personal identity, progress, and perception. Among the texts this dissertation considers are Wilkie Collins's *The Moonstone* and *Armada*, Mary Elizabeth Braddon's *Henry Dunbar* and *Lady Audley's Secret*, Bram Stoker's *Dracula*, R. L. Stevenson's *Dr. Jekyll and Mr. Hyde*, as well as short stories by Arthur Conan Doyle. In addition, I read these novels with and against numerous texts from the science of criminal anthropology, as articulated in literature on fingerprinting, anthropometrics, photography, psychology, biology, ethnology, archeology, and the museum, all of which contribute to the strategic management of the Victorian criminal.

Bender, Adrienne Noel (2001). 'Mapping Scotland's identities: Representations of national landscapes in the novels of Scott, Stevenson, Oliphant, and Munro'. PhD dissertation at New York University (AAT 3009283).

Much of Scotland's interior remained unmapped and uncharted until the Military Survey of Scotland began in 1747, one year after Scotland suffered its final defeat at the hands of the English at the Battle of Culloden. The mapping of Scotland became an act of appropriation and domination over a national "other," as the English and Lowland Scots attempted to delineate the remote Highland landscape, often viewed as uncivilized and barbaric in the British imagination. But in opening up this seeming wasteland, the maps of Scotland often performed a cultural emptying of that space as they tended to de-emphasize the individuals and communities residing in it.

It is the nineteenth-century historical novel that re-fills the supposedly empty spaces of Scotland's landscape with a national history and a new national identity at a time when Scotland seems increasingly at risk of losing its autonomy within the larger land of Great Britain. Through representations of Scotland's different landscapes in the novel, from the Highlands and Lowlands to the city and country estate, the novelist attempts a more complete map of the Scottish interior. The novelist defines not only a geographical space, but a changing historical, cultural, and ideological space throughout historical time.

As the novelist faces many of the same challenges as the cartographer and often finds inspiration in maps and map-making, Scottish cartography becomes a useful framework for studying how the novel imagines the nation through what M. M. Bakhtin has defined as the chronotope, or the intersection of

time and space. As it begins with Walter Scott and develops throughout the century with writers such as Margaret Oliphant, Robert Louis Stevenson, and Neil Munro, the historical novel portrays a land situated in an uneasy place between nationhood and empire, between an independent Scotland and a united Great Britain. A study of the Scottish novel is particularly relevant at the beginning of the twenty-first century as Scotland adjusts to its first parliament in almost three hundred years. Scottish writers can envision a national future through a dialogue with the past, although that past is often imagined through the ideological perspectives of its creators.

Harris, Jason Marc (2001). 'Folklore, fantasy, and fiction: The function of supernatural folklore in nineteenth and early twentieth-century British prose narratives of the literary fantastic'. PhD dissertation at University of Washington (AAT 3013967).

This dissertation reveals the important role of folk beliefs and motifs, adapted from traditional legends and fairy tales, in Victorian and Edwardian fantastic prose. Literary fairy tales and legends appropriate and reshape folkloric elements into texts that demonstrate the cultural instability of their historical eras. These hybrid literary forms indicate the self-consciousness of the literary culture that produced them; the very hesitation of the fantastic mode of writing highlights conflicts between ideological progressivism and social introspection. The adoption of folk tales casts both glamour and a shadow upon the pretensions of utopian visions. Superstition challenges reason throughout the narratives of folkloric fantasy.

British bourgeois and elite culture scrutinizes both the implications of social reform--liberating an unruly underclass and its traditions--and of anthropological insights into global interconnections that erode the illusion of English superiority. Robert Louis Stevenson, for example, portrays the ties between native folklore and British imperialism. Similarly, writers of the Celtic Renaissance, like William Sharp, negotiate with Irish and Scottish folk traditions, attempting to create an aesthetic that could defy English cultural imperialism without succumbing to nationalistic insularity. Walking the writer's tightrope between preternatural folklore and literary respectability results in a variety of rhetorical strategies that produce multiple forms of the fantastic. Authors of Victorian and Edwardian literary fairy tales and fantasies find or formulate through folk motifs the optimistic or pessimistic images of socio-economic and domestic reform that they envision, while ironically dismissing the marvellous details of folk narratives that threaten to trivialize their prophetic or satirical voices.

As for the realistic appropriations of legends and folk beliefs, gaps appear between the worldview of the narrator and folk informants in the works of William Carleton, Sheridan Le Fanu, and James Hogg. Narrative authority itself lies suspended in cultural uncertainty--dangling between two competing views of reality. Psychological and metaphysical explanations for the fantastic frequently clash within these texts, just as competing cultural and political perceptions from England, Ireland, Scotland, India, and the South Seas Islands lead to crises of interpretation. The logic of folk superstitions subverts--and expands--the borders of British literary culture.

Ch 8: Stevenson, Folklore and Imperialism pp.398-433

Larson, Matthew Allen (2001). 'Text/music relations in Ralph Vaughan Williams' 'Songs of Travel': An interpretive guide'. DMA dissertation at Arizona State University (AAT 3004121).

Preparation of art song for performance requires intensive collaborative effort by both the singer and the pianist. This preparation should include a thorough study of the text as well as the music. The relationship between the composer's music and the poet's words is the key to discovering the interpretive intentions of the composer, as well as making informed musical decisions regarding the performance of the work.

*Songs of Travel* for baritone and piano, composed in 1904 by Ralph Vaughan Williams on poems of Robert Louis Stevenson, is an example of song cycle, a set of art songs that are connected musically, textually, or both. The songs were intended by the composer to be performed as a unit. The texts were chosen by the composer from a larger collection of poems of the same title, and were arranged in a particular order that suggests a chronology of events in the life of the protagonist. This particular song cycle employs recurring musical ideas while maintaining the independence of each piece. The story is told by a narrator, represented by the baritone, who has abandoned civilized society in favor of a life of wandering. His development as a person, and the effect the events of each song has upon his personal journey, are reflected through the use of returning musical themes, specific harmonic devices, and other compositional tools with which Vaughan Williams suggests dramatic direction.

This research paper focuses on an analysis of text/music relations in each of the nine *Songs of Travel*. Specific musical ideas have been highlighted, possible connections between these figures and the poetry have been explored, and a dramatic progression of the story has been extrapolated. The end of each chapter presents interpretive suggestions for performance based upon those findings.

Chapters devoted to each poem/song.

Odden, Karen Marie (2001). 'Broken trains of thought: The railway crash, trauma and narrative in British fiction, 1848-1910'. PhD dissertation at New York University (AAT 3009342).

The Victorian railway occupied an extraordinary position in the public imagination because it altered nearly every aspect of culture from food distribution to ways of conceptualizing space and time. By mid-century the train was also available as a metaphor for certain types of plots, particularly those in realist novels. Beginning in the 1850s, Victorian railway crashes and injury trials compelled dozens of Victorian medical, legal and railway professionals to write treatises in which they discuss issues such as causality, agency, credibility and the need for supplemental narratives. Because these are also narrative concerns, novelists such as M. E. Braddon, Wilkie Collins, Charles Dickens, R. L. Stevenson and Anthony Trollope used railway crashes, both mechanical and financial, to introduce questions concerning the category of traumatic injury and to work out aspects of their own craft. Specifically, these writers developed narrative devices that plot the kind of rupture that we associate with trauma by producing psychological complexity. The experiential category that Freud called trauma became an organizing fiction that enabled writers in the medical, legal and literary professions to make sense of modern catastrophe and loss in a new way.

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## New members

Larry Longest ([Larry3L@aol.com](mailto:Larry3L@aol.com)): a collector of editions of *Treasure Island* with about 400 in his collection.

Gabriele Chiappa ([gchiappa@libero.it](mailto:gchiappa@libero.it)) is a restorer of paintings interested both in Stevenson and in the Marquesas Islands (of which he collects old, preferably 19th-century, paintings and photographs). His interest in Stevenson started with *Addio Eden* by Borsani, dedicated to visitors to the Marquesas islands.

David Norcross ([djnorx@fix.net](mailto:djnorx@fix.net)) writes "My interest started with my reading and collection of Pacific / Oceania literature. Although I continue to concentrate on the Pacific, I have collected 20 or so RLS

biographies. I am currently reading Johnstone's *RLS in the Pacific*." After visiting Monterey in September he found *From Scotland to Silverado* particularly fascinating.

Sara Lodge ([sjl15@st-andrews.ac.uk](mailto:sjl15@st-andrews.ac.uk)) is a lecturer in English at St Andrews University. She writes on Victorian poetry, especially comic poetry, and has recently been working on RLS as a poet, for an article 'Stevenson and the mind's geography'. She grew up in Colinton, Edinburgh, where her grandfather was minister of the same church of which Stevenson's grandfather Rev. Lewis Balfour was minister. The yew tree that features in *A Child's Garden*, and the skull and crossbones on one prominent grave, were everyday sights. Her family still lives in Colinton, and, at 30, she remains as fond of RLS as she was at 10.

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Richard Dury

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# Recent additions to the RLS site - RLS Site Newsletter

23 December 2002

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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Perpetual devotion to what a man calls his business, is only to be sustained by perpetual neglect of many other things.  
(‘An Apology for Idlers’)

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## Bibliography – Recent studies

Gray, William (2002). ‘Stevenson’s “Auld Alliance”’: France, Art Theory and the Breath of Money in *The Wrecker*. *Scottish Studies Review* 3ii (autumn 2002): 54-65.

In *The Wrecker* Stevenson repeatedly disrupts easy distinctions between art and life: in the Epilogue addressed to Will H. Low, the characters in the novel are referred to as if real-life contemporaries, while the novel itself narrates many episodes from the bohemian life of Stevenson and Low in France. Chapter 31, entitled ‘Face to Face’, could even include an appearance of Stevenson in his own work (though we are not told which of the Stennis boys it is). Yet while these metafictional games bring fiction into life and life into fiction, the art-for-art’s-sake character of Loudon Dodd would presumably not approve.

The Pinkerton and Dodd relationship gives expression to Stevenson’s ambivalence towards ‘art for art’s sake’: though he was aware that he had to earn money to live, he considers the formal qualities of art to be of central importance; he wrote this pot-boiler, in order to write more artistic works like *The Ebb-Tide*, banking on the public interest in his life; while for Pinkerton ‘reality was a romance’ to be found in the balance sheet and the battleground of the commodity markets, Dodd says ‘Every man has his own romance: mine clustered exclusively about the practise of the arts’.

In ‘Fontainebleau’ Stevenson says that ‘art is, first of all, a trade... the artist... first plays with his material as a child plays with a kaleidoscope’. In *The Wrecker*, however, this formalistic aesthetic is playfully subverted in the scenes set, ironically, in Barbizon, where Dodd starts with a formalistic appraisal of Carthew’s painting in Siron’s Inn, only to become fascinated by its familiar referential content, as the painting itself seems to come alive (the smoke of the steamer described as if suddenly appearing). Stevenson’s clear distinction in ‘A Humble Remonstrance’ between Life (‘monstrous, infinite, illogical, abrupt and poignant’) and a work of art (‘neat, finite, self-contained, rational, flowing and emasculate’) seems to be called into the question by *The Wrecker* which seems a monstrous, illogical and abrupt metafiction about the relation between the brute energy of life and the pleasant charms of Bohemia.

Le Bris says Stevenson had to overcome the Bohemian pose in order to become a real writer, he had to ‘to kill in himself his cousin Bob’: so the aesthete Stennis departs abruptly from the final scene, after which the narrator in the Epilogue finally overturns any ideal separation of art and life.

Towheed, Sahfquat (1999). 'R.L. Stevenson's Sense of the Uncanny: "The Face in the Cheval-Glass"'. *English Literature in Transition* 42i: 23-38.

In 'Das Unheimliche' (1919), Freud narrates a personal anecdote of uncannily finding himself back the same street despite trying to get away. Writing about the uncanny is itself uncanny because it involves repetitive returns to the unfamiliar/familiar.

In *Jekyll and Hyde*, Utterson (who 'had not crossed the doors' of a theatre for twenty years) comes across a door that he both knows and finds strange, so that Enfield's story about it 'goes home'. Similarly, Hyde's face is familiar to Enfield ('I can see him this moment') yet unfamiliar ('I can't describe him'). Utterson then experiences a 'compulsion to repeat': dreaming of Jekyll dreaming, and of another door (to the bedroom) being opened by a threatening figure. This leads to repeated returns to the back door, the encounter with Hyde and to his 'case-study' explaining Jekyll's behaviour as narcissism ('self-love'), associated with repression of memory and death of the conscience.

The search now leads to Hyde's Soho flat (where 'behind the door' Utterson finds – and conceals – a clue to Jekyll's – and his own – involvement with Hyde), and to Jekyll's house. Here, Utterson finally crosses 'the theatre' 'with a distasteful sense of strangeness' and passes through a red door to Jekyll's raised cabinet. 'The Incident at the Window' returns to the beginning of the story and the door again, a repetition that reveals the familiar nature of the repressed: the glimpse of Jekyll's transformation produces 'an answering horror' in both.

Narratives of the uncanny are narratives of the self, even Freud's essay is partly autobiographical, hence lack a rational explanation of phenomena. The defining structure of *Jekyll and Hyde* (door behind door, enclosure within enclosure) has (like Freud's essay) a lacuna at its centre, something that cannot be explained. The last two chapters, documents found at the end of the search, contain notable gaps: Lanyon cannot 'set on paper' what he has witnessed, and Jekyll's statement (far from 'full'), leaves motivation, crimes, and exact relationship of Jekyll and Hyde unexplored.

*Jekyll and Hyde* is a self-analysis that at the same time tries to hide the author. In the mirror, Poole and Utterson expect to find a revelation (approaching it 'with unvoluntary horror'), yet the mirror is apparently narcissistic too ('This glass have seen some strange things... And none stranger than itself'), and, assuming the same of the text, the reflection we expect to see in it is that of the author himself.

Stevenson had a compulsive desire to return to narratives of the uncanny (e.g. 'Markheim' with its many mirrors and double of the protagonist), and to incorporate in them his own uncanny experiences, as he explains in the self-analytical 'Chapter on Dreams'. Here too – as in the last chapter of *Jekyll and Hyde* – there is a third-person case-study that dissolves into a first-person admission, and the description of a dream-persona who has a day-existence in the surgical theatre (like Jekyll), and who indulges in compulsive behaviour (stair climbing) (like Utterson), and nocturnal wandering (like Hyde).

Though 'a portrait of the artist as a narcissist', 'Dreams' is also ambivalent since (like *Jekyll and Hyde*) it reveals very little. The central paradox (like that of the cheval-glass) is that the dreamer produces the reflected work of art virtually excluding the artist himself. This essay too contains lacunae that refuse to be filled: 'in the mirrors of Stevenson's narratives of the uncanny, it is the artist who forever refuses to show his face.'

Driscoll, Lawrence (2000). *Reconsidering Drugs: Mapping Victorian and Modern Drug Discourses*. New York/Basingstoke: Palgrave/St. Martin's. ISBN 0-312-22272-6, \$45.

Contains a brief section on *Jekyll and Hyde* in the section 'Seeking Mr Hyde' (pp. 58-67). Thanks to Martin Danahay for this indication.

From the publisher's blurb:

Lawrence Driscoll's fresh examination of the meaning of drugs from the Victorians to the present asks us to listen to historical and current voices whose positions on drugs are at variance with our "truths." Driscoll draws on the work of figures as diverse as William Burroughs, Sigmund Freud, Conan Doyle, and Anna Kavan to shed light on different or silenced ways of talking about drugs and to offer us a historical counter-memory. The result of his work is to unsettle and disturb the familiar parameters that frame our discussion of drugs, revealing that others are available: positions which expose our own constructions as surprisingly limited.

Imlah, Mick (2002). 'Where the whaups are crying. S.R. Crockett and the "grey Galloway land"'. *TLS* 18 October 2002: 16-17.

Stevenson's correspondence with Crockett and the relationship between the two; the influence of Stevenson's work on *The Raiders* (1894).

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## Links

The Robert Louis Stevenson page at [Abacci Books](#)

Abacci books is an Amazon affiliate, which presents the 'plain vanilla' Project Gutenberg list in a series of author pages with bio-bibliographical information, links to Amazon and Project Gutenberg. 10% of profits are donated to PG. You don't need an account to use the site, but having one will allow you to retain your booklist between visits and also post comments on the titles and authors.

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## Derivative works – Retellings (sort of)

Leader, Zachary (2002). 'A Mississippi Mowgli. Donna Tartt's debt to Stevenson, Conan Doyle, Kipling and Mark Twain'. *TLS* 1 November 2002: 25.

*Treasure Island* is the main model for Donna Tartt's second novel (2002) *The Little Friend* (\*\*\*:Knopf): a quest with an anticlimactic end, with a resourceful 12-year-old protagonist (who at the end dreams of the *Hispaniola*) and a threatening but attractive Silver-figure (Farish).

