

RLS Site Newsletter

Recent additions to the RLS site

Year 11

No. iii

4 September 2011

I knew one once, and the room where, lonely and old, she waited for death. It was pleasant enough, high up above the lane, and looking forth upon a hill-side, covered all day with sheets and yellow blankets, and with long lines of underclothing fluttering between the battered posts. There were any number of cheap prints, and a drawing by one of 'her children,' and there were flowers in the window, and a sickly canary withered into consumption in an ornamental cage. The bed, with its checked coverlid, was in a closet. A great Bible lay on the table; and her drawers were full of 'scones,' which it was her pleasure to give to young visitors such as I was then.

(‘Nurses’)

Andrew O’Hagan on RLS:
p. 4

**Not Peebles
1865 but
Callander 1866:**
p. 12



**‘my games’ explained,
‘nitor aquis’ pursued: p.
17**



‘The late Miss MacGregor’s cottage’, Braemar, where, 130 years ago, RLS, wife, parents and young ‘Sam’ spent a vey rainy August and September 1881—where a map was drawn in play and, inspired by this, ‘On a chill September morning, by the cheek of a brisk fire, and the rain drumming on the window, I began *The Sea Cook...*’.

RLS Site



Scanned illustrations from early editions¹ of RLS's works, kindly supplied by Richard Hill (University of Hawaii), can be found in the Gallery section of the site.

Thus far, we have *Treasure Island* and *Black Arrow*, but more are to follow. Of importance for scholars are the meticulous essays by Richard Hill on [Robert Louis Stevenson Book Illustrations](#).² 'The First Illustrations to *Treasure Island*' and 'Illustrations for *The Black Arrow*'.

RLS-inspired Writing Competition

The RLS Club and Edinburgh Napier University have announced their first [writing competition](#)³ for S4-S6 pupils at Edinburgh schools. Pupils can submit pieces of fiction, reflective writing or poetry inspired by Stevenson's life or works. Entries may be written in Scots or English.

Donation of Stevenson books to Edinburgh Napier University

In the 1890s and early twentieth century, RLS was widely admired on the continent of Europe and one collector of his books and books about him from the Netherlands, Gellius Leopold (1868-1948), even named his son Robert Louis. Now his grandson, also named Gellius Leopold, has driven all the way from Leiden to Edinburgh to donate the family collection of 250 books⁴ related to Stevenson to the the Library of Edinburgh Napier University.

Jeremy Hodges' biography of the Scottish Stevenson, [Lamplit Vicious Fairyland](#),⁵ continues on the site.

Now on chapter twenty-three 'Monterey':

'Louis sought directions to the large old house belonging to Senora Bonifacio and her sister, two elderly Spanish ladies who occupied the upper storey. Finding the downstairs door open, the young man who just three years ago had vaulted lightly through the window of Chevillon's Inn now stepped into Fanny Osbourne's lodgings with trepidation...'

EdRLS:

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



[EdRLS blog](#)⁶ contains occasional postings from volume editors on progress or ‘chips from the workbench’.

Recent posts have been on Stevenson’s predilection for the prefix ‘dis-’, and about whether RLS actually wrote it followed by a hyphen; a report from Bob Irvine on progress on *Prince Otto* and the problems of end-of-line hyphenation; the award of funds from the Royal Society of Edinburgh; and a report from Caroline McCracken Fleisher on problems about editing *Kidnapped*.

The essay editors are also constantly discussing the essays on the [ReadingRLS](#)⁷ discussion group.

Working through the essays chronologically, they have now reached ‘Style’ (1885). If there’s something you don’t understand about one of the essays, you could search through the postings in the discussion group and you’ll probably find something about it. One reference we have not been able to resolve is included in the ‘Call for help’ section below.

At the moment the main text (Stevenson’s text) of *Prince Otto* and the Essays are being proofed by the editors—a slow process.

Volunteers needed. The essay editors are interested in hearing from anyone who would like to help with the work of transcribing manuscripts and proofing the transcriptions. If you think you have some time and the skills required, please contact the editor of this Newsletter.

Conferences etc.

RLS2013, ‘Stevenson, Time and History’, University of New South Wales, Sydney, Australia, July 2013. The conference organizers are Dr Chris Danta and Associate Professor Roslyn Jolly of the School of English, Media and Performing Arts.

‘Crime Scotland—Then and Now’, Georg-August-Universität Göttingen, 31 May - 3 June, 2012. [Call for papers](#) on Scottish crime narrative: 250-word abstracts by 31 October 2011.

Conference papers and lectures

Andrew O'Hagan, 'The Essays of Robert Louis Stevenson: A Good Strong Scotch Accent of the Mind', at 'The Literary Essay in English', Queen Mary, University of London, 2 July 2011.

'Stevenson the essayist is a musician of the finer senses. He can arrange them and play them as if no effort or rehearsal had been required.' Concerning the opening to 'Nurses' (see our masthead quote above), 'Flaubert could not have improved on it in French, Nabokov could say no more in so few words, whether in Russian or English; Hemingway would struggle to make his commas, his repeated *ands*, bring about such a gracious condition of human feeling and such a rousing spectacle of the invisible. [...] Stevenson, with that canary withered in its ornamental cage, is to this reader a magician who can place things in the heart without you knowing how they got there.'

