

# RLS 2010: Locating Stevenson - Abstracts

Thursday 8 July

11.30 - 13.00: Panels A-C

**Panel A** (Chair: Penny Fielding)

B2

**Selfless: The Shifting Reputation of Alison Cunningham in Stevenson Biographies**

*Lesley Graham (Université Victor Segalen Bordeaux 2)*

**Stevenson's Lungs**

*Matthew Kaiser (Harvard University)*

**'This Living Hand': The Literary Organ in Dickens and Stevenson**

*Sue Zemka (University of Colorado, Boulder)*

## Graham

The origins of Stevenson's imagination and his distinctive voice have regularly been located in the influence of Alison Cunningham during his formative years. She gave him an ear for Scots, sang him Scottish ballads, read to him from the Bible and told him stories of Covenanters and ghosts. It is hard to overestimate the impact that Alison Cunningham had on the writer's formative years and indeed her influence on the development of her charge's talent has certainly not gone unnoticed by his many biographers. This paper analyses the ways in which those biographers have assessed and represented the nurse's influence on his life and work.

Alison Cunningham's reputation has fluctuated over the years from 'good and earnest woman' to 'small-minded bigot' depending on the interpretive framework chosen by the biographer. In the early biographies, she is unanimously portrayed as the angel of Stevenson's infant life: an exemplary nurse, and the paragon of surrogate-motherly love. In fact, the term used most often to describe her devotion is *selfless* – an interesting notion in the context of life-writing suggesting that perhaps only the subject of the biography has an identity worth nurturing textually. Other biographers have been equally selective, choosing to focus on her dark convictions and bigotry, blaming her even more than Stevenson's bleakly religious father for the young boy's 'precocious grasp of sin'. Some have claimed that Cummy's possessiveness of the child sometimes 'verged on a desire to control' and that '[p]sychologically, it is interesting to reflect upon the fact that Cummy was inducing a state of mental tumult which only she could calm'. It is worth noting, however, that most biographers recognize that Stevenson himself did not hold her responsible in any way for the more negative aspects of his active imagination, protesting rather that it was she who gave him 'a passion for the drama'.

## Kaiser

'Stevenson's Lungs' explores the unacknowledged *physiological* dimension to historical consciousness. Focusing primarily upon his historical novels, I locate Stevenson's meditations upon the past – in particular his representations of eighteenth-century Scotland – within nineteenth-century historiographic debates about how we determine whether our claims about the past are true, or, at the very least, viable. Historical conceptualization, or the intellectual process by which we come to 'know' history, Hayden White famously argues, is inherently aesthetic in nature. I focus on the *sensory* dimension to the 'aesthetic' of history rather than on its formal dimension. Is it possible to have an actual *sense* of history, a sensory perception of the past? Can we *feel* history? And if so, how? Is ahistoricity essentially anaesthetic, a temporal numbness, a literal insensitivity to the past? As Marx, Nietzsche, and other materialist thinkers argued, all consciousness is bodily – even, we can assume, historical consciousness. The bodily conditions of our existence – illness, vigor, hunger, satiety, destitution, ease – determine our consciousness, rather than the reverse. Thus, concepts, Nietzsche insists, are 'the graveyard of perceptions'; beneath ideas lurks a suppressed body. Which perceptions lurk beneath the concept of history? The relationship between physiognomy and historiography has never fully been explored. Nostalgia, for instance, was initially the name of a disease: homesickness, restlessness, yearning. In the seventeenth century, 'nostalgia' had a set of identifiable symptoms, an etiology, and a cure.

This paper explores how Stevenson, like many of his aesthetically inclined contemporaries, located or

oriented himself in time spatially, felt history on his body. This paper tells the story of how Stevenson *felt* a past he could not see, specifically, how he felt the past, as my title indicates, in his lungs: in the seemingly unremarkable act of inhaling and exhaling, which, for Stevenson, who suffered from acute pulmonary disease (or from Osler-Weber-Rendu syndrome or Hereditary Hemorrhagic Telangiectasia), triggered an emotionally and intellectually profound awareness of mortality, of the fleetingness of time, of the body in space. Stevenson associates awareness of the past, in particular his consciousness of the pre-modern Highlands, with deep and expansive breathing, with physiologically-informed tropes of *inspiration* (literally, a 'breathing into' or 'blowing onto'). Nineteenth-century modernity, by contrast, he aligns with suffocation, with Jekyll's foggy London, for instance, with myopic and self-centered pulmonary constriction, a narrowing of passageways. In his essay 'Pan's Pipes,' Stevenson is quite explicit about the pulmonary dimension to consciousness, suggesting that a full, fearless, panoramic experience of the cosmos, of the 'allness' of time and space, derives from one's ability and willingness to partake of Pan's blowing on his pipes, feeling one's soul vibrating with the music of life. Those modern, commercially-inclined men and women who flee the consciousness-shattering motions of Pan's exhalations, who take refuge in the future, in intellectually suffocating self-preservation, are alienated completely from life. The ethical interiority produced by historical consciousness, by letting one's insides expand with the cosmos, letting oneself be inspired by life, filled with the motions of time, is aligned in Stevenson's mind – and in his representations of the unseen but felt experience of the past – with the fleetingness of his pulmonary health, with elusive deep breathing, which he devoted his life to achieving.