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## Biographical Links – Places connected with Stevenson / In the Footsteps

Wright, Paki S. (2000). '[Robert Louis Stevenson and I in the Sandwich Isles](http://www.radicaldeparturepress.net/stevenson01.html)' <<http://www.radicaldeparturepress.net/stevenson01.html>>. Radical Departure Press <<http://www.radicaldeparturepress.net/index.html>>.

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## News – Stevenson collection sale

Randall House Rare Books of Santa Barbara, California, have an extensive Stevenson collection for sale: “A Fine Collection of Robert Louis Stevenson books and documents by and about”

<http://www.randallhouserarebooks.com/lists/rls.html>

The collection belonged to a close friend of Isobel Strong and Fanny Stevenson when they lived in Santa Barbara and many of the items came originally from the estate of Isobel Strong. The catalogue, first published 12 months ago with about 900 items, now contains 448 items.

Pia Oliver of Randall House wonders if any listmember could help with identifying one of the mysteries in the catalogue:

“we have a wonderful "A Child's Garden of Verse", first edition rebound by Bauynton just before the war (WW II) and the title page bears the signature "R. L. Stevenson" and there are fifteen charming and accomplished ink illustrations in the margins throughout the book. Unfortunately, neither the signature nor the drawings are in the hand of "our" Robert Louis Stevenson. An overlay of a copy of this signature and that of RLS's from our R.L. Stevenson catalogue item # 212 (STEVENSON, Robert Louis. Across the Plains with Other Memories and Essays. London: Chatto & Windus, 1892) match exactly, leading us to believe they are both the work of Field, the younger.

The even more intriguing question remains: Who drew the illustrations? A roundup of suspects include: RLS himself. He had a bit of artistic talent and at one time had written out some detailed thoughts regarding how to illustrate certain of the poems. However, these drawings do not match his suggestions.

His stepdaughter, Belle, is said to have remarked to the present owner that this, one of her most precious possessions, had been hand delivered to Baynton in England to be bound early in World War II. A query to the binder resulted in the opinion that it had been bound by them sometime prewar. But then again, Belle had a flair for sketching and had been an art student in Europe when she and her mother had met Stevenson. She is a real possibility. His good friend the artist Will Low. They had had serious discussions concerning the production of an illustrated edition (the first edition had not been illustrated). Kate Greenaway. Admittedly, this would be a stretch, although some of the ink drawings are "in the school of". Charles Robinson. He was the artist for the first illustrated edition which came out in 1895, a decade after the first. Eugene Field II. Well, why not?

However, if it has a genuine forged signature on the title page it cannot have been in continuous possession of the Stevenson-Osbourne family... Yet it seems to have been treated by Belle as an item of value... Those hesitating at a risky investment should know that the Beinecke, Silverado and other museums and libraries have already made their selections from the catalogue and have obviously decided not to acquire this item. (Eugene Field II the forger was the son of another writer of verses for children – which starts to make an interesting story...)

The catalogue has something for everyone with items at a wide range of prices. In three test cases however I found cheaper offers for the same volumes via [abe.com](http://abe.com), though the background of this collection means that they are probably in good condition. One item that looks good value for someone starting a Stevenson library is item 19315 : 19 (out of 26) volumes of the Thistle Edition for \$100.



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## **New editions – recordings**

*Kidnapped* in MP3 for \$9.95. Worldtainment. Unabridged. <http://audiobooks.excitemerchant.com>

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Richard Dury

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# Recent additions to the RLS site - RLS Site Newsletter

started 30 January 2001

<<http://www.unibg.it/rls/rls.htm>>

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## Recent Studies 1997- :

Naugrette, Jean-Pierre (2000). 'L'Étrange cas du doutor Pereira et du docteur Cardoso: essai sur la fonction cognitive et politique d'un mythe littéraire'. La Licorne [UFR Langues Littératures, Université de Poitiers] No. \*\*\* : 277-292

The intertextual references of Tabucchi's *Sostiene Pereira* (1994) include not only Pessoa, but also Stevenson; the 'literary myth' structuring the text is Stevenson's *Jekyll and Hyde*: Dr Cardoso has studied the same French medical thinkers who influenced Stevenson and proposes a model of the psyche with distinct echoes of Jekyll's 'Statement'; in addition, Pereira's unease derives from recurrent feelings of doubleness in the difficult situation of 1938.

Scarpa, Domenico (2001). 'L'archipelago'. Introduction to Stevenson, R.L., *L'isola del tesoro* [*Treasure Island*]. Milano: Feltrinelli.

A survey of Stevenson's reception and influence in Italy: Cecchi, Praz, Pavese, Silvio D'Arzo, Calvino, Manganelli, Mari. He calls Mari's 'Otto scrittori' [Eight writers], mentioned in the last update, 'one of the finest Italian narratives of the last ten years'.

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## Studies 1994-6:

Mallardi, Rosella (n.d. [1996]). *Il nuovo "romance" di R.L. Stevenson*. Bari: Laterza.

A collection of articles:

- (i) 'La commedia dell'onore. Un racconto "arabo" di R.L. Stevenson'. *Lingue e stile* 24ii (giugno 1989): 265-93
- (ii) "'Tra il popolo del sogno": rilettura critica di *Treasure Island*'. *Il confronto letterario* [Dip. Ling. e Lett. Stran. Mod., Univ. Pavia] 15 (maggio 1991): 35-63
- (iii) 'Lo strano caso di Dr. Jekyll e Mr. Hyde: una macchina narrativa perfetta per illustrare l'orrore verso e l'eversione di Hyde'. *Annali della Facoltà di Ling. e Lett. Stran.*, Univ. Bari, 3 ser., 2i (1981): \*\*\*
- (iv) 'Il "romance" di Ephraim MacKellar' (no indication of previous publication)
- (v) "'The Enchantress": una "short story" per un matrimonio singolare'. In Aa. Vv. [chapters by various authors] (1996). *L'arte della "short story". Il racconto anglo-americano*. Napoli: Liguori, pp. \*\*\*

I have so far only read the first two chapters: (i) is an interesting study of how the word 'honour' is undermined in *The New Arabian Nights*; (ii), in Mallardi's own words, 'aims to show how the text is constructed as a parody of the heroic ideology of the romance and of the premises of Realism, in order to reveal...the submerged islands of the unconscious. In *Treasure Island* the heroic consciousness behind traditional romance is, with subtle irony, revealed as artifice'.

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## RLS in fiction

Estleman, Loren D. (1979). *Dr. Jekyll and Mr. Holmes*. New York: Doubleday

Ch. 20 'Advice for Mr Stevenson': some time after Holmes has solved the Hyde case, he is visited by Stevenson, who plans to write up the affair as a case history; Holmes persuades him to present it as 'a thriller which will captivate the world', but to omit the names of Holmes and Watson and pretend that the story came to him in a dream.

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## Bibliographical Queries

Can anyone give any information on the following:

1) "Cameo Edition" (Scribner's)

- *Virginibus Puerisque*, Charles Scribner's Sons, 1896 ("Cameo Edition")
- top edge gilt
- green cloth
- etched frontispiece portrait by G. Mercier
- 16cm high
- cover cameo profile decoration

Was this part of an edition of selected works? Limited edition?

2) 1907 26-volume edition (Scribner's)

Is this a version of Scribner's "Thistle Edition"? (variously listed as 26 and 27 volumes and also listed as being published 1895-9 and 1911-12):

- sand-colored buckram with gilt-lettered maroon leather spine tags
  - last 2 vols. are Balfour's biography
  - headings vary on title pages, from "The Novels and Tales" to "Letters and Miscellanies"
- (information from Bill Jones)
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## News

The TLS of 15 Dec. 2000 said that the terraced house at 8 Howard Place, Edinburgh, where Stevenson was born is available for rent (£800 per month). The agency handling the matter now say that the owner is uncertain whether to rent or sell. Anyone interested should ring 0131 220 4160.

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Richard Dury

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27 February 2001

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## Recent Studies

Ginzburg, Carlo (2000). 'Tusitala and His Polish Reader'. *No Island is an Island: Four glances at English Literature in a world perspective*. New York: Columbia UP.

One of four lectures given at the Italian Academy in New York (Columbia University) in 1998 and then as the Clark Lectures in Cambridge. See below under 'Studies on line' for a summary of the original lecture. (Information kindly supplied by Jean-Pierre Naugrette.)

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## Events (publishing events)

Richard Woodhead (July 2001). *The Strange Case of R L Stevenson*. \*\*\*: Luath Press. Hardback; 224 pages; £16.99; ISBN 0 946487 86 3

Written by a consultant physician with a strong interest in RLS. Did Stevenson have consumption or is there another explanation for his symptoms? (Information kindly supplied by Elaine Grieg.)

## Events (performances etc.)

2001: "Lettres anglaises", a series of 26 programmes (13-minutes each) on English-language writers broadcast on Télé 5, Friday evenings at 9 p.m. includes one on Stevenson (should be around 30 March). (Information kindly supplied by Catherine Burais)

## News

Sale of books and manuscripts at Phillip's of London, 17/11/00: Lots 401, 402, 403, 455, 456 (letters to Henley (including that April/May 1885 letter from Fanny Stevenson about "rubbish" written by S when not in his right mind which she intends to burn); drafts of the Henley/Stevenson play *The King's Rubies*; etc. - acquired by the Beinecke Library, Yale. (Information kindly supplied by Vincent Giroud)

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## Studies on-line

Torrey, Bradford (1902). '[Robert Louis Stevenson](#)' [a long appreciation occasioned by Balfour's 1901 biography]. *Atlantic Monthly* (June 1902) <http://www.theatlantic.com/unbound/classrev/rlsteve.htm>

Stevenson's conscious self-training in the art of writing; importance of travel; praise of *Amateur Emigrant*, the essays, the letters; in a style not uninfluenced by Stevenson.

Ginzburg, Carlo (1998). 'Tusitala and His Polish Reader'. Italian Academy Lectures, University of Columbia. Recording of the lecture: <http://www.italianacademy.columbia.edu/lectures/ginzburg.htm>

Stevenson's 'The Bottle Imp' (1891) derives in part from the German folklore motif of the magic bottle that must be sold at a lower price, the basis for R.B. Peake's melodrama of 1828, in which 'the redoubtable O. Smith' played the fiend. Another

inspiration is Balzac's *La Peau de chagrin* (1831), which in turn is inspired by Goethe's Faust. Stevenson omits the Faust theme and introduces a new element: the chain of exchange from San Francisco to Hawaii.

25 years later Bronislaw Malinowski in the Trobriand Islands was uncertain about the value of his scattered observations. Then diary entries for 1917-18 show a change of mind: the ethnographer has to construct a theory which transforms facts. In the same period (Sept-Dec 1917) he is a fascinated reader of Stevenson's letters, seeing them as a mirror of himself in their self-absorption, feeling of personal destiny and confrontation with exotic strangeness, though Stevenson's egotism is 'too Slavonic and effeminate at times'.

Stevenson's description of the ceremony of food gifts 'must have' influenced Malinowski. He mentions the translation of BI in a letter. Re-reading or remembering BI he 'would have been impressed' by the 'monetary, anti-profit exchange, connected to definite symbolic constraints, allowing the circulation of a highly-valued object through a vast expanse of ocean'. Ginzburg claims that the model of exchange in BI may have given Malinowski a way to see as a whole the details of the Pacific *kula* exchange - the theory of which emerged in April 1918.

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## Stage versions

Kenny, Mike (2001). *Dr Jekyll and Mr Hyde* (dir. Tim Wheeler, film Jonathan Bentley, Mind the Gap company; touring England Feb-April 2001)

"Combines original video footage with live performance. The Mind the Gap company uses trained, professional actors who have learning disabilities who throughout history have been portrayed as either angels or devils - admired as loveable innocents or feared as dangerous and sub-human."

"Looks at the story from fresh angles and what we see on stage lacks any of the familiar cinematic images. The distinction between Jekyll and Hyde is not so clear cut. The last hours of Dr Jekyll form the structure of the play with moments of recollection coming from each of three main characters. Wicked irony and mischievous humour provide balance for what is and remains a terrifying story. Mike Kenny's new ending will surprise...Ysabel Collyer, who plays Jekyll's maidservant, will soon be a familiar name. Let me repeat - this should not be missed." (Kevin Berry *Times Educational Supplement* 13/02/2001). [www.mind-the-gap.org.uk](http://www.mind-the-gap.org.uk) (wasn't updated with the JH production when I visited)

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## Bibliographical Queries

Answers to queries

- 1) "Cameo Edition" (Scribner's)? - Looks like a reprint of Beinecke 77 (Vincent Giroud)
- 2) 1907 26-volume edition (Scribner's): is this a version of Scribner's "Thistle Edition"? - Bill Jones confirms that this is so; the 'Thistle Edition' then went on to get its 27<sup>th</sup> volume ('New Poems') in 1911 - details on the collected editions page <<http://www.unibg.it/rls/colledits.htm>>

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2001: "Lettres anglaises", a series of 26 programmes (13-minutes each) on English-language writers broadcast on Télé 5, Friday evenings at 9 p.m. includes one on Stevenson (should be around 30 March). (Information kindly supplied by Catherine Burais)

## News

Sale of books and manuscripts at Phillip's of London, 17/11/00: Lots 401, 402, 403, 455, 456 (letters to Henley (including that April/May 1885 letter from Fanny Stevenson about "rubbish" written by S when not in his right mind which she intends to burn); drafts of the Henley/Stevenson play *The King's Rubies*; etc. - acquired by the Beinecke Library, Yale. (Information kindly supplied by Vincent Giroud)

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## Studies on-line

Torrey, Bradford (1902). '[Robert Louis Stevenson](#)' [a long appreciation occasioned by Balfour's 1901 biography]. *Atlantic Monthly* (June 1902) <http://www.theatlantic.com/unbound/classrev/rlsteve.htm>

Stevenson's conscious self-training in the art of writing; importance of travel; praise of *Amateur Emigrant*, the essays, the letters; in a style not uninfluenced by Stevenson.

Ginzburg, Carlo (1998). 'Tusitala and His Polish Reader'. Italian Academy Lectures, University of Columbia. Recording of the lecture: <http://www.italianacademy.columbia.edu/lectures/ginzburg.htm>

Stevenson's 'The Bottle Imp' (1891) derives in part from the German folklore motif of the magic bottle that must be sold at a lower price, the basis for R.B. Peake's melodrama of 1828, in which 'the redoubtable O. Smith' played the fiend. Another

inspiration is Balzac's *La Peau de chagrin* (1831), which in turn is inspired by Goethe's Faust. Stevenson omits the Faust theme and introduces a new element: the chain of exchange from San Francisco to Hawaii.

25 years later Bronislaw Malinowski in the Trobriand Islands was uncertain about the value of his scattered observations. Then diary entries for 1917-18 show a change of mind: the ethnographer has to construct a theory which transforms facts. In the same period (Sept-Dec 1917) he is a fascinated reader of Stevenson's letters, seeing them as a mirror of himself in their self-absorption, feeling of personal destiny and confrontation with exotic strangeness, though Stevenson's egotism is 'too Slavonic and effeminate at times'.

Stevenson's description of the ceremony of food gifts 'must have' influenced Malinowski. He mentions the translation of BI in a letter. Re-reading or remembering BI he 'would have been impressed' by the 'monetary, anti-profit exchange, connected to definite symbolic constraints, allowing the circulation of a highly-valued object through a vast expanse of ocean'. Ginzburg claims that the model of exchange in BI may have given Malinowski a way to see as a whole the details of the Pacific *kula* exchange - the theory of which emerged in April 1918.

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## Stage versions

Kenny, Mike (2001). *Dr Jekyll and Mr Hyde* (dir. Tim Wheeler, film Jonathan Bentley, Mind the Gap company; touring England Feb-April 2001)

"Combines original video footage with live performance. The Mind the Gap company uses trained, professional actors who have learning disabilities who throughout history have been portrayed as either angels or devils - admired as loveable innocents or feared as dangerous and sub-human."