'It was a feature of Stevenson's style as an essayist to be quietly but relentlessly subjective. [...] In a sense, he is composing himself'. 'The reason why Stevenson's essays are so death-defying is because located there, especially in his childhood ones, are the seeds of an entire philosophy of creativity and memory'. As in Proust, 'we see prose as becoming part of the rescuing tendency, the element that might bring the perfect self back into being.' 'He writes as if to a harboured self, a place of greater safety, as if our personhood is for each of us our beautiful, best kept, secret. I feel it is his chief contribution to prose in English to hear the past with a musical intimacy and to orchestrate it on the page'.

Referring to 'Child's Play': 'Stevenson's lyric enchantments are like the jargon of birds: we know they are inborn and we know they are beautiful and true and that half the truth lies not in the meaning but in the manner. That is what makes Stevenson a great stylist.'

Recent Studies

Farrell, Joseph (2011). 'Diary: In Search of RLS in Samoa'. [*Scottish Review of Books*](#)⁸ (Aug. 2011).

A visit to Samoa by former Professor of Italian Literature and SRB contributor: traveller's impressions, and RLS and Samoa. 'His time there was not just a coda when all energy was spent, but a period of radical change for him.'

Fielding, Penny (2010). 'Stevenson's Poetry'. In Penny Fielding (ed.). *The Edinburgh Companion to Robert Louis Stevenson*. Edinburgh: Edinburgh University Press. 102-117.

S's poetry looks backward to Romantic conventions and forwards in poems of cities and interacting inner and outer life. Many poems are about loss of home or childhood—though the focus is not nostalgic but the workings of memory.

S worked on the sound of his poems, experimented with metrical forms, carefully unites rhythm, metre and thought, e.g. 'Skerryvore: The Parallel'. Here, 'dispetals' contains a favourite prefix denoting change—for S the environment is 'never quite present before the viewing subject'. Many CGV poems have a voice in non-linear time,

shifting between adult poet and child subject. In 'To S.C.', 'here' and 'there' are blurred in memory, creating a dislocated world where all experience is relative.

In 'The Tropics Vanish' the geographical focus expands and contracts. In 'The Woodman' there is a sense of alienation—the Samoan woods remain 'unmeaning'. The poet is 'a much darker and desperate figure than we commonly read in his poetry'.

Gardiner, Michael (2011). 'Robert Louis Stevenson and the Meiji Enlightenment'. *The Yearbook of English Studies* 41.ii: 58-72.

Gardiner examines the interaction of neo-Enlightenment Scotland and modernizing Japan in the 1870s and 80s (interpreted socio-economically according to the models and terminology of world-systems analysis and cultural politics, assumed as known by the reader). It is in this context that he looks at S's essay 'Yoshida-Torajiro' (*Familiar Studies*).

Yoshida had earlier struggled to open Japan to foreign science and technology but combined this with a conservative 'defensive Confucian ethnicity'. S sees Yoshida as a progressive patriot, with the shogunate as the *ancien régime* (Yoshida is imprisoned 'in a Bastille'), but is 'more muted' about his 'radical ethnicism', perhaps because this was unimportant for the Europhile Japanese reformers who S met in the 1870s.

'Enlightenment' Scotland was a symbol of progress for the Japanese and the Stevenson family was directly involved in Japan's modernization through lighthouse construction.

S felt an affinity with Yoshida because Scots lived in a similar 'semi-peripheral' state of development/undevelopment, with similar feelings of division and inferiority towards the core culture: like educated Scots, Yoshida had a profound knowledge of the prestige foreign language (Chinese), yet his handwriting was barbaric and he becomes 'disfigured' in defeat (like Hyde). Like a protagonist of the Waverley novels, S presents him as travelling 'through the Middle Ages on his voyage of discovery into the nineteenth century'.

Gardiner judges S's essay 'a failure': it is not clear if he is describing or narrating and he breaks a rule of creative writing by telling rather than showing. But he may be trying 'to reach the edge of generic boundaries' in an impossible task: describing the arrival of a semi-peripheral condition in which he himself is contained.

Hesse, Beatrix (2010). 'The Unco Tales of Robert Louis Stevenson in German Translation'. [international journal of scottish literature](#)⁹ 7 (Autumn/Winter 2010).

A study of strategies and choices in four German translations of 'Tod Lapriak' and four of 'Thrawn Janet'. Translators have chosen 'markers of orality' rather than dialect to remind readers of the subjectivity of the embedded narrative. The 'haunting' presence of the other language may add to the uncanny effect of a translated 'uncanny tale', compensating in part for inevitable losses in translation.

Hustis, Harriet (2009). 'Hyding Nietzsche in Robert Louis Stevenson's Gothic of Philosophy'. *Studies in English Literature 1500-1900* 49.iv:993-1007.

JH deceptively encourages interpretation in terms of clear dichotomies. Henry James wondered if it was intentional philosophy or irresponsible fiction and decides for the latter, but S's account of the origin of the tale in 'A Chapter on Dreams' deconstructs intentionality: waking and dreaming self are indistinguishable, 'Brownies' are responsible for much of the creation (including the central idea of voluntary/involuntary action) and the account shifts between 1st- and 3rd-person perspective.

In *Beyond Good and Evil* (also 1886) Nietzsche says that good things are involved in 'seemingly opposite things' and intentions are never pure. JH similarly presents a synthesis of good and evil within an apparent antithesis. Jekyll has incompatible views on the matter: (i) he admits (like Nietzsche) that good and evil are interrelated, but (ii) claims his intentions are good and insists that good and evil be physically differentiated. The latter view (and the insistence on the pure evil of Hyde) can be seen as a subterfuge to avoid admitting the first.