"Looks at the story from fresh angles and what we see on stage lacks any of the familiar cinematic images. The distinction between Jekyll and Hyde is not so clear cut. The last hours of Dr Jekyll form the structure of the play with moments of recollection coming from each of three main characters. Wicked irony and mischievous humour provide balance for what is and remains a terrifying story. Mike Kenny's new ending will surprise...Ysabel Collyer, who plays Jekyll's maidservant, will soon be a familiar name. Let me repeat - this should not be missed." (Kevin Berry *Times Educational Supplement* 13/02/2001). [www.mind-the-gap.org.uk](http://www.mind-the-gap.org.uk) (wasn't updated with the JH production when I visited)

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## Bibliographical Queries

Answers to queries

- 1) "Cameo Edition" (Scribner's)? - Looks like a reprint of Beinecke 77 (Vincent Giroud)
- 2) 1907 26-volume edition (Scribner's): is this a version of Scribner's "Thistle Edition"? - Bill Jones confirms that this is so; the 'Thistle Edition' then went on to get its 27<sup>th</sup> volume ('New Poems') in 1911 - details on the collected editions page <<http://www.unibg.it/rls/colledits.htm>>

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Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

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3 September 2001

<<http://www.unibg.it/rls/rls.htm>>

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## Events - conferences

### 2<sup>nd</sup> CALL FOR PAPERS

RLS 2002 - an international academic conference and foundation conference for a biennial series devoted to

ROBERT LOUIS STEVENSON

26-29 August 2002

Palazzo Feltrinelli, Gargnano, Italy (Lake Garda)

Suggested areas of study:

The committee encourages new scholarship addressing Stevenson's pivotal position in literary and cultural history. Suggested themes:

- 1) Stevenson: the art of literature and the pleasure of reading  
(Realism and Romance; essays)
- 2) Stevenson and the boundary  
(high/low culture; America/Britain; male/female; civilized/primitive)
- 3) Stevenson and the South Seas  
(anthropology; colonialism; symbolic realism)
- 4) 20th-century Stevenson  
(writers and critics; European and Anglo-Saxon perspectives; derivative works)
- 5) Stevenson and Scotland  
(Scott; highlands/lowlands; divided loyalties)

Submission:

Those interested in giving a paper should send an abstract (From half to one page) as a rich-text-format attachment to an e-mail message by 1 October 2001 to Prof. Richard Ambrosini at

[Richard.Ambrosini@unimi.it](mailto:Richard.Ambrosini@unimi.it). Abstracts must include talk title, presenter's name, complete mailing address, institutional affiliation (if any), and email address.

Papers should be for a maximum of 30 minutes (guidelines will be circulated to speakers in good time)

Participation:

The Convenors encourage attendance by non-speakers, including students.

If you wish to attend without submitting a paper please send the message: 'I wish to attend RLS 2002' to <[richard@interac.it](mailto:richard@interac.it)>.

For full conference details, see the Conference web site: <http://www.unibg.it/rls/garda.htm>

PLEASE POST AND CROSS-POST FREELY



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**Musical settings: operas and musicals**

De Pue, Wallace Earl (1974). *Dr Jekyll and Mr Hyde. Opera in 13 scenes*. [First performed April 25 1974, Bowling Green State University, Ohio; pc of ms in New York Public Library]

O'Neal, Barry (1980) (music) & Robin Jones (libretto) (1980). *Dr Jekyll and Mr Hyde, a romantic opera in one act*. [pc of ms in New York Public Library]

**Musical settings: instrumental works**

Gould, Morton (1950). *Jekyll and Hyde Variations: for orchestra*. New York: G. & C. Music/Chappell & Co. [lasts 22 minutes]

Grantham, Donald (n.d.; composer born 1947). *Fantasy on Mr Hyde's Song: for chamber orchestra*. NY: Peer-Southern Concert Music [New York Public Library]

'based on a single sentence from S's The Strange Case of Dr Jekyll and Mr Hyde' – probably 'Hyde had a song upon his lips as he compounded the draught, and as he drank it, pledged the dead man.'

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**Stage versions**

Cohen, Philippe (1988). *Dr Jekyll and Lady Hyde*. Lausanne: Favre (Collection Théâtre Suisse)

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**Retellings**

Bloch, Robert & André Norton (1990). *The Jekyll Legacy*. New York: Tor Horror/Tom Doherty Associates

Hester Lane, a writer, arrives in London from Canada; Inspector Newcomen continues his search for the missing Henry Jekyll; Hester discovers that she is Jekyll's sister... According to Bloch's autobiography Norton (a woman writer, despite the name André) and Bloch wrote alternate chapters devoted to the Hester Lane and Inspector Newcomen threads of the story.

Kessel, John (1989). 'Mr Hyde Visits the Home of Dr Jekyll'. *Aboriginal SF* March/April 1989. Reprinted in Kessel, John. *The Pure Product*. New York: Tor/Tom Doherty Associates, 1997.

A poem by a SF/fantasy writer who also teaches creative writing (N. Carolina State University). Since this the Newsletter is really a document privately distributed, I feel there can be no objection if I give the whole text below.

**Mr Hyde Visits the Home of Dr Jekyll**

*He'd left the back door open  
As if expecting a visitor  
He could not admit by the front,  
And as the night was cold,  
And his coat too large,  
I did not spurn his equivocal hospitality.  
His servants slept:  
Hearts asleep in their bodies too  
Smothered by conscience  
And a dull master.  
Gathering my big clothes about me  
Like a boy in the attic playing man,  
I hurried to his room  
Where troubled sheets betrayed  
How an hour ago he'd tossed,  
Desiring me.  
I pinched the money from his purse,  
Took clothing of more proper fit,  
And paused to brush my hair  
Before his mirror.*

*His face is scarred by virtue.  
Mine is not.  
He dreams of me  
And prays for deliverance.  
But that is only envy  
Of my peculiar beauty,  
Which he fears  
And calls by another name.*

John Kessel

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### **Biographical Links - places**

Stevenson's tomb on Mount Vaea: <http://www.findagrave.com/pictures/3770.html>

The page shows the path among forest trees to the top; the tomb with a visitor paying respect; a side of the tomb with graffitto evidence of a passing adolescent

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### **Events (performances)**

September 2001: work should start on an hour-long documentary film on *Dr Jekyll and Mr Hyde* for the US television Learning Channel (Great Book Series), produced and directed by Judy Hallet.

Judy Hallet is a documentary filmmaker whose most recent films have won eleven CINE Golden Eagles, a George Foster Peabody, two Chris awards, a Lillian Gish Award for best woman director of the year, an Emmy, an ACE nomination for best director as well as an Ohio State award, four Houston International Film Festival Gold Awards, a New York Film and Video Gold, and "Best of Festival" at the Jules Vern Film Festival in France.

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Richard Dury

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13 March 2003

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## Links and Studies on Line

[ClassicNotes](#) by Grade Saver: biographical note on Stevenson and links to Notes by Brittany Nelson (2000) on *Dr Jekyll and Mr Hyde* and *Treasure Island*, and by Cameron Peterson (2000) on *Kidnapped* (summaries, analyses, links etc.)  
[http://www.gradesaver.com/ClassicNotes/Authors/about\\_robert\\_stevenson.html](http://www.gradesaver.com/ClassicNotes/Authors/about_robert_stevenson.html)

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## E-texts

### The Making of America collection: reprinted articles from 19<sup>th</sup>-century US magazines

The "Making of America" collection (MoA) is an internet resource containing scanned pages of 19<sup>th</sup>-century US publications, both books and journals. You get scanned images of pages but you can do searches for words, as the pages have also been acquired as imperfect plain text (by simple once-over OCR without correction). It is possible to download this version (but, it seems, only the whole volume together).

[MoA at Cornell University](#) includes many of Stevenson's own essays, fiction and poems published in *Scribner's Magazine*, *The Century* and *Atlantic Monthly*. Titles (viewable by [author search for Robert Louis Stevenson](#)) include *The Master of Ballantrae*, *The Wrecker*, the Scribner's essays, poems; also 'Scott's Voyage In The Lighthouse Yacht' (1893, not republished since) and three *Scribner's* short stories by Mrs Stevenson, including 'The Nixie', which sparked off the quarrel with Henley.

[MoA at the University of Michigan](#) includes articles and poems in the late 1890s about Stevenson in magazines such as *The Overland Monthly* [San Francisco], which can be accessed by a key-word search.

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## In the footsteps of

Rose-Soley, A.R. (1899). 'Vailima: The Place of the Five Rivers'. *Overland Monthly* [San Francisco] xxxiii, 197 (May 1899): 389-399. [[scanned image of text](#)]

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## Recent Studies

- Edwards, Owen Dudley (2000). 'Stevenson, Jekyll, Hyde and all the Deacon Brodies'. *Focus* [Nat. Lib. Scot.] 1: 9-12.

The affinities of *Deacon Brodie* with *Jekyll and Hyde*: Brodie's hypocritical self-defence in Act III of the 1880 version and his reference to his 'secret evil' as 'my maniac brother'; Stevenson's 1887 revisions to make Brodie less purely evil. (The presentation of the various *Brodie* versions is not always easy to follow.)

- Rodriguez Monroy, Amalia (1998). *La huelga de la cultura: Cuatro ensayos sobre etica y literatura*. Amsterdam: Rodopi.

A cultural-theory study of the link between an 'ethics of discourse' and the literary text (considered as a bakhtinian 'cultural text'). The approach is mainly centered on Lacan's theory of culture and the complex relation between the individual subject and the cultural order. The book is a criticism of today's dominance of the discourse of science, over other forms of discourse. Science obliterates subjectivity and, through a commentary on four master texts of Romanticism and Gothic which are aware of this ethical dilemma, Rodriguez emphasizes the serious consequences of such exclusion; how the monstrosity they reveal is bound to return, for as Freud said almost a hundred years ago: All that is repressed is bound to return.

In contrast to the ethics of 'exclusion of the subject' practised by scientific discourse, the essays propose to analyze (through Shelley's *Frankenstein*, Brontë's *Wuthering Heights*, Poe's *Tales* and Stevenson's *Jekyll and Hyde*) the human subject as a subject of desire, which accounts for all the universe of emotions that science leaves out.

Ch. 5 'Atravesando el umbral: Dr. Jekyll y el saber o del deseo y su causa' ['Crossing the threshold: Dr Jekyll and knowledge; or: on desire and its cause']

- Scholar, Richard (1998). 'Strange Case of Dr Jekyll and Mr Hyde: A Case-Study in Translation?'. *Translation and Literature* [Scotland] 7i: 42-55

No single French term adequately translates the word 'case' in Stevenson's title, forcing translators to choose between a psychological case ('cas') and a detective case ('affaire'). All previous translators have chosen to render 'case' as 'cas', and the novel, as a proto-Freudian case-study. Such a reading is characteristic not just of French translations but of a series of influential Anglophone critics. The novel itself however, it is argued, should be read as a case-study in the perils of reducing Stevenson's strange case to a psychological 'cas'.

Richard Scholar & Guillaume Pigéard de Gurbert recently translated the *Strange Case* into French: *L'Etrange Affaire du Dr Jekyll et de Mr Hyde*. Arles: Actes Sud, 1997.

- Sandison, Alan (1997). 'Novel Adventures: Reading Robert Louis Stevenson'. *Meanjin* [Univ. Melbourne] 56i: 161-69.

Reasons for the continued popularity of Stevenson's fiction among young readers today [in a special number aimed at senior secondary school teachers and their students]

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### Events (publishing events)

Little Rock "RLS 2001" Conference: the publication of papers by McFarland & Company is scheduled for 2002.

William Bryan Jones [Willam B. Jones, Jr.] (2001). *Classics Illustrated: A Cultural History of the Art and Literature*. McFarland & Company [includes listing, artwork and discussion of Stevenson adaptations; advanced orders: <http://www.mcfarlandpub.com>]

### Events (performances etc.)

The short Télé 5 (France) TV programme on Stevenson is 30 March 2001, 21.15 - 21.30.

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### Queries

My e-mail messages to Wendy Katz have been 'bouncing back': any news of a change of e-mail address would be welcomed.

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Richard Dury

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27 March 2001

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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## Recent Studies and Studies on line

- Colley, Ann C. (1997). 'Writing Towards Home: The Landscape of A *Child's Garden of Verses*'. *Victorian Poetry* 35iii (Fall 1997): 303-18. Also on-line at [<http://vp.engl.wvu.edu/fall97/colley.htm>](http://vp.engl.wvu.edu/fall97/colley.htm)

Stevenson's nostalgia for childhood - which he tries to regain through play and writing - is for flexibility of consciousness and for the vicarious violence of play. His adolescent protagonists (Jim, David) move back and forward between childhood and adulthood; the CGV poems show the child's fluid spatial and temporal orientation. Children themselves are free from the duality and self-consciousness of nostalgia since they do not see the difference of near and far, then and now. Adult sensitivity for difference also makes play difficult (a bed is not a boat): both past and play-world remain unattainable. The play of writing was one way to escape from self-conscious dualism - the narrative has a continuous present and its events and speeches allow an acted-out play. 'The writer becomes Jim Hawkins... Writing is the only way home'. Even the alienated Hyde unable to return to Jekyll can still write in Jekyll's hand.

- Downing, Ben (1998). 'An Old Gypsy Nature' [review of Mehew E. (ed.) (1997). *Selected Letters of Robert Louis Stevenson*]. *New Criterion* 16.x  
[<http://www.newcriterion.com/archive/16/jun98/downing.htm>](http://www.newcriterion.com/archive/16/jun98/downing.htm)

As well as discussing the letters, Downing comments on Stevenson's 'double reputation: as clever yet flyweight raconteur to kids and middlebrows, a downmarket Conrad, and as writer's writer; among those taking the latter view have been (besides James et al.) Marianne Moore, Wallace Stevens, Borges, and Graham Greene'; his strength is as an 'observer of moral conflict, dilemma, and ambiguity.'

- Ricks, Christopher (2001). 'A Note on "The Hollow Men" and Stevenson's *The Ebb-Tide*'. *Essays in Criticism* 51i: 8-17.

In an undergraduate essay ('The Defects of Kipling' (1909), reprinted in the same number of *Essays in Criticism*), T.S. Eliot praises *The Ebb-Tide* ('a triumph' which combines 'truth and strangeness') and in a review of Chesterton (1927) he is disappointed that no-one has produced 'a critical essay showing that Stevenson is a writer of permanent importance, and why'. Ricks claims that '*The Ebb-Tide* may well have been among the prompters of "The Hollow Men" (1925)': (i) both include a quotation of (or allusion to) the nursery rhyme 'Here we go round the mulberry bush' by an adult speaker, emphasizing a grim distance from childhood; (ii) both are about 'hollow men' (Davis, Huish); (iii) there many slight linguistic and thematic parallels [some slight indeed] between Stevenson's Chapter 11 and Eliot's poem.

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## RLS in Fiction

1998 Kiausch, Usch (1998). 'Eine Zeile von Stevenson' [A Line by Stevenson]. In Jeschke, Wolfgang (ed.) (1998). *Die Vergangenheit der Zukunft* [The Past of the Future; anthology of international science fiction stories]. Munich: Wilhelm Heyne Verlag. ISBN 3-453-13337-4

A series of people see a mysterious female figure, with a striking resemblance to princess Kaiulani of Hawaii, on the scene of troubling and uncanny events that seem linked to the Hawaiian movement for independence and autonomy. A parallel text in italics comments on the historical Kaiulani, her life, early death and brief acquaintance with Stevenson.

The 'line by Stevenson' is 'Her islands here, in southern sun Shall mourn their Kaiulani gone' which appears as part of the epigraph and is also quoted inside the final section of italicized text, which closes with: '*Tusitala, put me in a story with a happy ending. Who am I? The future of a memory. The memory of a memory. A line by Stevenson.*'

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## **Retellings etc.**

Smith, Arthur D[ouglas] Howden (1924). *Porto Bello Gold*. New York: Grosset & Dunlap (republished 1999 as *Porto Bello Gold: A Prequel to Treasure Island*. Ithaca, NY: McBooks Press (Classics of Nautical Fiction)).

The young hero Master Robert is shanghaied by his great Uncle, the infamous pirate Murry, and along with his faithful friend Peter, are embroiled in a plot to capture a Spanish treasure ship (along with Flint, Darby, Ben Gunn, and Long John Silver) and use the proceeds to finance the return of King James and Bonny Prince Charlie to power in England. The treasure is buried on Dead Man's Chest.

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## **Events (performances etc.)**

correction: the short Télé 5 (France) TV programme on Stevenson is 30 March 2001, 9.15 - 9.30 a.m.

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## **Queries**

Tom Hubbard ([t.hubbard@bravo.nls.uk](mailto:t.hubbard@bravo.nls.uk)) asks if anyone knows the Stevenson essay that was translated into Greek in 1892 by the major novelist/short story writer Alexandros Papadiamantis (1851-1911). It was published in the newspaper-magazine *Estia* with the a title (in Greek) of "Duty and Death".

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## **New members of the mailing list**

*This was a section I had occasionally included in updates before; I thought it would be nice to make it a regular feature.*

Jan Borm ([Jan.Borm@sudam.uvsq.fr](mailto:Jan.Borm@sudam.uvsq.fr)): teaches at Versailles Saint-Quentin University, has edited Bruce Chatwin's *Anatomy of Restlessness* (Penguin Viking) with Matthew Graves and is interested in Stevenson's travel writing, questions of genre, and contemporary travel writing.

Magali Folmer ([magali.folmer@club-internet.fr](mailto:magali.folmer@club-internet.fr)): Maîtrise student at the University of Paris (Sorbonne) writing a thesis on *Strange Case of Dr Jekyll and Mr Hyde* under the supervision of Jean-Pierre Naugrette.



Leslie Furth ([LCF529@aol.com](mailto:LCF529@aol.com)): PhD student at Boston University; has just completed a draft of her dissertation chapter, "A Domestic Episode: John Singer Sargent's Portrait of Robert Louis Stevenson and Fanny Osbourne Stevenson".

Matthew Graves ([Matthew.Graves@up.univ-aix.fr](mailto:Matthew.Graves@up.univ-aix.fr)): Maître de conférences at the Université de Provence (Aix-Marseille I), where he runs a transdisciplinary research project ('GeoMap'), investigating geographies of culture and the imagination. He is interested in the 'geopoetics' of Stevenson's travel writing and fiction.

Joachim Hemmerle ([hemmerle@rumms.uni-mannheim.de](mailto:hemmerle@rumms.uni-mannheim.de)): arts editor for *Mannheimer Morgen*, for which he has written Stevenson features; Stevenson enthusiast and collector of editions of *Treasure Island*.

Roslyn Jolly ([R.Jolly@unsw.edu.au](mailto:R.Jolly@unsw.edu.au)): teaches in the School of English of the University of New South Wales in Sydney and has written on Stevenson and Samoan History (1996), has edited the South Sea Tales for OUP World's Classics and more recently (*Review of English Studies*, 1999) on the way that the marriage in 'Falesà' calls into question conventional oppositions governing Victorian understandings of literature and race.

Usch Kiausch ([ukiausch@t-online.de](mailto:ukiausch@t-online.de)): member of the International Association for the Fantastic in the Arts and has published a story referring to Stevenson in a science-fiction anthology (in German) titled : "A line from Stevenson" (see above).

Richard Scholar ([richard.scholar@new.oxford.ac.uk](mailto:richard.scholar@new.oxford.ac.uk)): just finishing a thesis on unrelated matters at New College, Oxford; has translated *Jekyll and Hyde* into French and has written an article about the choices made by translators and critics in interpreting the text.

Iain Russell ([catrus@talk21.com](mailto:catrus@talk21.com)): medical doctor from Inverness; he is a keen Stevensonian and has followed Cevennes trail.

Olena Turnbull ([turnbull-r-om@worldnet.att.net](mailto:turnbull-r-om@worldnet.att.net)): from Fort William and now teaching at the University of Tulsa, Oklahoma; finds reading Stevenson one of the pleasures of life; spoke on *Catriona* and Stevenson's advanced feminist views at Stirling 2000 and was present at Little Rock 2000.

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Richard Dury

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# Recent additions to the RLS site - RLS Site Newsletter

8 April 2001

<<http://www.unibg.it/rls/rls.htm>>

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## Events (publications)

### *News about the Stevenson Journal*

Eric Massie says that the Stirling University team hope to launch the Stevenson journal before the end of the year.

### *News about the Bill Jones-edited collected studies*

Bill Jones reports that the editor at McFarland is enthusiastic about the Stevenson festschrift and would like to add two or three more essays to the book (500-100 pages, to make a page count of between 250 and 300), estimated publication date late 2002. He sends the following notice:

### *Call for Contributions - "RLS Reconsidered", ed. William B. Jones (McFarland & Company):*

Bill Jones, chair of last November's "RLS 2000" conference in Little Rock, invites interested scholars to submit essays for possible inclusion in *RLS Reconsidered: New Views of Robert Louis Stevenson*, a volume of critical essays dedicated to David Daiches that will be published next year in hardcover format by McFarland and Company. The book has evolved from the original six "RLS 2000" papers and now includes pieces from other Stevensonians. Contributors thus far include Jenni Calder, Barry Menikoff, Eric Massie, Katherine Linehan, Richard Ambrosini, Jason A. Pierce, Richard Dury, Gillian Cookson, Oliver Buckton, and Alan Sandison, among others. Essays may address broad topics or individual works -- *Dr. Jekyll and Mr. Hyde* is already well-represented -- and should be between 10 and 20 double-spaced pages. Deadline is 10 July. For additional information, please contact Bill Jones by e-mail at [JonesWSWS@cs.com](mailto:JonesWSWS@cs.com).

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## Events (Conferences)

Venice - Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro e il Melodramma: 19-20 April 2001, "Desiderio e trasgressione nella letteratura fantastica" [desire and transgression in fantastic literature]. Programme of papers: <http://www.cini.it/index1.html> > Calendario del mese > 19 aprile

Michela Vanon Alliata (Università di Venezia) will speak (20 April) on "'Il diavolo nella bottiglia': la maledizione faustiana nel fantastico esotico di R. L. Stevenson" ["The Bottle Imp": Faustian curse in the exotic fantastic of R.L. Stevenson]

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## Recent Studies

Niederhoff, Burkhard (1996). 'The Double Devil's Advocate. A Reading of Robert Louis Stevenson's Short Story "Markheim"'. *Literatur in Wissenschaft und Unterricht* 39ii: \*\*\*

The article contains a close reading that focuses on the double motif and on moral and psychological paradoxes. It also contextualizes the story by comparing it to one of its sources, Dickens' *Christmas Carol*, and to other works by Stevenson himself, the poem "If This Were Faith" and the novel *The Ebb-Tide*.

Roblin, Isabelle (2001). "The Strange Cases of Emma Tennant's *Two Women of London* (1989) and Valerie Martin's *Mary Reilly* (1990)". *Alizés* [Université de la Réunion] (ed. Eileen Wanquet) \*\*\*: \*\*\*

A study of the significant differences between Stevenson's text and those by Tennant and Martin.. Tennant's narrative is set at the end of the 20th century among women (the subtitle is "The Strange Case of Ms Jekyll and Mrs Hyde") and uses women narrators. Martin uses the same characters and the same time-line as Stevenson, but also uses a woman (the nameless, frightened and speechless housemaid at the end of Stevenson's story) as the narrator.

Waterston, Elizabeth (1999). "Going for Eternity: A Child's Garden of Verses". *Canadian Children's Literature/La littérature canadienne pour la jeunesse* 25:4 (winter 1999): 5-10.

Explores the history of composition and the themes and poetic techniques of the *Garden* verses, and comments on their influence on Canadian poets such as Dennis Lee.

Waterston, Elizabeth (2001). *Rapt in Plaid: Canadian Literature and Scottish Tradition*. Toronto: University of Toronto Press.

Imitations and transformations of Scottish literary influence are "set in the context of multi-cultural, narrative, postmodern and postcolonial theories. This study illuminates the way Scottish ideas and values still wield surprising power in Canadian politics, education, theology, economics and social mores." Includes a chapter "Stevenson and the Garden of Childhood".

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## Studies on Line

Baker, Franklin T. (1909). 'Introduction' to Stevenson, R.L., *Treasure Island*. New York: Charles E. Merrill Co. (Merrill's English Texts). <<http://www.kellsraft.com/treasureislandrlstevenson.html>>

Given the date, perhaps more of interest for the history of reception; also includes a section of 'critical opinions' <<http://www.kellsraft.com/treasureislandopinions.html>>

Hugh Walker (19\*\*). 'R. L. Stevenson'. <<http://www.bartleby.com/224/0323.html#txt8>>

Section 23 of 'John Ruskin and Others' in Part III ('Critical and Miscellaneous Prose') of Ward, A. W. & A. R. Waller (19\*\*). *Volume XIV. The Victorian Age, Part Two* in Ward, A.W., A.R. Waller, W.P. Trent, J. Erskine, S.P. Sherman, & C. Van Doren (eds.) (1907-21). *The Cambridge history of English and American literature: An encyclopedia in eighteen volumes*. New York/Cambridge, England: G.P. Putnam's Sons/Cambridge University Press. Online edition 2000 by Bartleby.com.

A brief life-and-works survey (pp. 43-6) - interesting that Stevenson is only dealt with under 'miscellaneous prose' (apart from half a paragraph by George Saintsbury in the minor poets section at <http://www.bartleby.com/223/0657.html>)

'Stevenson, Robert Louis.' *The Columbia Encyclopedia* (Sixth Edition, 2001).  
<http://www.bartleby.com/65/st/StvnsnR.html>

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## Biographies

Philip Callow (2001). *Louis. A Life of Robert Louis Stevenson*. London/Chicago: Ivan R. Dee/Constable Robinson. Publ. April 2001 in US, May 2001 in UK.

Yet unread, but could well be your average RLS biography - though undoubtedly written with the help of the Collected Letters. PC is a poet, novelist and literary biographer of writers and painters (Whitman, Lawrence, Chekov, Van Gogh, Cézanne).

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## Biographical Links

Harvey, Alexander (1913). 'Life of Robert Louis Stevenson'.  
<<http://www.bartleby.com/188/1000.html>>

Biographical preface (pp. 1-40) from *A Child's Garden of Verses and Underwoods*, New York, Current Literature Publishing (The Medallion Edition).

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## Illustrations

The 1911 Wyeth illustrations for *Treasure Island* are viewable on-line at Fern Canyon Press  
<<http://www.thegrid.net/fern.canyon/pirates/treasure/pictures.htm>>

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## New members of the mailing list

Derek Newnham ([pindari3@bigpond.com](mailto:pindari3@bigpond.com)) from Australia developed an interest in RLS after a holiday in Western Samoa (before the arrival of the Mormons). He has since enjoyed collecting various publications, including a few first editions; an admirer of Nick Rankin's *Dead Man's Chest*.

Isabelle Roblin ([roblin@univ-littoral.fr](mailto:roblin@univ-littoral.fr)): senior lecturer at the Université du Littoral-Côte d'Opale in the north of France. A specialist in British contemporary literature, her interest in Stevenson is indirect through research on the revision-rewriting of 19<sup>th</sup>-century classics (including Stevenson) by late 20th century writers.

Elizabeth Waterton ([ewaterston@hotmail.com](mailto:ewaterston@hotmail.com)): Professor Emeritus of English at the University of Guelph, an eminent scholar who has published widely over a long career in the areas of Canadian, Scottish and English literature and literary history.

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## Obituary

Robert Storey, a retired Social Development Planner at the Highlands and Islands Development Board in Scotland and enthusiastic Stevensonian, died on 23 March this year at the age of 70 years. He is remembered here by Iain Russell and Jenni Calder:

"Bob had a formidable knowledge of all things relating to RLS and wrote extensively about him. In his retirement Bob continued to write commentaries - even to his last days.

"One of nature's true gentlemen, Bob was a kind, patient man, always thoughtful of others. He had an enquiring mind, active and sprightly right up until his death. He suffered a short illness, borne with characteristic dignity and lack of self pity. Our thoughts go to his wife and family. Bob will be sorely missed by all."

[Iain Russell]

"I was saddened to hear of the death of Bob [R J] Storey, who made a rather unusual contribution to Stevenson studies. Through his interest in the activities off Scotland's west coast of an American privateer called *The True Blooded Yankee*, he came to the conclusion that Quiller-Couch's ending for the unfinished *St Ives* was not what Stevenson had intended. The ship's name appeared in Stevenson's notes as a proposed chapter heading. It was over a pleasant lunch in the Magnum in Edinburgh's Dublin Street that he convinced me to have a go at providing another ending, along the lines his research suggested.

"With Bob's materials to hand I embarked on what proved to be the most enjoyable writing experience I've ever had. I worked away for several weeks, making frequent phone calls to Bob and visiting him in his home at Daviot, near Inverness. I was able to include the story of *The True Blooded Yankee*, which had raided Islay in 1813 and, as Bob had discovered, was still remembered there. Stevenson no doubt heard the story when he himself visited the west coast, if he was not already aware of it from his father. Bob's researches are described in his foreword to the new edition, published by Richard Drew in 1990."

[Jenni Calder]

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Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

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# Recent additions to the RLS site - RLS Site Newsletter

14 May 2001

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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## Events (Conferences) - correction

There was a slight confusion with the dates of "RLS 2002" in the last Newsletter. The correct dates are as follows: arrival, Sunday 25 August 2002; Conference, Monday 26 to Thursday 29 August; departure, Friday 30 August.

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## Recent Studies

Ann Colley has kindly supplied a summary of the following article, already listed, on which is based the summary given below:

Colley, Ann C. (1997). "Robert Louis Stevenson and the Idea of Recollection". *Victorian Literature and Culture* 25ii: 203-224.

Stevenson's thought about recollection (both conscious act and sudden unbidden memory) is often expressed in optical metaphors (the magic lantern, the kaleidoscope, and the thaumatrope). These present recollected images as focused and available, in contrast to the fleeting memories of Walter Benjamin's and his sense of the disappearing past. Perhaps, then, the conditions of empire encourage a memory less subject to fluctuations and offer a more stable nostalgia.

Joachim Hemmerle kindly supplied me with a photocopy of the following:

Klein, Georg (2001). 'Robert Louis Stevenson (Schundautor)' [Robert Louis Stevenson (writer of trash literature)]. *Frankfurter Rundschau* 3 März 2001, N. 53: 23.

Novelist Georg Klein offers a series of provocative thoughts about the misinterpretation of *Jekyll and Hyde* and the poverty of psychoanalytic criticism. By *Schundautor* he presumably means "author who has been implicitly placed in the category of trash literature by those who have used his works for unsubtle derivative works" (*Jekyll* he thinks is probably "the most-adapted work of all literature"). Klein (described elsewhere as "Meister der opaken Prosa", and I'm not surprised) is opposed to reductive psychological interpretation of the text (found specially in film adaptations) and sees the essence of Hyde as instability of form (hence his indescribability, and the futility of Lanyon's "Compose yourself!"). "Hyde is a medium", just as the personality is a medium (though we would like it to be fixed) and just as literature too is a medium, not something that can be trapped in a cabinet and easily defined.

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## Jekyll and Hyde derivative works

Hyde (top hat, cane, cape) in dark London scene (archway, line of streetlamps, cobbles) in Bob Haberfield's illustration for the cover of *The Great Villains. An Omnibus of Evil*. Presented by Christopher Lee, London: W.H. Allen 1978:

<http://www-lib.usc.edu/~melindah/Stoker/sto1970s/1978d.htm>

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## Queries

1) Ralph Parfect ([ralph.parfect@BTINTERNET.COM](mailto:ralph.parfect@BTINTERNET.COM)) sends the following query:

Does anyone know what 'the fine old schoolboy story of the negro and the Jew' might be? I found this reference in the essay 'Confessions of a Unionist' (1888). Stevenson is distinguishing between law and morality, and writes:

'Law will therefore generally embody the greater part of the morality of any age and nation, but never its more lively part; for our new sensations (witness the fine old schoolboy story of the negro and the Jew) are still the most exquisitely felt.'

2) Musicologist John King of Eckerd College (Creative Arts Collegium) ([Oldrayon@aol.com](mailto:Oldrayon@aol.com)) sends the following query via Elaine Greig:

I am currently researching the history of the **ukulele** for a scholarly journal. In my research one of the earliest references I have found is from that of both Stevenson and his wife. In separate letters dated 1889 they both describe an instrument which Lloyd Osbourne will be taking with on the voyage from Honolulu to Samoa. They refer to the instrument as a **taropatch fiddle** and **taropatch**. In another letter to Sidney Colvin Mrs. Stevenson mentions Lloyd playing on his **little Hawaiian guitar**, which I believe is a reference to the taropatch.:

Fanny Stevenson (writing to Sidney Colvin) states: "[May 21st, 1889] Lloyd, also, takes a fiddle, a guitar, a native instrument something like a banjo, called a **taropatch fiddle**, and a lot of song books." Robert Louis Stevenson, *The Letters of Robert Louis Stevenson*, Ed. by Sidney Colvin, vol. III (New York: Charles Scribners Sons, 1915) 144.

Robert Louis Stevenson, in a letter to Charles Baxter, writes: "[Envelope postmarked 7 June 1889] The voice, flageolet, guitar, and **taropatch** make up our band..." Robert Louis Stevenson, *RLS: Stevenson's Letters to Charles Baxter*, Ed. by DeLancey Ferguson and Marshall Waingrow (New Haven: Yale University Press, 1956) 249.

In another letter to Colvin from Samoa dated January 20th [1890] describing the trip from Hawaii Fanny Stevenson writes: "The captain and Lloyd sang, and Lloyd played upon his **little Hawaiian guitar** accompanied by Joe on a real guitar." E.V. Lucas, *The Colvins and Their Friends* [London: Methuen & Co., Ltd., 1928] 230.

**Taropatch** is a name which can be applied to three different Hawaiian instruments: (i) A small *five string* guitar identical with the Portuguese rajao from which it is adapted, (ii) a small 4 course (*eight string*) guitar which was produced apparently in the early 20th century, (iii) the instrument we know today as the *ukulele* which was adapted from the portuguese instrument known as the machete.

I am interested in any photographs that might show the instrument, the actual instrument itself or knowledge of its whereabouts, any written material including mention of the instrument besides the three letters already referenced.

I am interested in finding out if this instrument was indeed a 'ukulele' or was really a 5 string taropatch. It is unlikely that it was a four course taropatch. Early references to the ukulele are rare, and it is important to know if the instrument was a 'ukulele' in order to establish some more accurate date for when it first became known as the ukulele rather than the taropatch. Another factor is that one of the theories for how the ukulele was named involves a vice chamberlain of Kalakaua's court who was dismissed for improper behavior in 1886. The theory is that he became a favorite at court and was called by the nickname ukulele and played the instrument which was then named for him. If the Osbourne instrument was indeed a "ukulele" it will help in debunking this apocryphal tale since Stevenson, with interest in the Hawaiian language and intimacy with Kalakaua (a ukulele enthusiast) would surely have called the instrument by its Hawaiian name if it then existed.