The Gothic questions boundaries and origins and undermines interpretative control via fragmented and unreliable perspectives. The 'Gothic of philosophy' questions intentionality and destabilizes boundaries of self and other and of good and evil.

Both S and Nietzsche see hypocrisy embedded in the class structure and degeneration expressed in middle-class 'virtue'.

Jolly, Roslyn (2010). 'Stevenson and the Pacific'. In Penny Fielding (ed.). *The Edinburgh Companion to Robert Louis Stevenson*. Edinburgh: Edinburgh University Press. 118-133.

S's writing was changed by his Pacific experience. S was influenced by Romantic primitivism, but then became more interested in interpreting Pacific societies on their own terms: as a tradition totally alien to 'the Roman Empire' yet also with affinities to Scottish Highlanders. He studied the systems of traditional island life, the trade contact with whites and the effects of colonial administration. New experiences led to new kinds of writing: political analysis, anthropological studies, and a new realism that undermined adventure and romance.

The natural environment, sea-travel and observations of diverse Pacific society all influenced his writing and in interestingly different ways. *The Wrecker* is about trade and voyaging from port to port; 'Falesá' is centred on island life and how Wiltshire understands he has to engage with local beliefs and local society; *The Ebb-Tide* is centred on a fantasy island used to examine the effects of colonization, power and violence.

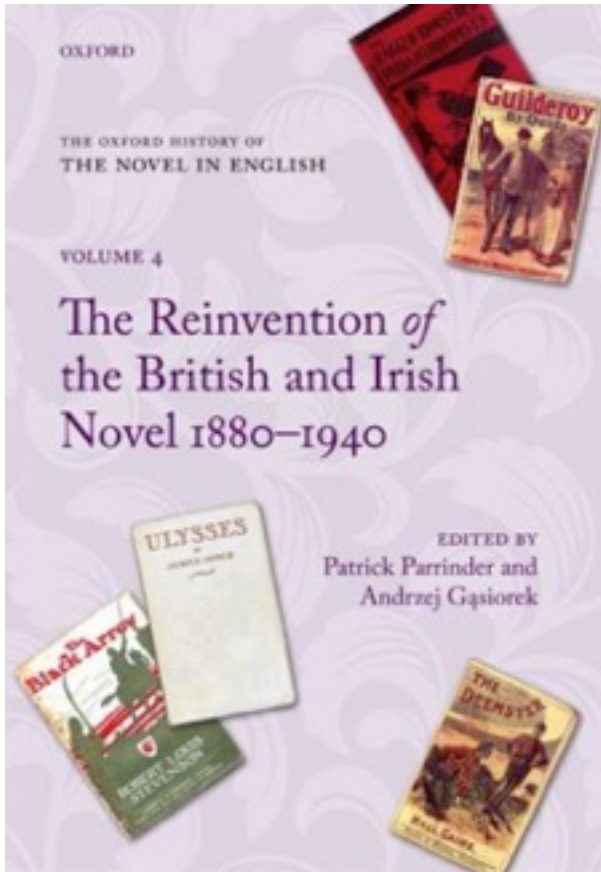
Largeaud-Ortega, Sylvie (2010). [Review: Roslyn Jolly, *Robert Louis Stevenson in the Pacific Travel, Empire, and the Author's Profession* (2009)]. *Cahiers Victoriens et Édouardiens*, 72 (Oct 2010), pp. 226-229.

Jolly brilliantly illustrates Stevenson's fresh imprint on three different disciplines and discourses (anthropology, history and law) and on the author's profession. The work is sustained, thoroughly-documented and in many respects groundbreaking.

Lyon, John (2010). 'Stevenson and Henry James'. In Penny Fielding (ed.). *The Edinburgh Companion to Robert Louis Stevenson*. Edinburgh: Edinburgh University Press. 134-146.

RLS and HJ met at a lunch in 1879. In contrast with fellow-diners Gosse and Lang, they resisted the role of London man-of-letters through deliberately adopted roles that (on this first meeting) aroused mutual suspicion. They later became close friends: HJ mentions 'the great R.L.S.' in his deathbed dictations and S seems to be an influence on his *Princess Casamassima* and uncanny tales. The debate on 'The Art of Literature' brought them together, united by a belief in the high value of prose fiction. J emphasizes complex subjective realism, while S sees the real as chaotic ('monstrous, illogical... inarticulate') and art as essentially simplifying and 'poetic'.

In the 1890s, S moved towards realism, while J became interested in the difficulty of knowing anything, and in the 'Prefaces' even defends romance and the merely possible.



Parrinder, Patrick and Andrzej Gasiorek (eds) (2011). *The Oxford History of the Novel in English: Volume 4: The Reinvention of the British and Irish Novel 1880-1940*. Oxford: Oxford University Press.

RLS makes it to the cover of an academic literary survey!

RLS's *The Black Arrow* gets a privileged position in what looks like the legitimate literature corner of the cover of a volume surveying the British and Irish novel in 'the age of transition'.

Stevenson gets good coverage inside too: in David Glover's 'Masters of Male Romance', which opens with a quote from *The Dynamiter* (presented as the work that creates the device of the unemployed male duo or trio who then go on to look for adventures), and then discusses S's essays on 'romance'; in David Golder's 'Scottish, Irish and Welsh Fiction in the Late Nineteenth Century'; Cairns Craig's 'Scottish Fiction'; Jesse Matz' 'Impressionism, Naturalism, and Aestheticism: Novel Theory 1880-1914'; and in section III 'Sub-Generic and Specialized Fictional Forms'.