3) Ella Turner ([jamesrturner@beeb.net](mailto:jamesrturner@beeb.net)) would be interested in any news of the whereabouts of a profile bas-relief of Mrs Margaret Stevenson by Harry S. Gamley, carved in Allermuir whinstone. originally presented to Lord Guthrie, the then tenant of Swanston Cottage, it was listed as the property of the RLS Club of Edinburgh in 1925, but apparently is no longer to be found.

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## New members

Anne C. Colley ([COLLEYAC@BUFFALOSTATE.EDU](mailto:COLLEYAC@BUFFALOSTATE.EDU)): professor of English at the State University College of New York at Buffalo. Her *Nostalgia and Recollection in Victorian Literature* (1998) contains several chapters on Robert Louis Stevenson. She has also published articles on Stevenson in *Victorian Literature and Culture* and *Victorian Poetry*. Currently she is working on Stevenson's life and work in the South Seas.

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Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

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# Recent additions to the RLS site - RLS Site Newsletter

7th June 2001

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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## Events (Conferences)

Sunday 29<sup>th</sup> July 2001 at the University of Stirling, Scotland: Tom Hubbard (University of Edinburgh) will give a paper on 'The Overseas Reception of the Work of Robert Louis Stevenson, during his Lifetime and before 1900' (11 a.m., Room 2V2). Part of the Conference entitled "The Production of Culture: The Scottish Press in a National and International Context 1800-1880", July 28– 29 2001.

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## Recent Studies

Hubbard, Tom (2001). 'Edimbourg-la-Morte: the Fantastic and Charles Dickens and Robert Louis Stevenson'. *Etudes Ecossaises* [Univ. Grenoble] 6 (issue devoted to 'L'Etrange. Le merveilleux. Le surnaturel'): 21-27.

Dickens and Stevenson both made contributions to the fantastic genre located in Edinburgh: 'The Story of the Bagman's Uncle' in *Pickwick Papers* (apparition/drunken dream in Leith Walk), and David Balfour's meeting with the spae-wife ('foreteller') at a nearby spot. The protagonists differ greatly, however, and the episode in *Kidnapped* interrelates closely with the whole text. Stevenson's descriptions (in this episode, and also in 'The Body Snatcher' and 'Tod Lapraik's Tale') also aim at 'significant simplicity' in contrast to the magnificent excess of Dickens.

Stevenson's simplicity, combined with the uncertain distinction between real and unreal, gives his work a power of suggestiveness much appreciated by Marcel Schwob, who presents him 'as - in effect - a proto-*Symboliste*'. Georges Rodenbach's Symbolist novel, *Bruges-la-Morte* (1892) also has affinities with Stevenson's work: 'the somewhat camp bizarrerie of the prose style', confusions of identity, and labyrinthine setting.

Lamb, Jonanthan, Vanessa Smith & Nicholas Thomas (eds.) (2001). *Exploration and Exchange. A South Seas Anthology, 1680-1900*. Chicago: University of Chicago Press.

A selection of writings of British and American visitors to the Pacific; divided into three sections, 'adventurers and explorers', 'beachcombers and missionaries' and 'literary travellers', each preceded by an authoritative introduction.

Sagar, Keith (1992). 'D.H. Lawrence and Robert Louis Stevenson'. *D.H. Lawrence Review* 24 ii: 161-165.

The lives of RLS and DHL were in many ways similar: each rebelled against a puritanical upbringing, fell in love with an older woman with children, travelled widely in search of a comfortable climate; each wrote in several genres at great speed; despite illness, each did a lot of walking and physical work; each hated and loved their native land and felt themselves in semi-voluntary exile; each was responsive to children, animals and 'the spirit of the place'; each died at the age of 44.

*Treasure Island* was one of DHL's favourite boyhood books and he read it again in adolescence, together with *Ballantrae* and *Kidnapped*. In June 1920, planning to go to the South Seas, he writes 'I read some of Stevenson', then follows it with typical Lawrentian irritation. However, in 1922, after finishing *Kangaroo*, his letters give evidence that he has read and appreciated *The Silverado Squatters*. In fact, *Kangaroo*, with its protagonist 'R.L. Somers', has a similar strong sense of frontier and also describes a landscape largely untouched by man.

Richard Ambrosini's monograph on Stevenson has just been published - more on this in the next Newsletter.

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## Derivative art

A pen-and-ink drawing by Hergé [Georges Remi] of Pirates capturing Jim Hawkins for the front cover of *Le Petit Vingtième (Le Vingtième Siècle)*, 9 June 1932, was sold in Paris on 24<sup>th</sup> March 2001.

Some years later Hergé was to include *Treasure Island* "quotations" and references in *Le Secret de la Licorne* (1946) and *Le Trésor de Rackham le Rouge* (1945) (these are analysed by Jean-Pierre Naugrette in his edition of *L'île au trésor* published by Gallimard in 1999 (pp.438-443)).

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## Retellings and sequels

Moore, Alan & Kevin O'Neill (art) (2000). *The League of Extraordinary Gentlemen*. New York/London: DC Comics/Titan Books.

Comic book (some superb artwork); the mysterious forces of Fu Manchu threaten the British Empire - the authorities enlist "heroes" from classic literature of the time: Captain Nemo, Allan Quatermain, Dr Henry Jekyll and Edward Hyde, and the Invisible Man. Hyde (a cross between King Kong and the Incredible Hulk and, at about 12 feet tall, much bigger than Jekyll) usually transforms in time to save the day. Among the pastiche graphic material in the back, there is a "cigarette card" of Hyde trampling the girl, but little else closely connected to Stevenson's text.

Quiller Couch, A. T. (1907). *Poison Island*. London/NY: George Bell/Scribner's.

"A Treasure Island story on the Stevensonian plan with some characters after Dickens, opening in Cornwall, with echoes of the Peninsular war and of Napoleon's captivity in Elba, and the more tangible allusion of the arrival at Falmouth of a big batch of returned prisoners. In the process of a voyage to the island we also hear of the American War of 1812, which was still causing trouble to shipping. 1813-1814." Ernest A. Baker, *A Guide to Historical Fiction* (London, 1914).

"From memory of the story it's a bit as if David Copperfield shipped aboard the Hispaniola accompanied by Aunt Betsy instead of Long John Silver..." (Simon Veret, VICTORIA list 6.6.01)

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## News items

Jenni Calder kindly sent in a lively sequence of messages from the Gaelic discussion group fuadach-nan-gaidheal: one member claimed that *Kidnapped*, though often studied in US schools, had

been "banned" in parts of Scotland because of it deals with controversial issues. Others (in a very short space of time) came back to say this was rubbish, that they remembered reading it as part of Scottish school programmes. The odd Gaelic quote flew around. It is perhaps significant that most of the heated exchanges took place on a Saturday night.

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## **New members**

Hubert Merckx ([HubertMerckx@aol.com](mailto:HubertMerckx@aol.com)): a former teacher of English, now a businessman, living close to Paris, who is interested in both the life and works of Stevenson, is especially attracted by Stevenson as the great stylist. The work that sparked off his enthusiasm was *Dr Jekyll and Mr Hyde*. He thoroughly enjoys re-reading a few well-written chapters and is always immensely surprised how Stevenson is able to create a unique atmosphere just in a few lines.

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## **Site maintenance**

Could you let me know if you have any trouble opening [http://www.unibg.it/rls/bib\\_recentstuds.htm](http://www.unibg.it/rls/bib_recentstuds.htm)  
- a member of the group has reported a denial of access notice.

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Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

If you wish to be removed from this mailing list, send the message 'Please remove from RLS list' to  
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# Recent additions to the RLS site - RLS Site Newsletter

18 June 2001

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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## News

J.C. Furnas, author of *Voyage to Windward. The Life of Robert Louis Stevenson* (1951), died on 3<sup>rd</sup> June. His biography changed Stevenson studies, not least through its two appendixes that traced the strange 'dialectics of a reputation' and then brushed away forever unfounded 'debunking' biographical speculation. His style is in the very highest tradition of American journalism combined with genuine scholarship, telling an effective story while interrogating the evidence and at the same time creating a relationship with the reader, thanks to the spoken rhythms of the prose, the common sense of the reasoning and the references to his own thoughts and feelings. The fine, simple beginning to *Voyage to Windward* that Roger Swearingen comments on below is preceded by a Prologue that puts us in the very mood for a story by beginning "We children...".

The *N.Y. Times* obituary (thanks to Bill Jones and John Macfie for this) reveals, to me at least, what a Renaissance man (American style) he was, with the landmark Stevenson biography only one of his many achievements.

This is followed by personal memories and an appreciations from Jenni Calder and Roger Swearingen.

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## J. C. Furnas, Wry Historian of American Life, Dies at 95

J. C. Furnas, a writer and social historian, died on June 3 at his home in Stanton, N.J. He was 95.

Mr. Furnas was a longtime contributor to *The American Scholar* and wrote prolifically for newspapers, including *The New York Times*, and magazines like *The Saturday Evening Post*, *Collier's*, *Look* and *Reader's Digest*.

Mr. Furnas's most famous article, ". . . And Sudden Death," a somber piece on automobile fatalities and the need for safe driving, was published in *Reader's Digest* in August 1935 and became perhaps the most widely circulated article ever written. Proofs were sent to 5,000 publications, and the magazine ultimately issued eight million reprints. A favorite of Ralph Nader, it was credited with inspiring the automobile industry to subsidize safety measures and the Transportation Department to revise highway engineering.

But Mr. Furnas's greatest undertaking may have been an informal three-volume social history of Americans from 1587 to 1945, a project he initially resisted when it was suggested to him in 1965 by Walter Minton of G. P. Putnam's Sons. "I walked out of the office," Mr. Furnas recalled in 1978.

Thirteen years, three books and a half-million words after his abrupt departure, he had produced one of publishing's most comprehensive history projects, written in a style he called "free association."

The volumes were *The Americans: A Social History of the United States, 1587-1914* (1969), whose topics ranged from the origin of pink lemonade to why Americans do not spell honor and glamor with a u, as the British do; *Great Times: An Informal Social History of the United States, 1914-1929* (1974), which covered the years between the outbreak of war and the stock market crash, including the federal temperance law and women's suffrage; and *Stormy Weather* (1978), which spanned 1929 to 1945 and offered anecdotal material culled from hours spent watching 1930's movies.

Mr. Furnas was born in Indianapolis and graduated from Harvard. His wife, Helen, who was his researcher and copy editor, died in 1985. He is survived by a stepdaughter, Anne F. Stuck of Charlotte, N.C., and a niece, Anne Harris of Ashland, Ore.

Mr. Furnas reminisced about his career, which included a World War II tour of duty in the South Pacific, in his 1989 autobiography, *My Life in Writing: Memoirs of a Maverick*.

He also produced biographies of the 19th-century actress Fanny Kemble (1982) and the writer Robert Louis Stevenson (1951), which a reviewer in *The New York Times* called "the best and most complete biography of Stevenson yet written."

[*N.Y. Times* 12 June 2001]

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I'm not sure how old I was when I first met J C Furnas, who died in New Jersey on 3 June. Joe and his wife Helen often visited my parents, and they both conveyed a sense of exotic adventure. Committed travellers but uncomfortable in the air, they undertook long sea voyages by slow freighter. It was a perfect opportunity for Joe to write and for both to collect a wealth of travellers' tales.

I can't remember Joe in Edinburgh in the summer of 1948, but I know he was there, on the trail of Stevenson. *Voyage to Windward* later occupied a prominent position on my father's bookshelf. Eventually I read it, not for a moment thinking that I would one day be following Joe's trail. When in 1978 I was working on my own RLS biography I visited him in rural New Jersey. He and Helen were enormously welcoming and helpful. Two years later they were in Edinburgh for a Stevenson conference at which Joe spoke on RLS in America - a paper that was later published in *Stevenson and Victorian Scotland*.

Joe was a big man with a commensurate warmth and courtesy that were absolutely captivating. Something of this quality is also in his writing, mixed with an incisive intelligence and a briskly dry wit. As a journalist and critic, biographer and novelist, he had a highly distinctive voice. Catholic and quixotic in his wideranging interests, he could be generous with praise, but uncompromising in his criticism when it was deserved. His role in reawakening interest in Stevenson has been seminal; I still go back to *Voyage to Windward*, and recommend it to others. He'll be enormously missed by all who knew or read him.

[Jenni Calder]

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**Remembering Joe Furnas, 1905 - 2001**

I met Joe Furnas only once, and the familiarity of my treatment of his first name - he was never Mr. Furnas or J. C. or Joseph Chamberlain, he was Joe - speaks volumes about his never-failing openness and curiosity, his friendliness, and his welcoming informality. Joe was interested in you - whoever you were. He was just Joe.

Joe was then ninety, and he had sent me careful, detailed (and correct) directions how to reach his modest 1940s house on a steep hill in the midst of the villages and woods in central New Jersey. I was to be his guest for two nights, and as I had travelled all the previous night by plane from California, Joe simply sent me off for a nap. We would get together for a martini at 5:30, and then enjoy dinner.

Joe's death this month at the age of ninety-five came fifty years after the publication of his still-unsurpassed biography of RLS, *Voyage to Windward* (1951). And it reminded me not only that Joe's was the first full-length biography to dispel the nonsense about Claire, Kate Drummond, and much else about Stevenson. I was also reminded that, only a year or two ago, noticing the date on a letter of mine to him about this very subject, Joe suggested that April 1st should henceforward be honoured - as Claire Day.

This world is a lesser place for Joe's absence. But it has for many years also been a better place - a much better place - for what he wrote, and for the sunshine of his spirit.

I can think of no better tribute than to quote the openings of five of Joe's books, including his life of RLS, and to ask - rhetorically - which does not leave you wanting to read more. (See <http://pages.prodigy.net/rogers99/furnas.htm>)

Joe dove deeply in his research - and he could write.

[Roger G. Swearingen, 15 June 2001]

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## Recent Studies

Jason A. Pierce has generously supplied the site with the annotated Stevenson bibliography (1990-94) he made a few years ago. The 1994 entries have been added to the existing page at [http://www.unibg.it/rls/bib\\_recent\\_94\\_96.htm](http://www.unibg.it/rls/bib_recent_94_96.htm), while the 1990-93 section has been placed on a separate page at [http://www.unibg.it/rls/bib\\_recent\\_90\\_93.htm](http://www.unibg.it/rls/bib_recent_90_93.htm) with links from the Recent Studies page.

Ambrosini, Richard (2001). *R.L. Stevenson: La poetica del romanzo* [R.L. Stevenson: Poetics of the novel]. Roma: Bulzoni.

This is a generous study (over 400 pages, followed by 35 pages of Bibliography of Stevenson studies) that covers all of Stevenson's work, paying particular attention to significant aspects that have not yet been sufficiently discussed. In the impossibility of briefly summarizing a whole monograph, I give below the translated Table of Contents, followed by a translation of the book's own presentation. Richard Ambrosini has also generously provided a summary in English of the last Chapter on "Stevenson and the Twentieth Century" at [http://www.unibg.it/rls/ambrosini\\_rls20c.htm](http://www.unibg.it/rls/ambrosini_rls20c.htm)

Ch. 1: From essayist to novelist: 1850-1880 [Menton and the 'walking tours' - Travel books and the first short stories - Art and Life: the crossroads of 1878 - In America]

Ch. 2: *Treasure Island* and the essays on the romance: 1881-1885 ['A Gossip on Romance', or: How to read *Treasure Island* - *Treasure Island* - a turning point: *Prince Otto* - 'A Humble Remonstrance']

Ch. 3: *Kidnapped* and *Dr Jekyll and Mr Hyde*: 1885-1886 [*Kidnapped* - *Strange Case of Dr Jekyll and Mr Hyde*]

Ch. 4: The *Scribner's Magazine* essays and *The Wrong Box*: 1887-1888 [The twelve *Scribner's* essays - *The Wrong Box*]

Ch. 5: Myth, history and tragedy in *The Master of Ballantrae* [Origin of the novel - *The Master of Ballantrae* as colonial novel - Mackellar, Burke and the 'Preface' - The Master]

Ch. 6: In the South Seas: 1888-1894 [*The Wrecker* - 'The Beach of Falesà' - *The Ebb-Tide*]

Ch. 7: Stevenson and the Twentieth Century

"Stevenson is unique in the history of literature above all for the variety of his writings, the product of experimentation in a range of genres, stylistic repertoires and linguistic registers. After establishing himself through his essays and travel writings as the age's outstanding artist of language, it was only in the second half of his career that he took up the challenge of the novel. And it was in order to accomplish this transition that he reworked the theoretical approach on which his earlier work had been based, rebelling against the aesthetic conventions of belles lettres and centring his new artistic explorations around the principles of the pleasure of reading. His choice to rework the adventure tale is part of an ethically-motivated reaction to the emergence in Britain, France and the USA of a mass publishing market.

"Stevenson's poetics of the novel obliges us to rethink distinctions between popular literature and the high-art novel. This study adopts an approach combining literary criticism, comparative literary criticism and a historical and cultural study of the forces that changed the relationship between writer and public at the end of the nineteenth century, in order (starting from the 'strange case' of Stevenson) to identify links between the Victorian and the twentieth-century novel that imply a different model of literary history from that proposed by Modernism-dominated approaches."

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## E-texts

A new site called Scottish Web contains the full text of *Edinburgh, Picturesque Notes* at <http://www.scottishweb.net/culture/literature/rls/rlsmenu.htm> (thanks to Anne-Marie Goossens for this reference)

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## Additional News item

Anyone thinking of walking the Stevenson trail in the Cévennes this summer might like to be in Monastier between 4<sup>th</sup> and 11 August for the brass-instrument festival "La Musique des Cuivres", when concerts of a wide range of music and from different parts of the world will be held in churches and squares.

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**New member**

David Foley ([davidgfoley@hotmail.com](mailto:davidgfoley@hotmail.com)): a commercial banker from Stirling now living in North America, and particularly interested in Stevenson's themes of moral ambiguity and man's duality, became interested in Stevenson while reading *Treasure Island* to his 10-year-old step-son. "We were living in Newport RI at the time and a friend mentioned he had stayed there for two weeks. I picked up a copy of one of his biographies and became hooked."

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**Corrections to the last Newsletter**

A couple of slips were made by me in the summary of Ron Hubbard's article: the spaewife and Tod Lapraik's Tale are, of course, from *Catriona* not *Kidnapped* (one or two of you may have noticed that one); and the title of Rodenbach's Symbolist novel is *Bruges-la-Morte* (with final 'e').

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Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

If you wish to be removed from this mailing list, send the message 'Please remove from RLS list' to  
<[richard@interac.it](mailto:richard@interac.it)>



# Recent additions to the RLS site - RLS Site Newsletter

11<sup>th</sup> July 2002

<<http://www.unibg.it/rls/rls.htm>>

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## Recent Studies

Hirsch, Gordon (2001). 'The Travels of RLS as a Young Man'. *Victorian Newsletter* 99 (spring 2001): 1-7.

A study of Stevenson's early travel books, *An Inland Voyage* (1878) and *Travels with a Donkey* (1879), and the author's search for identity. In his first book, Stevenson explores how he will define himself--with what social class, vocation, and group he will identify. He remains, however, fluid, protean, unformed, and without any real relationships, not even with his traveling companion. In contrast, *Travels with a Donkey* is primarily about Stevenson's difficult relationship with his donkey, Modestine (functioning partly as a surrogate for the absent Fanny Osbourne): Stevenson expresses both attachment and affection towards his donkey, as well as anger and frustration at her obstinacy and wilfulness. In the end, both these early travel books are as much about questions of identity and self-definition as about scenes of travel.

Hirsh, Gordon (1997). 'Robert Louis Stevenson'. Brothers, Barbara and Gergits, Julia (eds.). *British Travel Writers, 1876-1909* (Vol. 174 of *Dictionary of Literary Biography*). Detroit: Brucoli Clark Layman/Gale Research.

Marina Dossena (a linguist member of the group with a special interest in the Scots language) has kindly provided the following interesting reference to *Jekyll and Hyde* applied to the sociolinguistic situation in eighteenth-century Scotland:

Sorensen, Janet (2000). *The Grammar of Empire in Eighteenth-Century British Writing*. Cambridge: Cambridge University Press.

The Introduction opens with a familiar quotation from *Dr Jekyll and Mr Hyde*: 'If I could rightly be said to be either, it was only because I was radically both'. Placing Jekyll/Hyde in the long line of self-divided Scottish literary characters, Sorensen claims that 'Frequently, the fault line of their vexed multiplicity is most recognisable in language' (1). Indeed, the language-use of the two protagonists in JH is capable of both producing and concealing identities: J supplies H with a signature by altering his own 'hand'; H is able to forge J's signature on the cheque. An essential difference, however, is marked by Hyde's body and associated *voice*. This is similar to the situation of 18<sup>th</sup>-century educated Scots: able to "pass" as English in writing, though aware that their voice remains 'a telltale sign, revealing their non-English status' (1).

The first chapter, entitled 'The strange case of Alexander MacDonald', explores this promoter of English in the Highlands who also edited an anthology of Gaelic poems, publicly condemned because it included Jacobite poems celebrating Gaelic culture and language. Like Hyde or the assimilated colonial subject, MacDonald was both 'convincing imitation and menacing difference' (4). The threat is seen in Hyde who imitates Jekyll's writing in order to write blasphemies on the pages of his books and in MacDonald who writes the blasphemies of Gaelic Jacobite poetry.

At the same time MacDonald was not merely a prey to imposed literary traditions but also manipulated them to his own advantage: in the face of demands 'that he mimic English literacy and identity' he becomes 'an actively

recoded border crosser' (56), 'a transvestite figure' who 'performs acceptable and oppositional national (linguistic) identities in equally convincing fashion' (57).

*The Strange Case of Robert Louis Stevenson*, a novel by Richard Woodhead based on the interaction between Stevenson and five doctors and investigating the influence of even a suspicion of tuberculosis, will be launched in Edinburgh on 11<sup>th</sup> and 12<sup>th</sup> July.

The Writers Museum, Lady Stair's Close, Edinburgh on Wednesday 11 July 2001 at 6pm; and Waterstone's East End on Thursday 12 July at 6.30pm.

Richard Woodhead will be in Edinburgh from Tuesday 10 July until Friday 13 July, and on 16 and 17 July.

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### **Derivative works - in the footsteps**

Poindron, Eric (2001). *Belles étoiles. Avec Stevenson dans les Cévennes*. Paris: Flammarion.

"If you have the taste for wandering, getting away from it all, playing truant, then we can't recommend too highly *Belles étoiles*. The author has walked in the footsteps of Robert Louis Stevenson and his *Travels with a Donkey in the Cévennes*. But the work is no simple travel journal and the narrator occasionally gives free rein to his imagination. He not only follows the footsteps of the author of *The Master of Ballantrae* but he also examines with discernment his whole career as writer, and this literary pilgrimage is also the opportunity to call to mind other authors [...] A good companion indeed." (Jacques Baudou, *Le Monde* (29 June 01) "The ten books of the summer")

"Une lecture qui rend heureux" (Serge Guérin, *France Graphique*)

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### **film versions - Jekyll and Hyde**

**1986** *Jekyll and Hyde*, (exec. prod. Tom Stacey; Burbank Films Australia); screenplay: Marcia Hatfield; music: John Stuart; animation director: Warwick Gilbert [animated version].

**1986** *Cap'n O.G. Readmore Meets Dr. Jekyll and Mr. Hyde* (Dave Bennett /Rick Reinert Productions; USA) [animated version; broadcast TV special].

From Richard Llewellyn's 'Chronology of Animation' at <http://www.public.iastate.edu/~rllew/chronst.html>

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### **film versions - Treasure Island**

**1934** *Treasure Island*, Brian White (Raycol Films; GB) [short animation]

**1965** *Shin Takarajima* ("New Treasure Island") (Mushi, Japan ) [animation; broadcast TV special]

**1978** *Takara Shima* ("Treasure Island") (TMS; Japan) [animation; broadcast television series]

**1989** *McTreasure Island* (USA) [first McVideos series; original animated video]

**1993** *The Legends of Treasure Island* (Filmfair; GB) [animation; broadcast TV series]

**1997** *Treasure Island*, Dino Athannassiou (GB) [animated feature film]

**1998** *Ostrov Sokrovishch* ("Treasure Island"), R. Sakhaltuev (Kievnauchfilm; Russia) [animation; broadcast TV special]

From Richard Llewellyn's 'Chronology of Animation' at <http://www.public.iastate.edu/~rllew/chronst.html>

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## News item

Robert Louis Stevenson Award 2001: The winner of the Robert Louis Stevenson Award 2001 is writer Gordon Legge (whose previously published works include *In Between Talking About the Football* and *Near Neighbours*)

The Award allows the winner to stay and work on a project at the Hotel Cheillon, an international arts centre in Grez-sur-Loing on the edge of the Forest of Fontainebleau. Now in its seventh year, the RLS Award was initiated in 1994 (the centenary year of the death of Robert Louis Stevenson) by Franki Fewkes, a Scottish RLS enthusiast living in France. The Award is now jointly run by the National Library of Scotland and the Scottish Arts Council.

The Hotel Cheillon, run by a Swedish Consortium, provides apartments and studio workshops for writers, painters and sculptors. In the late 19th century it was a popular place with artists from all over Europe and from America, and particularly popular with Swedish artists – both the writer August Strindberg and the painter Carl Larsson spent time there. Robert Louis Stevenson discovered it in the mid 1870s and spent three successive summers at Grez-sur-Loing. It was in the Hotel Cheillon at Grez that RLS met and fell in love with the American, Fanny Osbourne, who later became his wife.

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## New members

Claire Harman ([ch@claireharman.freeseerve.co.uk](mailto:ch@claireharman.freeseerve.co.uk)): a professional writer with a long-standing interest in Stevenson: the editor of three Everyman editions of Stevenson's works in the early 1990s, she has also written on his Edinburgh homes. Having just finished a British Writers series article on his life and works, she is now in the process of writing a new biography of Stevenson for HarperCollins (US and UK).

Gordon Hirsch ([hirsch002@umn.edu](mailto:hirsch002@umn.edu)): professor of English at the University of Minnesota with abiding interests in Victorian literature and in the connections between literature and psychology. He has published essays on such authors as Austen, Dickens, Eliot, Mill, Tennyson, Carroll, Carlyle, and Lawrence, as well as Stevenson. He co-edited *Dr Jekyll and Mr Hyde After One Hundred Years* (1988), and surveyed Stevenson's travel books for the *Dictionary of Literary Biography*, volume 174, British Travel Writers, 1876-1909 (Brucoli Clark Layman, 1997). His latest publication is listed in the Recent Studies section above and he is currently at work on an essay exploring connections between *The Wrong Box* and Victorian commerce.

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**Editorial note**

There will be a summer break in these Newsletters - your site editor is off to spend a month at the Beinecke Library.

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Richard Dury

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# Recent additions to the RLS site - RLS Site Newsletter

21 August 2001

<<http://www.unibg.it/rls/rls.htm>>

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## Recent Studies

Sorensen, Janet (2000). "'Belts of God" and "Twenty-Pounders": Robert Louis Stevenson's textualized economies'. *Criticism* 42iii: 279-297.

An attempt to read Stevenson's *Kidnapped* in terms of prevailing representations of English and Scottish cultures, focusing in particular on the distinct economic and symbolic economies assigned to each space. It argues that, although ambivalent, Stevenson's text does offer moments of critique of conventional representations of England and Scotland as occupying distinct and mutually exclusive symbolic economies. Instead, his texts suggest a remarkably prescient understanding of the global network in which representations of distinct English and Scottish symbolic economies must be situated.

For an excerpt from *Robert Louis Stevenson's Ethic's for Rascals* (2000) by E.W. Fitzpatrick (already listed) see the xlibris.com site at [HTTP://www1.xlibris.com/bookstore/book\\_excerpt.asp?bookid=1486](HTTP://www1.xlibris.com/bookstore/book_excerpt.asp?bookid=1486)

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## Recent Editions

Stevenson, Robert Louis; Maleisa, Malama (Introduction) (1996). *A Footnote to History: Eight Years of Trouble in Samoa*. Honolulu: University of Hawai'i Press (The Pasifika Library).

The Introduction puts the events narrated by Stevenson in a wider historical context; there are six small maps (vviii-xix) which help, though unfortunately only a few of the place-names in the text are included.

Stevenson, Robert Louis; Swearingen, Roger (ed. and Introduction ("Robert Louis Stevenson and the Lighthouses") by) (1995). *The New Lighthouse on the Dhy Heartach Rock, Argyllshire*. St. Helena, CA: The Silverado Museum.

First edition of Stevenson's account (written 1872) of the construction of the lighthouse off the islet of Earraid, the early stages of which he followed close at hand in August 1870 (cf Swearingen 1980: 10).

Stevenson, Robert Louis; Barry Menikoff (Editor), Margot Livesey (Introduction) (2001). *Kidnapped: Or the Lad With the Silver Button*. New York: Modern Library Classics. ISBN: 0375757252 ; \$7,95.

This is Barry Menikoff's 1999 edition in a paperback version with an introduction by novelist Margot Livesey (a native of Scotland and writer of narratives of psychological suspense).

## Recent Editions (Italian)

*Weir di Hermiston*, trad. Franco Marucci, 'Introduzione' (v-xxi) di Francesco Marroni (2000). Milano: Mondadori

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## Publication News

The manuscript of *RLS Reconsidered* (papers read at "RLS 2000" in Little Rock plus others) has now been submitted to the publisher. Contributors include: Bill Jones, Jenni Calder, Richard Ambrosini, Eric Massie, Barry Menikoff, Katherine Linehan, Jason Pierce, Ann C. Colley, Alan Sandison, Graham Tulloch, Oliver Buckton, Gillian Cookson, John Cairney, Olena Turnbull, Karen Steele, and Richard Dury.

*Classics Illustrated: A Cultural History, with Illustrations* by William B. Jones, Jr., will be published in December by McFarland & Company, Inc.

The book's frontispiece is a black-and-white reproduction of the Classics Illustrated painted-cover version of *Treasure Island*; the cover of *The Bottle Imp* is included in the color insert; samples of artwork from *Dr. Jekyll and Mr. Hyde*, *The Black Arrow*, *Kidnapped*, *Treasure Island*, *The Master of Ballantrae*, *David Balfour*, and *The Beach of Falesa* appear in the volume. Advance orders may be placed through Amazon.com or McFarland (<http://www.mcfarlandpub.com>).

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## Dramatizations of Stevenson's Life

Morris, Aldyth (1995). *Robert Louis Stevenson - Appointment on Molokai'i*. Honolulu: University of Hawai'i Press.

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## Events (performances) and Dramatizations of Stevenson's Life

Saturday August 25<sup>th</sup> 2001, 7.30 p.m. at the Stevenson House, Monterey, California: *Pieces of Eight and The Prudent Sailor* together with *Velvet Coat: The Ragged Luck of Robert Louis Stevenson*, written & performed by Keith Decker. Tickets are \$12.00 (for reservations: phone (831) 375-0195 by Aug. 21,2001).

*Velvet Coat* deals with RLS's stay in Monterey and the events leading up to it.

16-26 August 2001, 8.15 pm: Dixon, Lorna and Mike Duffy (2001) *Hyde and Seek!* An exploration of Stevenson's character and formative Edinburgh years together with a selections of his heroes and villains.

Perfomed by the Crossfire Theatre Company in Queen Street Gardens opposite 17 Heriot Row, in August 2000 and 2001; tickets can be booked at <<http://www.edfringe.com/cgi-bin/user/edfringe/detailshow.fcgi?id=SEEK>>

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## For Sale

Marcia L Shaulis <[marcia275@juno.com](mailto:marcia275@juno.com)> offers a complete South Seas Edition (Scribner's, 1925, 6.5 inches high, 32 volumes) in red binding described as "in very good condition" for \$100 (one hundred dollars) plus all expenses of packing and forwarding. First come, first served. End user preferred rather than purchase for resale.

*Caveat emptor:* Terms of consignment and payment to be arranged between the two parties after mutual trust has been established and guarantees given. Marcia Shaulis is not a list-member but someone who wrote in to me as editor of the site. Maybe payment could be made after delivery of half of the books - just an idea. The offer itself sounds a good one - a quick glance at [www.bookfinder.com](http://www.bookfinder.com) revealed single copies of the SS Edition are being offered at \$12, a complete Swanston Edition at \$350 (sounds a good price for a limited edition), but a Vailima Edition at a whopping \$5,424 and a Tusitala (equivalent to the SS Edition, but this one bound in leather) at \$723.