Yardley, Jonathan (2011). 'Stevenson's 'Treasure Island': Still Avast Delight'. [Washington Post](#)¹⁰ 17 April 2006.

An occasional series in which *The Post's* book critic reconsiders notable and/or neglected books from the past. Yardley judges it 'an adventure story', 'an acute psychological study of men in groups' and also 'a fantasy', that 'can be read with pleasure and profit at many levels'.

Recent editions and translations

Richard Ambrosini (transl., intro. and notes) (2011). *La spiaggia di Falesá*. Venezia: Marsilio.

I saw that island first when it was neither night nor morning. The moon was to the west, setting but still broad and bright. To the east, and right amidships of the dawn, which was all pink, the daystar sparkled like a diamond.

Quando vidi l'isola per la prima volta non era né notte né mattino. La luna a occidente, ancora grande e luminosa, stava per tramontare. A oriente, proprio a mezzo di un alba di un rosa assoluto, Venere scintillava come un diamante.

Ambrosini's Introduction (pp. 9-32) tells the story of the composition and the difficult process of publication, with a shocked Colvin actively working to attenuate Stevenson's new turn to realistic colonial fiction. In *Falesá*, S's 'most original work from the linguistic point of view' (14), he adopts 'an unprecedented colloquial style', the language of the first-person narrator, Wiltshire, 'perhaps his most important contribution to the art of the novel' (15, 16). Stevenson puts in doubt the civilizing mission of colonialism and at the same time challenges generally-held prejudices about interracial marriage. Another scandal was to show the sordid rivalry between white exploiters and narrate the play for power between missionaries and traders. At the same time, Stevenson also gives us a love story and an adventure story--all held together successfully by the voice of the prejudiced but well-meaning Wiltshire.

Peter Hunt (ed., intro. and notes) (2011). *Treasure Island*. Oxford: Oxford University Press (World's Classics).

Hunt, a specialist in children's literature, flips conventional wisdom when he suggests at the beginning of his Introduction, that adults may read *Trls* to create an imaginary simple childhood reading experience, while young readers may be intellectually matured by its more complicated dark and unsettling aspects.

Hunt outlines how the island-sea-adventure genre evolved from the island story, merged with the travel book and the sea story, and was adopted as a 'boys' book' genre. S's innovations are relativized: Ballantyne, too, was far from strictly moralizing or jingoistic, and other early examples of the genre are as graphically violent as *Trls*. Unlike the carefully-documented Marryat, S's piratical references and natural history are 'cheerfully spurious'.

The innovation is that in *Trls* the genre 'became ambiguous and questioning, subversive of conventional politics and religion, and authentic and thoughtful about its violence'. Jim is a boy with impulses and weaknesses who, as narrator, is disillusioned rather than victorious. His friends are as greedy as the pirates and his mentor, Silver, is the antithesis of Masterman Ready. Jim responds in varying ways to Silver and Jim the older narrator still does not know how to judge him. The island adventures are not won by superior principles or morality; there is no joyful departure, happy homecoming and little satisfaction in the treasure.

S uses the conventions of romance to absorb the reader, but at the same time explores some of the complexity of existence via his favourite techniques of self-reflection and dualism: (i) the rules of the genre are shared by reader, author and narrator and there is positive collusion when these are broken; (ii) the characters possess apparently contrasting characteristics. While S seems to endorse conservative models, modern critics see this as straight-faced irony.

The 'Note on the Text' lists the main added, changed and deleted passages. 'Sources and Analogues' quotes passages with interesting affinities from earlier sea-, island- and pirate-stories (and further references are found among the Notes). S's 'My First Book', 'The Persons of the Tale' are included in appendices; there is a glossary of nautical terms and enjoyably full Explanatory Notes. (Serious scholars who do not wish to know that 'duff' is a Northern pronunciation of 'dough' or that 'groggy' is related to 'grog' are free to adopt an inferior edition of their choice.)

New letters

1. Letter written by RLS from Samoa, dated November 5th 1894, which would place it Letters 8: p. 391 (as Letter 2805A). It is now in the collection of the Wanlockhead Miners' Library (now part of the Museum of Lead Mining, Wanlockhead), Dumfriesshire.

Vailima
Samoa
Nov. 5th 1894

Robert Reid Esq.

My dear Sir,

Pray accept my hearty thanks for your volume of poems. Of such a collection, I cannot profess myself a critic; I am too readily touched and pleased by kindred sentiments, by the homesickness of our old grey hills, red heather and shrill moorfowl, to retain any faculty of judging. But it seems to me that you handle Lallans with a strong and pretty sure touch. Excuse me if I say no more; your verses have the merit to throw me wholly out of spirits.

Your fellow exile

Robert Louis Stevenson

NOTES

your volume of poems:

Robert Reid ('Robert Wanlock'), *Poems, Songs, and Sonnets* (Paisley and London: Alexander Gardner, 1894). RLS's presentation copy with author's dedication is in the Beinecke Library.

fellow exile:

born in Wanlockhead, 1850, Reid emigrated to Canada and became director of the Montreal branch of Henry Morgan & Co.

2. Letters written to Sir John Bates Thurston, Governor of Fiji and High Commissioner for the Western Pacific, (i) 27 Dec 1893 (L8: 210-11, No. 2675), and (ii) 22 Oct 1894 (L8: 385, No. 2799), offered for sale at Bonhams, London, Sale [18847](#),¹¹ Lot 183, 7 Jun 2011 but apparently not sold.