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## News

Group member George Addis has written a short piece for the next *Edinburgh RLS Club Newsletter* about Clyde Estuary Stevenson family lights and (among other things) about how passengers for the States arriving at Glasgow Central Station would typically go two blocks to Broomielaw on the Clyde in order to take a paddle steamer to Greenock where mail was taken ashore. Hence the three 1879 letters by Stevenson postmarked Greenock (Ltrs 3: 2-4) were probably not written on the *Devonian* but in Glasgow or on the paddle-steamer going from Glasgow to Greenock.. For a preview see <<http://www.unibg.it/rls/addis.htm>>

The Hawes Inn, South Queensferry, supplied with its fitting story in *Kidnapped*, is now owned by Bass Leisure Retail, which plans convert it into "a modern mock-heritage theme bar" according to an alarmed report in the Edinburgh *Evening News* of August 16<sup>th</sup>  
<<http://www.edinburghnews.com/op.cfm?id=EN01126077&keyword=stevenson>>

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## New members

Jim Winegar ([WINEGAJA@uvsc.edu](mailto:WINEGAJA@uvsc.edu)): President of the RLS Museum and Foundation at Vailima, Samoa who sends the following greeting "Ladies and Gentlemen: I am Jim Winegar, President of the Robert Louis Stevenson Museum/Foundation. We have restored the Vailima home of Tusitala in Samoa. My associate and Chairman, Mr. Tilafiaga Rex Maughan and I carry the torch for RLS. We invite all of you to come to Samoa and see where he lived wrote, loved and died. *Soifua!*" (Soifa - A Samoan departure blessing)

Elayne Wareing Fitzpatrick ([ewfbrae@aol.com](mailto:ewfbrae@aol.com)) is a freelance writer and semi-retired instructor in Humanities at Monterey Peninsula College lives in Carmel Valley and since the 1979 centenary of

Stevenson's grave illness there (waiting to hear if Fanny would divorce or not) she has written articles on Stevenson for local and international magazines, has been to Western Samoa and Hawaii twice seeking RLS information, as well as to Edinburgh and the Barbizon and Grez-sur-Loing areas. She has also written two books about Stevenson: *A Quixotic Companionship: Fanny and Robert Louis Stevenson* (Monterey: Old Monterey Preservation Society), which ran through two editions, and *Ethics for Rascals* (for which she is now seeking a UK publisher), combining biography and philosophy of life: "To me," she says, "RLS was one of the world's rare noble rascals."

June Hallet ([JDHPROD@aol.com](mailto:JDHPROD@aol.com)) is a documentary filmmaker who is about to produce and direct a film about Robert Lewis Stevenson and *Dr. Jekyll and Mr. Hyde* for the Learning Channel's "Great Books" Series.

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Richard Dury

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# Recent additions to the RLS site - RLS Site Newsletter

3 September 2001

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## Events - conferences

### 2<sup>nd</sup> CALL FOR PAPERS

RLS 2002 - an international academic conference and foundation conference for a biennial series devoted to

ROBERT LOUIS STEVENSON

26-29 August 2002

Palazzo Feltrinelli, Gargnano, Italy (Lake Garda)

Suggested areas of study:

The committee encourages new scholarship addressing Stevenson's pivotal position in literary and cultural history. Suggested themes:

- 1) Stevenson: the art of literature and the pleasure of reading  
(Realism and Romance; essays)
- 2) Stevenson and the boundary  
(high/low culture; America/Britain; male/female; civilized/primitive)
- 3) Stevenson and the South Seas  
(anthropology; colonialism; symbolic realism)
- 4) 20th-century Stevenson  
(writers and critics; European and Anglo-Saxon perspectives; derivative works)
- 5) Stevenson and Scotland  
(Scott; highlands/lowlands; divided loyalties)

Submission:

Those interested in giving a paper should send an abstract (From half to one page) as a rich-text-format attachment to an e-mail message by 1 October 2001 to Prof. Richard Ambrosini at

[Richard.Ambrosini@unimi.it](mailto:Richard.Ambrosini@unimi.it). Abstracts must include talk title, presenter's name, complete mailing address, institutional affiliation (if any), and email address.

Papers should be for a maximum of 30 minutes (guidelines will be circulated to speakers in good time)

Participation:

The Convenors encourage attendance by non-speakers, including students.

If you wish to attend without submitting a paper please send the message: 'I wish to attend RLS 2002' to <[richard@interac.it](mailto:richard@interac.it)>.

For full conference details, see the Conference web site: <http://www.unibg.it/rls/garda.htm>

PLEASE POST AND CROSS-POST FREELY

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### **Musical settings: operas and musicals**

De Pue, Wallace Earl (1974). *Dr Jekyll and Mr Hyde. Opera in 13 scenes*. [First performed April 25 1974, Bowling Green State University, Ohio; pc of ms in New York Public Library]

O'Neal, Barry (1980) (music) & Robin Jones (libretto) (1980). *Dr Jekyll and Mr Hyde, a romantic opera in one act*. [pc of ms in New York Public Library]

### **Musical settings: instrumental works**

Gould, Morton (1950). *Jekyll and Hyde Variations: for orchestra*. New York: G. & C. Music/Chappell & Co. [lasts 22 minutes]

Grantham, Donald (n.d.; composer born 1947). *Fantasy on Mr Hyde's Song: for chamber orchestra*. NY: Peer-Southern Concert Music [New York Public Library]

'based on a single sentence from S's The Strange Case of Dr Jekyll and Mr Hyde' – probably 'Hyde had a song upon his lips as he compounded the draught, and as he drank it, pledged the dead man.'

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### **Stage versions**

Cohen, Philippe (1988). *Dr Jekyll and Lady Hyde*. Lausanne: Favre (Collection Théâtre Suisse)

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### **Retellings**

Bloch, Robert & André Norton (1990). *The Jekyll Legacy*. New York: Tor Horror/Tom Doherty Associates

Hester Lane, a writer, arrives in London from Canada; Inspector Newcomen continues his search for the missing Henry Jekyll; Hester discovers that she is Jekyll's sister... According to Bloch's autobiography Norton (a woman writer, despite the name André) and Bloch wrote alternate chapters devoted to the Hester Lane and Inspector Newcomen threads of the story.

Kessel, John (1989). 'Mr Hyde Visits the Home of Dr Jekyll'. *Aboriginal SF* March/April 1989. Reprinted in Kessel, John. *The Pure Product*. New York: Tor/Tom Doherty Associates, 1997.

A poem by a SF/fantasy writer who also teaches creative writing (N. Carolina State University). Since this the Newsletter is really a document privately distributed, I feel there can be no objection if I give the whole text below.

### **Mr Hyde Visits the Home of Dr Jekyll**

*He'd left the back door open  
As if expecting a visitor  
He could not admit by the front,  
And as the night was cold,  
And his coat too large,  
I did not spurn his equivocal hospitality.  
His servants slept:  
Hearts asleep in their bodies too  
Smothered by conscience  
And a dull master.  
Gathering my big clothes about me  
Like a boy in the attic playing man,  
I hurried to his room  
Where troubled sheets betrayed  
How an hour ago he'd tossed,  
Desiring me.  
I pinched the money from his purse,  
Took clothing of more proper fit,  
And paused to brush my hair  
Before his mirror.*

*His face is scarred by virtue.  
Mine is not.  
He dreams of me  
And prays for deliverance.  
But that is only envy  
Of my peculiar beauty,  
Which he fears  
And calls by another name.*

John Kessel

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### **Biographical Links - places**

Stevenson's tomb on Mount Vaea: <http://www.findagrave.com/pictures/3770.html>

The page shows the path among forest trees to the top; the tomb with a visitor paying respect; a side of the tomb with graffitto evidence of a passing adolescent

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### **Events (performances)**

September 2001: work should start on an hour-long documentary film on *Dr Jekyll and Mr Hyde* for the US television Learning Channel (Great Book Series), produced and directed by Judy Hallet.

Judy Hallet is a documentary filmmaker whose most recent films have won eleven CINE Golden Eagles, a George Foster Peabody, two Chris awards, a Lillian Gish Award for best woman director of the year, an Emmy, an ACE nomination for best director as well as an Ohio State award, four Houston International Film Festival Gold Awards, a New York Film and Video Gold, and "Best of Festival" at the Jules Vern Film Festival in France.

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Richard Dury

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# Recent additions to the RLS site - RLS Site Newsletter

29 October 2001

<<http://www.unibg.it/rls/rls.htm>>

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## Events - publication events / In the footsteps of

Swearingen, Roger (2001). *Robert Louis Stevenson's Edinburgh. A Guide for Visitors and Residents*. Edinburgh: The City of Edinburgh Council. 84 pp.; spiralbound; publication October 2001.

For mail orders: write to Lesley Stothers, Sales and Publications Officer, (1) City of Edinburgh Museums and Galleries, City Art Centre, 2 Market Street, Edinburgh EH1 1DE; (2) fax +131 226 6443; (3) telephone +131 529 3969 or 3983 (numbers of the City Art Centre Shop). The cost of the book is £4.95 plus £1.50 postage and packing, payable by cheque in pounds sterling or quoting all credit card details (a form is provided for faxing at the end of this Newsletter). Alternatively, Lesley can be emailed on [enquiries@city-art-centre.demon.co.uk](mailto:enquiries@city-art-centre.demon.co.uk)

Elaine Greig kindly sent the above information as well as the following press release:

***Robert Louis Stevenson's Edinburgh. A Guide for Visitors and Residents.***  
by Roger Swearingen

'With all his wide tolerance and sympathy with all the shady sides of life, he had the sound moral judgement of the Scot: he was a citizen of the world, but a native of Edinburgh.' – James Cunningham, *I Can Remember Robert Louis Stevenson* (1922), 195

Edinburgh is a very literary city, birthplace and home to many writers of national and international significance. Chief among these is Robert Louis Stevenson, whose love-hate relationship with Edinburgh was a major influence on his life and his work.

This illustrated guide to places in and around Edinburgh associated with Robert Louis Stevenson uses the writer's own words, and the words of people who knew him, to the fullest extent possible and conveys a sense of what these places meant to him.

Readers who wish to plan a walking tour can easily do so. Armchair travellers can dip into this guide at random – or read it straight through – and by either such means can anticipate, or recollect, Stevenson explorations of their own.

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## Events - conferences

"Stevenson : aux horizons de l'aventure et du fantastique" - conference and events at the Université de Toulon et du Var (Hyères, France): planned for November 2001, now postponed till November 2002.

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## Recent Studies

Pierce, Jason Adam (1999). 'Penny-Wise and Virtue-Foolish': Robert Louis Stevenson and the Late Victorian Publishing Industry'. PhD dissertation U of South Carolina. (DAI A 2000 Jan, 2507; DAI No. DA9939209). The author's abstract follows.

In an era when 'Culture' had distinguished itself from 'culture', Robert Louis Stevenson managed to maintain a balance in his writings between the literary and the popular. This dissertation examines how Stevenson successfully invented new approaches to established popular genres--travel narratives, short stories, adventure novels, and the 'shilling shocker'--and conferred upon them a cross-cultural respectability. IN the process he discovered just how dependent an author's popular and critical success is upon an accurate understanding of his/her audience.

Chapter one examines Stevenson's first book, *An Inland Voyage*, and discusses how it differs from other travel narratives of the time. Combining aspects of 'exotic' and 'mundane' Victorian travel writing, the text demonstrates the irony of Stevenson's desire to appeal to a popular audience when his writing is implicitly directed towards an elite readership.

The second chapter examines Stevenson's development as a writer of short stories, paying particular attention to the tales' depictions of artist figures and reading them as manifestations of the author's maturing understanding of the writing profession.

Chapter three examines Stevenson's contributions to the weekly paper *Young Folks*. Using evidence never before examined, it demonstrates how Stevenson altered his approach to the adventure genre, writing first for an adult audience, then for a juvenile audience, and finally for both.

The final chapter provides a detailed examination of the process whereby *Dr. Jekyll and Mr. Hyde* was transformed from a run-of-the-mill shilling shocker into a cultural phenomenon. Using excerpts from reviews of the book and the first serious adaptations that have not been reprinted since their original publication, this chapter demonstrates how the text achieved a celebrity of its own, independent of its author.

Listmember Marina Dossena kindly contributed the following note. Though the title, not being a study of Stevenson, has not been placed on the website, I include it here as I felt its subject ('the process of autobiographical identity construction'), might well provide an interesting new approach to Stevenson studies - for though Stevenson wrote no formal autobiography, several of his first-person narratives have similarities with autobiographical texts (and Jekyll's 'Statement' could perhaps be seen an undermined attempt at an autobiography by Jekyll), and his essays and travel writings contain narratives of his own experience and his interpretation of what 'the good life' might be.

Brockmeier, Jens, and Donal Carbaugh, ed. (2001) *Narrative and Identity: Studies in Autobiography, Self and Culture*. John Benjamins Publishing Company, hardback ISBN 1-58811-056-7, vi+302pp, \$68.00, Studies in Narrative 1.

The following scraps of notes are taken from the long and favourable review by Bingyun Li on the LINGUIST discussion list (26 Oct 2001).

Chapter 2, 'self-making and world-making'(25-38) is contributed by Jerome Bruner, who raises and tries to answer the following question: how people give account of themselves or, in its broader form, what they do when they set forth an "autobiography"?

Chapter 4, "Metaphysics and narrative: Singularities and multiplicities of self" (pp. 59-75) is contributed by Rom Harré. In this chapter, Harré dwells on how narrative can structure both singularities and multiplicities of self.

Chapter 12, "From substance to story: Narrative, identity, and the reconstruction of the self" (pp. 282-298), written by Mark Freeman, serves the concluding commentary. In this chapter, Freeman offers a critical reading and summary discussion of the preceding chapters.

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## New translations - French

*Une Apologie des oisifs* (2001), trad. de l'anglais Laïli Dor & Mélisande Fitzsimons, Paris : Allia.

This contains two translations : "Une Apologie des oisifs" ("An Apology for Idlers", from *Virginibus Puerisque*) and "Causerie et Causeurs" ("Talk and Talkers", from *Memories and Portraits*).

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## Music: derivative vocal works

Catherine Burais kindly supplies more details about Philippe Chatel's 'Mr Hyde' as well as the whole text. The latter seems interestingly *troublant* with its internal half-rhymes ('sourire nature') juxtaposed 'alternative forms' ('mes délires soupirs' 'un peu fragile facile' - does anyone know the technical term for this?), and the rhymes with 'Jekyll' ('facile', 'fragile', 'tranquille') only apparently reassuring; it is also a fortunate chance for the French language that 'toi' rhymes with 'moi'.

Philippe Chatel (1978) . "M. Hyde", on the album *Sentiments*.

Tu fus séduite par un sourire nature  
Par des cheveux châains bouclés  
Des yeux mobiles qui respiraient l'air pur  
Où les tiens venaient s'oublier  
Et l'élégance un peu fragile facile  
Du dernier des docteurs Jekyll  
Tu n'savais pas pauvre de toi  
Qu'il y a du Mr Hyde en moi  
Tu n'savais pas pauvre de toi  
Qu'il y a du Mr Hyde en moi  
Hyde en moi aïe pour toi  
Hyde en moi aïe pour toi

Mais va pas voir dans mes délires soupirs  
Le goût de dire du mal de moi  
T'es mon miroir ma glace à réfléchir  
Je te dis c'que tu sais déjà  
Une analyse un peu docile facile  
Inspirée du docteur Jekyll  
Même si tu crois pauvre de toi  
Qu'il y a du Mr Hyde en moi  
Faut que tu aimes tout chez moi  
Même le Mr Hyde en moi  
Hyde en moi aïe pour toi  
Hyde en moi aïe pour toi

Je fus séduit par un sourire nature  
Par des cheveux blonds et tout droits  
Des yeux mobiles qui respiraient l'air pur  
Que les miens n'abandonnaient pas  
Le charme flou de la jeune fille fragile  
Fiancée du docteur Jekyll

Je n'savais pas pauvre de moi  
Qu'il y a du Mrs Hyde en toi  
Je n'savais pas pauvre de moi  
Qu'il y a du Mrs Hyde en toi  
Hyde en toi aïe pour moi  
Hyde en toi aïe pour moi

Dans les moments parfois mélancoliques  
Où l'on se laisse aller au mal  
On se disait des méchancetés classiques  
Coups de sabots de mauvais cheval  
C'était fini l'esprit facile tranquille  
De Monsieur et Madame Jekyll  
Tu n'savais pas pauvre de toi  
Qu'il y a du Mr Hyde en moi  
Je n'savais pas pauvre de moi  
Qu'il y a du Mrs Hyde en toi  
Hyde en toi aïe pour moi  
Hyde en toi aïe pour moi

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## New members

Laïli Dor ([Laili.Dor@univ-lemans.fr](mailto:Laili.Dor@univ-lemans.fr)) teaches English literature, history and translation at the university of Le Mans, where her main research area is Kipling and Anglo-Indian literature. In 1999 she and Mélisande Fitzsimons were asked to translate "An Apology for Idlers" for Editions Allia, and "we both grew very enthusiastic about his essays". Since then, they have also translated "Talk and Talkers", and are now working on the four eponymous essays of *Virginibus Puerisque*.

\*\*\*\*\*

Richard Dury

RLS Site <<http://www.unibg.it/rls/rls.htm>>

For the list of members of the mailing list, see <<http://www.unibg.it/rls/rlsgroup.htm>>

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*To:*  
Lesley Stothers,  
Sales and Publications Officer,  
City Art Centre,  
2 Market Street,  
Edinburgh EH1 1DE  
UK

Fax +44/ (0)131/ 226 6443

*From:*

Please send me one copy of ***Robert Louis Stevenson's Edinburgh*** by Roger Swearingen, to the above address and charge the cost (£4.95 plus £1.50 postage and packing) to the following credit card account:

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# Recent additions to the RLS site - RLS Site Newsletter

26<sup>th</sup> November 2001

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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## Events

Anne C. Colley will be giving a paper on paper on "Stevenson's Pyjamas" in one of the Victorian literature sessions of the forthcoming annual Modern Language Association Meeting (MLA) to be held from December 27-30 in New Orleans.