The texts in the Yale Letters are from (i) an autograph draft, and (ii) a transcription by Graham Balfour, both of which seem essentially the same as the actually letters offered for sale.

Music

The Music of Robert Louis Stevenson, a concert presented by John F. Russell, Northwestern University Main Library, Evanston, Illinois, 13 September, 10 am.

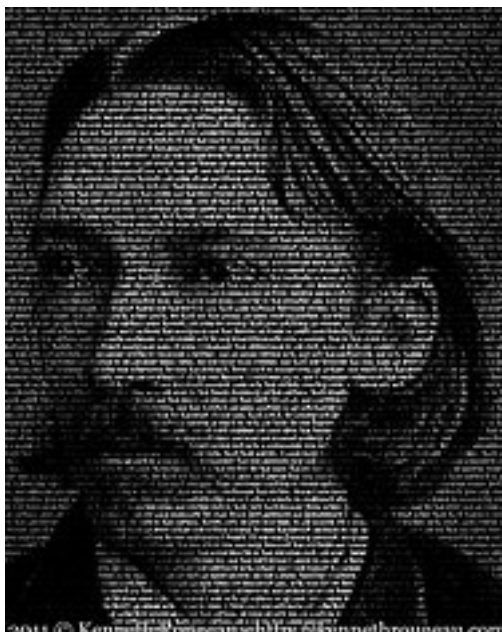
Four soloists will give world premiere live performances of nine pieces by Stevenson, including the two original songs, 'Air de Diabelli' and 'Ditty'—fruit of the valuable work of John Russell in researching Stevenson's music and presenting it on the [Music of Robert Louis Stevenson](#)¹² site.

John Russell writes: 'I recently found Stevenson's original music for 'Come my little children'. RLS writes about it in letter 1991 [Jan. 1888]. I'm still working on it, so I haven't included it in MORLS [the Music of Robert Louis Stevenson site] yet. The music doesn't see ever to have been published, but if someone else thinks they've seen it, I'd be interested to know.'

'A Fine Song for the Singing': Neil Adam and Judy Turner perform their folk-music settings of poems, with readings from RLS's letters and works, accompanied by projected photographs. 188 High St, Kew, Victoria, Australia, 4 Sept 2011, 3 pm.

A programme that has been performed at various venues in Australia. For more information and video clips, see the [web site](#)¹³.

Iconography—portraits



Digital reworking of part of an 1886 photograph using words from the opening of *Treasure Island*

By [Kenneth Rougeau](#)¹⁴ of Portland, Oregon. A larger size can be seen on [flickr](#)¹⁵.

Iconography

In the March Newsletter, we published a newly-published photograph of the fourteen-year-old RLS from early summer 1865. This photo called into question the year and location of two often-reproduced '1865 Peebles photographs' (copies in The Writers' Museum, Edinburgh). Now Neil Macara Brown has located the houses in the photographs and confirms that they commemorate a stay not in Peebles, 1865, but in Callander, near Stirling, in August-September 1866. The discovery will be fully documented in an upcoming issue of *The Stirling Observer* with more details in the next issue of the Newsletter.



Not Elibank Villa, Peebles, 1865, but Camp View, Stirling Road, Callander, 1866: two maids, Thomas and Margaret Stevenson, RLS, Cummy, and (seated) Coolin.



2, Bracklinn Road, Callander, late summer 1866: maybe (from the book) the house of RLS's summer tutor.

Biography—RLS in works of fiction

Nakajima Atsushi (transl. Véronique Perrin) (2011). *La Mort de Tusitala*. Toulouse: Anacharsis.

Translation of *Hikari-to-Kaze-to-Yume* (1942; *Light, Wind, and Dreams* in the 1962 English translation); the evenly numbered chapters are fictional entries in the diary of the narrator 'Stevenson' (based mainly on RLS's Vailima Letters) while the odd-numbered chapters constitute a literary biography of Stevenson's years in Samoa told by an omniscient narrator with interesting echoes of the situation of Japan, European colonialism and the approaching World War. Review by Jean-Pierre Naugrette, *Europe: revue littéraire mensuelle* 986-7 juin-juillet 2011.

Biography—dramatizations

Sylvie Péju (2011). *Les îles au trésor de Fanny Stevenson*. Produced by Jean-Matthieu Zahnd. France Culture 15-29 June 2011.

Ten half-hour episodes, Monday-Friday, temporarily available on the [France Culture site](#)¹⁶.

Derivative works—illustrations

N. C. Wyeth's Treasure Island, Brandwine River Museum (40 mins from Philadelphia), 20 September - 20 November 2011.



2011 is the 100th anniversary of the publication of Robert Louis Stevenson's *Treasure Island* with illustrations by N.C. Wyeth. The edition was a critical and popular success, established Wyeth among the period's foremost illustrators, and became the iconic *Treasure Island* for generations of readers. To mark the anniversary, [all 16 paintings](#)¹⁷ created by Wyeth will be on display together for the first time since they left the artist's studio a century ago.

N.C. Wyeth also illustrated other romances by RLS: [Kidnapped](#)¹⁸ - [David Balfour](#)¹⁹ - [The Black Arrow](#)²⁰

Tapping up and down the road in a frenzy, and groping and calling for his comrades

Derivative works — comic books

Novelas Inmortales: La Isla de las voces (1984) yr 7, no. 398.

Novelas Inmortales: La Isla de Falesá (1991), no. 726. (México: Novidades Editores)

Joyas de la Literatura: El Diablillo de la Botella, (1987), yr. 5, no.64. (México: Novidades Editores)



'Novelas inmortales' was a Mexican series of comic-book adaptations published from 1977 to 1990s, that also included most of RLS other titles (La Flecha Negra, Isola de Tesoro, El Diablo de la Botella etc.).

As the cover illustration suggests, stories were simplified and sensationalized.

It went somewhat further than the 'Classics Illustrated' model in the series 'Mujeres Inmortales Coleccion Cortesanas' (No1. Lucrecia Borgia; 7. Fanny Hill; 13. Raquel Welch; 30. Cleopatra - all with 'racy' covers)

Covering the whole market, there was also a junior series by the same publisher called 'Joyas de la Literatura'. But even 'Joyas' covers were a bit racy...



Derivative works—films

Horror-film screenwriter Sheldon Turner has just sold a series to ABC entitled “Hyde”.

A shy thirtysomething ER (Emergency Room) doctor, Grant Hyde, with a degenerative eye condition, after attempting an experimental treatment to improve his eyesight, begins to experience a strange side effect — when he goes to sleep, his id manifests itself as Hyde, a fearless, gregarious personality who takes control. ([Deadline](#)²¹ 22 Aug 2011).

Derivative works—sequels

Raymond Barnett (2011). *The Return to Treasure Island*. Bloomington, IN: iUniverse.

Long John lures Hawkins back to Treasure Island to find Flint's hoard of silver (indicated on the treasure map in the original story, but passed over in favour of Flint's gold in the other hoard).

With the silver, they find another map engraved on a stone tablet in a lacquer chest with porcelain, jade, and silk. Deciphering the map and claiming a three-century old Chinese treasure in Havana Harbor (from Admiral Zheng He's Ming-dynasty circumnavigation of the globe) requires the help of a pair of orphan girls in Havana and all the luck, scheming, and strength that Long John and Hawkins can muster.

Raymond Barnett is Professor emeritus of Biology at California State University, Chico, though his first degree was in Chinese history. This is his third novel.

First three chapters at raymondbarnett.com.²²

This is not the first return to Treasure Island:

1. Leonard Wibberly (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*.

2. Denis Judd (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.

3. Francis Bryan, ill. Peter Bailey (2001). *Jim Hawkins and the Curse of Treasure Island*. London: Orion.

Jim Hawkins returns to the island to retrieve the rest of the treasure left behind. 'Many of Robert Louis Stevenson's characters and settings return - the good ship *Hispaniola*, the dedoubtable Squire Trelawney and the shipwrecked goat-herd Benjamin Gunn' also Long John Silver (now a millionaire) and 'Captain Flint'.

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

Comic book; 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.

5. Edward Chupack (2008). *Silver: My Own Tale as Written by Me With a Goodly Amount of Murder*. New York: Thomas Dunne.

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.

6. Andrew Motion (former UK Poet Laureate), was reported in 2010 to be writing a sequel to *Treasure Island*, in which Jim's son and Silver's daughter return to find the remaining treasure ([Guardian](#) report)²³.

The motion-picture industry has also made its contribution:

1. *Long John Silver* (or: *Long John Silver's Return to Treasure Island*) (1954), with Robert Newton (Silver), Kit Taylor (Jim), Connie Gilchrist.

Exploiting Newton's popularity in the 1950 Disney *Treasure Island*, this film gives us further adventures of LJS as he rescues Jim Hawkins and the daughter of the Governor of Jamaica from other pirates, returns to Treasure Island for more treasure and struggles to avoid matrimony.

2. *Return to Treasure Island* (1954), with Tab Hunter (Clive Stone, young archaeologist), Dawn Adams (Jamesina Hawkins, descendent of...).

Low-cost B-movie with updated and adapted story; 'the worst motion picture based on or suggested by a Stevenson work' (Scott Nollen). The poster (right) promises 'Treasure lust!...', 'Tropic madness!...', 'Smoldering temptation!...'.

3. *Return to Treasure Island* (1985) (6-part mini-series, Disney), with Brian Blessed (Silver), Christopher Guard (Jim).

A grown-up Jim Hawkins becomes entangled again with Long John Silver. Filmed on location; accurate costuming ideas; good pirate name: 'Keelhaul'.

4. *Return to Treasure Island* (1996) (made for TV, originally in German), with Dean O'Gorman (Jim) and Stig Eldred (Silver).

Grown-up Jim meets Silver by chance in the Carolinas, and they are forced to flee to Treasure Island to evade the British Navy. Shot on location in Australia and Fiji.



Derivative works—speculation on inspiration for fiction

John Amrhein, Jr. (2011). *Treasure Island: The Untold Story*. Kitty Hawk, NC: New Martima Press, LLC.

John Amrhein spent nine years researching the story of Owen and John Lloyd, born in Rhuddlan, Denbighshire, who emigrated to the West Indies. Owen is said to have buried 52 chests of treasure they stole from a Spanish galleon. And John had a wooden leg.

The Lloyds began as captains of respectable merchant ships but turned to piracy when a Spanish galleon laden with treasure sought refuge in the American seaport of Ocracoke, North Carolina, in a storm in 1750 (Amrhein lives near Ocracoke). The Lloyd brothers seized the treasure in revenge for their treatment by the Spanish in an earlier conflict.

Treasure Island contains a map dated August 1750 - it was in August of 1750 that the hurricane brought the galleon of Juan Manuel Bonilla to Ocracoke...