'Taking it cue from a tailor's bill made out to "R. L. Stevenson, Samoa" from Chorley, the tailor in Sydney, the paper discusses how Stevenson's choice of apparel in the South Seas was as much linked to his existence on the islands as were the subjects and words of his writing. His attention to his attire offers us some sense not only of the fabric of Stevenson's experiences and, indirectly, of his prose, but also of how, through his clothing, he attempted to reconfigure his body and graft himself, physically and intellectually, onto his new surroundings -- efforts that expose both the ambiguities of exile and the confusions of cross-cultural dressing or fertilization.'

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## Events - Publications

Sanchez, Nellie Vandergrift (1920). *The Life of Mrs Robert Stevenson*. New edition with all the original photographs and an introduction and epilogue by Ysabel Sanchez Matney. \*\*\*, Ca: James Stevenson (summer 2002).

Ysabel Sanchez Matney is NVS's granddaughter and daughter of 'little Louis Sanchez'. (Information on this re-publication was kindly supplied by Maureen Bianchini of the Monterey RLS Club).

Stevenson journal: Eric Massie reports that discussions with the publishers Tuckwells are under way Hunter, and a possible first run may be April 2002.

James (2001). *Culloden and the Last Clansman*. Edinburgh: Mainstream Publishing (ISBN 1 84018 483 3).

A study of the Appin Murder (11<sup>th</sup> May 1752) and the trial of James of the Glen, important elements in *Kidnapped* and *Catrionna*. Listmember Lachie Monroe writes: "the book describes in a very readable way the real events surrounding the murder (including the little of what is known of the elusive Alan Breck), without of course being able to definitively tell us the identity of the murderer. This fact is only known to the clan chief of the Appin Stewarts, and passed down the generations. The Appin Murder remains one of the great unsolved crimes."

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## Events - Conferences

"RLS 2002" Conference (Lake Garda) - latest news: Registration forms will be sent to those on the mailing list and be placed on the site around the middle of December.

## Biographies

Yoshida, Midori (1999). *TUSITALA - Monogataluhito*. [?Tokyo]: Mainichi Newspaper Press.

## News - general

## Christmas Reading

The Trollope List (moderated by Ellen Moody who also belongs to our "group"), has proposed the following for reading-group discussion:

## December 2: "Green Tea" by Sheridan Le Fanu

December 9: "The Shadow in the Corner" by M E Braddon

December 16: "The Lost Ghost" by Mary E Wilkins Freeman

December 23: "The Stalls of Barchester Cathedral" by M. R. James

December 30: "A Chapter of Dreams" by Robert Louis Stevenson

or "A Gossip on Romance" by Robert Louis Stevenson

January 7: "Afterward" by Edith Wharton

Information about the Trollope List at <http://www.JimandEllen.org/trollope/trollope.list.html> , on-line subscription at <http://208.187.215.138/mailman/listinfo/trollope-l>

All those interested in RLS who would like to join the list for the nonce will be welcome to join in the conversation on the Christmas stories or just on the Stevenson essay.

This raises the question: would members of this loose group welcome a Stevenson reading group based on the site, or (if someone else would like to run it) linked to it?

## Stage versions

Barber, Stan & Joe Edkin (1997). *The Strange Case of Dr. Jeckyl and Mr. Hyde*.

Produced by Pax Amicus Castle Theatre, Budd Lake, NJ 1997; Stan Barber, producer/director. Joe Edkin took Stan Barber's character concepts and basic outline and developed them into a linear play. Advancing the story fifteen years to 1899 (to allow references to Freud and Jack the Ripper), this version (with the spelling 'Jekyll' apparently for copyright reasons) is 'a rumination on personal responsibility, cognitive disassociative disorder, and substance

addiction'; female characters include Jeckyl's fiancée Sarah Lanyon. More information and three script extracts at <http://www.williamsullivanadvertising.com/joedkin/jeckylsc.html>

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## Derivative works - Treasure Island

Bryan, Francis (2001), ill. Peter Bailey. *Jim Hawkins and the Curse of Treasure Island*. London: Orion. ISBN: 1 84255 076 4

Jim Hawkins returns to the island to retrieve the rest of the treasure left behind. The book also contains a treasure hunt competition solved by following clues in the book (prize: £5000 of antique gold). (Information kindly supplied by listmember John Macfie).

Armstrong, Anthony [Anthony Armstrong Willis (1897-1976)] (1949). 'The Case of Mr. Pelham'. *Esquire*. Also *Ellery Queen's Mystery Magazine* 139 (June 1955). Also (1957). *The Strange Case of Mr Pelham*. London/New York: Methuen/Doubleday. [basis for a Hitchcock TV film 'The Case of Mr Pelham' (1955), and the film *The Man Who Haunted Himself* (GB, Basil Dearden, 1970)]

Although this is more in the line of the disturbing usurping double as in Dostoievsky, Armstrong's short story is influenced by Stevenson not only in the new 1957 title but in the protagonist reminiscent of Utterson and Jekyll: a methodical businessman who lives alone with his butler.

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## Links

[Italian Jekyll and Hyde site](http://www.bdp.it/~udps0001/attivita/Jekyll/analisi.htm) created by Classe seconda H (1998/99) at the Liceo Scientifico "G. Marinelli", Udine (Italy). [Includes pages of analysis, maps of the places mentioned in the text and the complete text in English and Italian] <<http://www.bdp.it/~udps0001/attivita/Jekyll/analisi.htm>>

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## News (frivolous)

### The invaluable edition of the Letters proves its worth once again

Singer/songwriter Neil Adams, engaged to sing a few songs with the Melbourne Scottish Fiddle Club on a new CD, planned to do RLS's poem "Sing me a song..." (to the Skye Boat Song tune) with the 50 fiddle players. He also planned a choral accompaniment from "the splendid local Tongan choir". They agreed to do so - until they heard that RLS had lived on Samoa. "The Tongans practically walked out en masse when they heard this, because the Tongans and Samoans have hated each other for hundreds of years" (Neil Adams). He asked for help, and I was able to reassure him that Stevenson had been to Tonga and (Letters 4: 7) had actually praised the Tongans for their singing and congratulated them on their regained greater liberty. This information seems to have done the trick and the recording has gone ahead (release planned for mid-2002).

Italian novelist and poet Nico Orengo was interviewed in the "Terzo Grado" column (non-serious interviews of writers inviting brief answers about preferences in literature) in the Nov. 1 2001 number (p. 175) of *Sette*, a supplement of *Corriere della Sera*. Answers include the following (thanks to listmember Marina Dossena for the cutting).

The most entertaining book?

*Treasure Island*. To take on a desert island together with all Stevenson's works.

A book that should have a sequel?

*Dr. Jekyll and Mr. Hyde*.

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## Reviews welcome

Short reviews (from a sentence to half a page) of any Stevenson-related publications are welcomed for this Newsletter.

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## New members

Gina Davidson ([g davidson@scotsman.com](mailto:g davidson@scotsman.com)) is an arts journalist in Edinburgh working for the *Scotland on Sunday* newspaper.

Gerry Evans ([evans@paradise.net.nz](mailto:evans@paradise.net.nz)): was born and brought up in Wales, emigrated to New Zealand, where he was first a merchant seaman and now a writer (his latest novel is *Where Giants Dwell*). He says "I have had a fascination with RLS most of my life and as a seaman I often visited Apia in Samoa where RLS is buried". In the book he is now writing he makes use of his own childhood dreams of *Treasure Island*:

"I normally slept in the little back bedroom that was not much bigger than a dog kennel. It looked out on the backyard of the Fountain Inn. I would go to sleep to the sounds of singing and carousing in the back bar. One night I dreamt Blind Pew was leaning over me, his unshaven face thrust close, his mouth twisted with hatred. I noticed the food stains on his shirt and his dead eyes staring at me. I was so scared I could not move a muscle. He thrust his skeletal hand out and said in a menacing whisper 'Here's the black spot Gerald, Captain Flint sent it.' I knew that if I jumped out of the window onto the lavatory roof I would be safe. I made an effort ...."

\*\*\*\*\*

Richard Dury

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# Recent additions to the RLS site - RLS Site Newsletter

17<sup>th</sup> December 2001

[<http://www.unibg.it/rls/rls.htm>](http://www.unibg.it/rls/rls.htm)

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## RLS 2002 – Lake Garda Conference

The Registration Form and Accommodation Information should be going out in a few days' time, around 19<sup>th</sup> December.

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## Recent Studies

Naugrette, Jean-Pierre (2001). 'The Strange Case of Dr Jekyll and Mr Hyde: pour une relecture écossaise'. *Cahiers Victoriens et Edouardiens* [Univ. Montpellier] (special number: 'Victorian and Edwardian Scotland' ed. Gilles Leydier) 54 (Oct. 2001): 27-45.

An examination of Frear's film of *Mary Reilly* (1995) and Naugrette's own novel *Le crime étrange de Mr Hyde* (1998) as rewritings that explore the ambiguities of Stevenson's text.

(i) 'The doctor's case': *Le crime étrange de Mr Hyde* explores the linguistic ambiguities, uncertain explanations of conduct, and unstable embodiment of moral oppositions of *Jekyll and Hyde* (Hyde becomes an outcast, the Edinburgh doctor a presumed paedophile). It also exploits the allusions to Scotland: the disturbing doctor with the Edinburgh accent (who transforms into a potential killer) reminds one of the disturbing Burke and Hare case (used for 'The Body-Snatcher', 1884) – as does the dissection theatre, which becomes one of the most obsessive motifs of Frear's adaptation of *Mary Reilly*.

(ii) 'Images of the city': the setting is an abstract London with few fixed points, seen in nightmare, compared to an animal ('low growl'), and its Puritan professionals and urban contrasts suggests Edinburgh (whose dichotomies are emphasized in Stevenson's *Picturesque Notes*). Even the silent lamplit streets of *Dr Jekyll* recall descriptions of Edinburgh in two letters from September 1873.

(iii) 'The archaeology of rewriting': for Stevenson, Scotland is a complex of cultural strata which he continues to explore all his life: Frear's film (especially Stuart Craig's sets) bring out aspects of Edinburgh that we may see as repressed or forgotten in Stevenson's text. The confusing geographical locations and linguistic collocations of Stevenson's text can be explored in Stevenson's past and through later rewritings.

Foss, Chris (2000). 'When "good" men turn bad: *Mary Reilly* as disturbing allegory of domestic abuse'. *Literature/Film Quarterly* [Salisbury State University, MD] 28i: 12-15.

Massie, Eric (1999). 'Robert Louis Stevenson and *The Private Memoirs and Confessions of a Justified Sinner*'. *Studies in Hogg and His World* [Stirling University] 10: 73-7.

Scott, Patrick (1999). 'Anatomizing professionalism: medicine, authorship and Robert Louis Stevenson's "The Body-Snatcher"'. *Victorian Institute Journal* [Univ. N. Carolina] 27: 113-30.

If anyone can supply a summary of any of the above three articles I will be happy to publish it in a future Newsletter.

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### **Derivative works: retellings (Jekyll and Hyde)**

*Dr. Jekyll and Mr. Holmes*. \*\*\*: Caliber comics. [\$2.95, 32 Pages. Can be ordered direct from <http://www.calibercomics.com>]

"Sherlock Holmes is brought in to discover the terrible secret that the noted physician, Dr. Jekyll is hiding. During his investigation, Holmes discovers the unbelievable saga of Dr. Jekyll and Mr. Hyde, two personas inhabiting the same body. " Not clear what relation this bears to Loren D. Estleman's 1979 novel *Dr. Jekyll and Mr. Holmes*. Any further information on this would be welcome.

### **Derivative works: stage versions (Jekyll and Hyde)**

**1886** Grossmith, George. *The Strange Case of Hyde and Seekyl*

L.C.Toole's Theatre, London, May 18 1886; Geduld 1; 'The capabilities of Mr. Louis Stevenson's "Strange Case of Dr. Jekyll" for the purposes of political satire are obvious. Mr. George Grossmith has taken advantage of this to make it the basis of a trifle that will be produced shortly by Mr. Toole.' ("The Theatres" *The Daily News* May 16 1886, p. 3). Geduld lists this as anonymous, but the *Daily News* item suggests it is related to the later musical farce by George Grossmith *The Real Case of Hyde and Jekyll*. [Royalty Theatre, London, Sept. 3 1888; G7]

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### **In the footsteps**

Zinsser, William (1998). 'In Search of Paul Gauguin, James Norman Hall and Robert Louis Stevenson'. *Swewanee Review* 106iii: 455-61.

Persisting memories and memorials of the painter and the two writers in Tahiti and Samoa in 1956; meetings and conversations while visiting Vailima and the grave on Mount Vaea (pp. 459-461).

Hill, Robin (2001). *RLS in Germany*. Edinburgh: privately printed

[wire bound booklet; 72 pp.; includes 10 engravings, 30 contemporary and present-day photographs (the latter by the author), and 8 maps]

Available from **Robin A. Hill, 119 Cluny Gardens, Edinburgh EH10 6BP, Scotland**

The price per copy (includes packing and postage) is payable in advance and cash:

- £ 5.00 (orders from UK)
- £ 5.50 (Europe) or
- £ 6.50 (Rest of the World)



Hill, Robin (1993). *R.L.S., Francophile — Robert Louis Stevenson in France*. Edinburgh: privately printed [52 pages].

Hill, Robin (1995). *Pure Air and Good Milk — Robert Louis Stevenson at Swanston*. Edinburgh: privately printed [52 pages].

The booklets are also available from the author exclusively (for address see above):

The price per copy (includes packing and postage) is payable in advance and cash:

- £ 3.50 (orders from UK)
- £ 4.00 (Europe) or
- £ 5.00 (Rest of the World)

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### **Music: Musical settings of poems**

Skilton, Charles Sanford [1868 –1941] (1932). *Ticonderoga*, cantata, (R L Stevenson) male chorus, orchestra, 1932.

First performance by the University of Kansas Glee Club and Orchestra at Lawrence, Kansas, May 10, 1933, under Donald M. Swarthout.

### **Music: Derivative works: operas, musicals, songs**

De Pue, Wallace Earl (1974). *Dr Jekyll and Mr Hyde*. Opera in 13 scenes.

Winner of the national contest sponsored by the Lamont School of Music, University of Denver. First performed April 25 1974, Bowling Green State University, Ohio; ms score and tape in archival storage at The MacDowell Colony, Peterborough (New Hampshire; USA) (information courtesy of The MacDowell Colony); pc of ms in New York Public Library; the story-line seems to follow Stevenson's text quite closely (no fiancées; however: "Because Dr. Jekyll is a man of compassion and honor, the final experiment can only be tried on himself" and Hyde murders a prostitute); Jekyll and Hyde are two different performers, one a bass-baritone (Hyde) the other a tenor (Jekyll); more information and a newspaper review at <http://mustec.bgsu.edu/~wallace/jekyll.html>

This web-page also reports that the opera has been recorded on cassette by Oceans Records, Los Gatos, CA, but no more information about this company or recording has been found.

### **Music: Instrumental pieces inspired by Stevenson's work**

Hill, Edward Burlingame [1872-1960] (1916-17) *Stevensonian I*, suite. (1921-2) *Stevensonian II*, suite. [The title is also found as *Stevensoniana*]

"For many years Hill was known most widely for programmatic works, particularly for his two *Stevensoniana* [sic] Suites for orchestra. The second of these has been the most frequently performed. Its four movements are based on poems from Robert Louis Stevenson's *Child's Garden of Verses*. The scoring is rich and colorful, with a leaning toward the French impressionists; but also with a tenderness and simplicity that is altogether personal" (John Tasker Howard, *Our American Music: Three Hundred Years of It*, Third Edition. New York: Thomas Y Crowell, 1946, p. 384)

All the above information was kindly supplied by Bridget Falconer-Salkeld

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## News

### 2001 ROBERT LOUIS STEVENSON MEMORIAL SERVICE

The Board of Directors of the Robert Louis Stevenson Foundation presided over the 2001 R.L.S. Memorial Service on Monday, 3 December, on the one hundred seventh anniversary of his passing. The function was held on the pavilion at the Robert Louis Stevenson Museum at Vailima, Samoa.

Local and overseas guests were entertained with a memorable performance of *Stevenson By Heart In Concert*, an abbreviated version of an original musical drama based on Stevenson's life on Samoa, written and directed by Lupeautino Tafiti Fuimaono with music by Elder Alfred Morris.

The performers were all students of the Church College of Samoa at Pesega. The R.L.S. Museum setting was most appropriate for the production and the performance ended significantly at a few minutes after eight o'clock in the evening with the death scene performed Trevor Palupe (RLS) Tristar Nansen (Fanny).

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Richard Dury

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