More at [John Arnhein's website](#)²⁴ - *Spanish Galleons, Pieces of Eight, Mystery and Adventure, And now... The Untold Story...*

Derivative works—references to RLS in fiction

In Vladimir Nabokov's *Lolita* (1958), Part Two, ch. 2, Humbert Humbert summarizes his never-ending tour of the States with Lo 'with its many sidetrips and tourist traps, secondary circles and skittish deviations'. Places 'inspected' include 'The ugly villas of handsome actresses. R.L. Stevenson's footstep on an extinct volcano...'

The list of places is deliberately confused: the 'ugly villas' of actresses can easily be associated by the reader with the famous footprints of Hollywood stars, then confusingly associated with RLS and, in the same state of California, Mount St Helena (scene of the Silverado honeymoon), widely (though erroneously) regarded as an extinct volcano.

Derivative works—readings

Adrian Praetzellis' reading of *Treasure Island* on [Librivox](#)²⁵ has been used to accompany the scrolling text on [YouTube](#)²⁶.

Praetzellis (Londoner; Professor of Anthropology at Sonoma State University, California) gives a notably intelligent and accurate reading. The video (text in 'antique parchment' frame) could perhaps be more conveniently replaced by a copy of the book.

In the footsteps

Alan Castle (2007; 2nd ed 2010). *The Robert Louis Stevenson Trail*. Milnthorpe (Cumbria): Cicerone (Cicerone Guides).

In the Preface to the second edition, Castle says that when he first walked the route in 1988 he met no other walkers on his journey and none of the local people he talked to had ever heard of R.L. Stevenson.

Inaugurated in 1994, the 'Chemin de Stevenson' (GR70) is now one of France's most popular long-distance trails, with an estimated 6000 hikers a year walking its entire length.

Castle adds: 'Nowadays absolutely everyone in the region knows the story of the Scottish writer who, early one morning in the autumn of 1878, set out from the sleepy village of Monastier-sur-Gazeille, with a donkey as sole companion, to traverse the Velay and Cévenn

Ian Logan (of [Undiscovered Scotland](#)²⁷ and member of the RLS Club, Edinburgh) is one of those working towards establishing [The Stevenson Way](#)²⁸ - a 'long-distance wilderness walk' following the track of David Balfour from Erraid to Edinburgh.

The walk will be researched and mapped in 2011 with the aim of an inauguration in spring 2012.

Call for help

New query:

tin shoes. In 'Aes Triplex', there is a reference to 'That eminent chemist who took his walks abroad in tin shoes, and subsisted wholly upon tepid milk'. Who could this be?

Neil Macara Brown in our 'ReadingRLS' discussion suggested that the chemist might have been Joseph Black, the discoverer of latent heat and carbonic acids, whose usual fare was 'bread, a few prunes, and milk diluted with water' and who, feeling ill, put down his cup and died without spilling a drop (*Silences that Speak* (1932), about Edinburgh's burial grounds, by William Pitcairn Anderson).

Here we have an eminent Edinburgh chemist who lived partly on milk and water; but unfortunately there is no mention of tin shoes. Can any reader of the Newsletter solve the problem?

Answers to previous queries:

1. **games.** The new letter from late November 1878 (see last N/L) has 'send my letters and games to...' and we asked 'has any reader an idea of what 'the games' might be? Perhaps a jocular 'my other things' (e.g.proofs)?'

Help comes from other letters:

- (i) November 1873 to Frances Sitwell: 'I wish to go... to some good booksellers to inquire about a lot of books on the French Calvinists which are necessary for my little Covenanting game' (L1: 357);
- (ii) July 1879 to Sidney Colvin: 'Next I shall finish the story, and H. Ward's dull game.. Then perhaps "Thoreau"' (L2: 331), where 'H. Ward's dull game' refers to RLS's agreement to write several critical introductions in the four-volume English Poets anthology edited by Thomas Humphrey Ward (L2: 325-6);
- (iii) August 1879 to Sidney Colvin: (at the end of a poem) 'Exit Muse, hurried by child's games' (L3: 8), which must mean something like 'And here the muse abandons me, frightened away by this childish writing';
- (iv) In November 1879, Henley wrote to Colvin, saying that he had sent RLS 'a brief note, begging him to work off his games and return most speedily to his sorrowing friends' (L3: 45n), where the 'games' that had to be worked (or finished) off include *The Amateur Emigrant*, the essay on Thoreau and the lost Western novel *A Vendetta in the West*.

So it seems that RLS (and Henley) used 'games' for 'writing' and 'writing projects'.

2. **nitor aquis**. Yet another look at the fascinating reference in a letter of December 1879 (L3: 32): '*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 [...] and recognised its absurd appropriateness, I took it for my device in life.'

Stephen Dunne (N/L 2010.12) suggested that it could mean 'I am pressed down by the waters', and may have been used to translate, succinctly, 'I seemed, by the weight, to have all the water of the Oise in my trousers-pockets'.

Burkhard Niederhoff agreed (N/L 2011.03), adding an alternative, related, translation of 'I stand fast against the waters'.

It is only now that I realise the letter continues in a way that can help us:

'...I took it for my device in life. I have *knighthed with the waters* steadily since I was nineteen, and the great billows have gone over my soul [...] I am going for thirty now, and unless I can snatch a little rest before long, I have [...] no hope of seeing thirty-one. [...] I may be wrong: but if the knighting is to continue, I believe I must go...'

Remembering that the first syllable of *nitor* would have been pronounced 'night', 'I have knighthed [nit-ed] with the waters' must mean 'I have struggled with the waters'; while 'if the knighting [nit-ing] is to continue' could mean either 'if the struggle' or 'if the oppression' is to continue.

Etc.

At the Hay Festival, 31 May 2011, Michael Morpurgo (award-winning author of children's books) revealed how he found the perfect position to write inspired by a picture of RLS.



"I went to Ted Hughes one day," Morpurgo told an audience in Hay. The former Poet Laureate was a friend and neighbour of Morpurgo. "And I said to him: 'How do you manage to write without getting cramp or a frozen shoulder?' Ted said to me, 'I have a lectern and I stand there and write.' So I got myself a lectern and stood next to it and wrote. And then I got sore feet, so that didn't work.

"And then I saw a picture of Robert Louis Stevenson, lying down propped up with pillows with his exercise books.

"I saw him and thought that if he can do that, I can do it too.

" So now I write in bed."

[London Evening Standard](#),²⁹ 1 June, 2011.

The inspiration was probably from the 1887 St. Gaudens medallion (previous page), although it could also have been the photo of RLS playing the flageolet in Waikiki 1889.



A challenge for readers of the *Newsletter*: [Answers.com](#)³⁰ has the following question still awaiting an answer: Is robert louis stevenson a good writer?

Although the question is hardly serious, if any reader feels inspired to answer (we suggest three concise reasons, or a reply that wittily unasks the question), please let us know.

Stevenson's Library database

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

Twitter



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

New Members

Neil Adam (adam dot neil dot s at edumail dot vic dot gov dot au) from Melbourne, Australia, is a fiddle player, guitar player, and singer-songwriter; he and his wife Judy Turner are long time performers on the Australian folk scene. He writes "We are also long time RLS aficionados, my father was born close to Swanston, and I am one of those people who grew up in a home full of his works and stories of his life." He has set to music fifteen of RLS's poems from all stages of his life, "the backbone of a show we take to music festivals around Australia, with excerpts from his books and letters (and Fanny's), all with photographs on a big screen behind us" (see Music, above). They appear regularly at [The Melbourne Scottish Fiddle Club](#).³¹

Thanks to

Steve Arata, Neil Macara Brown, Olive Classe, Marina Dossena, Callum Egan, Sylvia Largeaud-Ortega Geraldine McGowan, Lesley Graham, Jean-Pierre Naugrette, Richard Stern

Richard Dury
RLS Site

www.robert-louis-stevenson.org

Nothing in RLS Site Newsletter is copyright unless indicated by ©. Please feel free to download it, store it electronically whole or in part, copy and paste parts of it, and forward it to colleagues.

If you wish to be removed from this mailing list, send the message 'Please remove from RLS list' to Xrichard.dury@t-r.it (remove X before mailing)

Endnotes: URLs not given in text:

- 1 <http://www.robert-louis-stevenson.org/gallery>
- 2 <http://www.robert-louis-stevenson.org/about-illustrations>
- 3 <http://www.robert-louis-stevenson.org/writing-competition>
- 4 <http://www.robert-louis-stevenson.org/library-holdings/204-napier-rls-collec>
- 5 <http://www.robert-louis-stevenson.org/lamplit-vicious-fairy-land>
- 6 <http://edrls.wordpress.com/>
- 7 <http://groups.yahoo.com/group/ReadingRLS/>
- 8 http://www.scottishreviewofbooks.org/index.php?option=com_content&view=article&id=425%3Adairy-joseph-farrell&catid=52%3Avolume-7-issue-3-2011&Itemid=147
- 9 <http://www.ijsl.stir.ac.uk/>
- 10 <http://www.washingtonpost.com/wp-dyn/content/article/2006/04/16/AR2006041601023.html>
- 11 <http://www.bonhams.com/eur/auction/18847/>
- 12 <http://knol.google.com/k/j-f-m-russell/the-music-of-robert-louis-stevenson-an/3u0ioonh5sxca/17#>
- 13 <http://www.melbournescottishfiddlers.com/tusitala/Home.html>
- 14 <http://kennethrougeau.com/>
- 15 <http://www.flickr.com/photos/krougeau/6016078420/sizes/l/in/photostream/>
- 16 <http://www.franceculture.com/emission-fictions-le-feuilleton-les-iles-au-tresor-de-fanny-stevenson-de-sylvie-peju-110-2011-06-13>
- 17 <http://brandywine.doetech.net/Results.cfm?ParentID=81987>
- 18 <http://brandywine.doetech.net/Results.cfm?ParentID=81925>
- 19 <http://brandywine.doetech.net/Results.cfm?ParentID=14005>
- 20 <http://brandywine.doetech.net/Results.cfm?ParentID=126881>
- 21 <http://www.deadline.com/2011/08/abc-buys-jekyll-hyde-inspired-drama-project-from-sheldon-turner/>
- 22 <http://www.raymond Barnett.com/work2.htm>
- 23 <http://www.guardian.co.uk/books/2010/mar/26/andrew-motion-treasure-island-sequel>
- 24 <http://www.treasureislandtheuntoldstory.com/>
- 25 <http://librivox.org/treasure-island-by-robert-louis-stevenson-2/>
- 26 <http://www.youtube.com/watch?v=KNnBW3YND9g>
- 27 <http://www.undiscoveredscotland.co.uk/>
- 28 <http://www.stevensonway.org.uk/>
- 29 <http://londonersdiary.standard.co.uk/2011/06/are-you-sitting-comfortably.html>
- 30 http://wiki.answers.com/Q/Is_robert_louis_stevenson_a_good_writer#
- 31 <http://www.melbournescottishfiddlers.com/>