### Zemka

The hand is a second self. An appendage composed of several organs (skin, muscle, nerves, and bones), the hand is more than its physiological components; it *extends* human subjectivity. The hand is the body's instrument of material signification (in gesture, in writing, in making), and, insofar as each hand is as unique as each face, it is a nodal point of identity. In the age of chirography, a person's handwriting conveys her identity in a triple sense – as a vehicle of linguistic communication (what one says), as an inscription with a legal status (one's signature, or simply one's mark), and as a script unique to each individual (hence paleography, and later handwriting analysis). Handwriting thus conveys messages and instantiates the writer's identity at the same time. For Heidegger, these features of the hand and handwriting make them predicates of *dasein*, the human species. And so, for Heidegger, as for Derrida after him, the typewriter introduces a possible rupture in the purported ontological continuum of human subjectivity that flows from the mind to the hand into space or to the pen and the page.

This paper will bring these concerns to bear on an historical subject: the late age of chirographic authorship prior to the acceptance of the typewriter for literary production. My case studies will be Dickens's *Bleak House* and Stevenson's *Dr. Jekyll and Mr. Hyde*. While Dickens's novel expresses a faith (like Heidegger) in the organic flow of humanity through the hands, Stevenson's novel expresses a suspicion (like Derrida) of the two-fold premises of this faith – the premise that technology and organicism can be separated, and the premise that identity coheres in presence. My method in this paper will combine the philosophical framework described above with strategic readings of these two novels; in addition, both will be set in the material context of literary chirography circa 1850 to 1885.

<b>Panel B</b> (Chair: Trevor Grimshaw)	A96
<b>Locating Mr Hyde, or a Gothic Gnome in Cyberspace</b>	
<i>Martin Danahay (Brock University)</i>	
<b>'No True Science Without Imagination': Representations of Science and the Scientist in turn-of-the-20th-century dramatisations of <i>Dr Jekyll and Mr Hyde</i></b>	
<i>Ingrid Jendrzewski (Independent Scholar)</i>	
<b>Tracing the Roots of Evil: Stevenson's <i>Jekyll and Hyde</i> in Contemporary Literature</b>	
<i>Andreas Dierkes (University of Paderborn)</i>	

### Danahay

Mr. Hyde has always been a tricky fellow to locate. He is a protean and transgressive figure who defies boundaries. In Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) people who see Hyde cannot find words to describe him making him a mystery that provokes investigation. As Mr. Enfield says 'he is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why.' Not only is he difficult to describe, the effort to determine his exact location is key to the mystery in the text. Is he a resident of Dr. Jekyll's house or is he a disreputable denizen of Soho? What is his class

status since he has the appearance of a gentleman and the manners of a lout and occupies such different spaces in London?

In adaptations of *Jekyll and Hyde* ever since the cipher of Mr. Hyde has been used to represent a wide range of cultural anxieties. 'Jekyll and Hyde' has now become part of everyday language and this paper analyzes references to 'Jekyll and Hyde' on the World Wide Web in relation to Stevenson's original story. The Web has made Mr. Hyde a global reference and it has now become even harder to 'locate' him in time and space. After following references to Mr. Hyde for over a year thanks to Google alerts, it has become clear to me that the protean Gothic Gnome can erupt anywhere on the globe, from North America to Australia, from North Korea to South Africa, in short in any country where English is spoken. He seems most at home in professional sports where he frequently appears on teams and makes them lose games in mysterious circumstances, but he can also be found in murder trials, coverage of the financial crisis and descriptions of disgraced politicians.

This paper argues that new interdisciplinary methods are needed to 'locate' the elusive Mr. Hyde in cyberspace through analysis of RSS feeds, Google alerts and web sites. How do we analyze the references to 'Jekyll and Hyde' on a global scale on the ever expanding internet? The difficulty of 'locating' Mr. Hyde that was such a hallmark of the Gothic Gnome in the original story has been increased exponentially by his eruption into cyberspace. The idea of 'place' is problematic in cyberspace which is simultaneously nowhere and everywhere. How do we 'locate' Mr. Hyde in cyberspace?

#### Jendrzejewski

Examining the way science and scientists have been portrayed in stage plays has much to tell us about the history of public engagement with the sciences, the developing role of the scientist in society and the cultural effects of advancements in science and technology.

One of the most popular characterisations of a practitioner of science that appeared on the stage around the turn of the twentieth century was the character of Dr Jekyll. Stevenson's novella was published in 1886 and, within a year, Thomas Russell Sullivan's stage adaptation *Dr. Jekyll and Mr. Hyde* opened in New York. In 1888, Daniel E Banmann's competing adaptation opened in the US and both versions saw their UK premières. Numerous other adaptations followed, including J Comyns Carr's 1910 production at Queen's Theatre in London.

Attempts to translate the novella to the stage resulted in theatrical productions that depart quite radically from the original text in several ways, including the manner in which Dr Jekyll is represented – or reinvented. In this paper, I am interested in exploring how the three adaptations mentioned above engage with Dr Jekyll and his work, and how his role as a practitioner of medicine and science was revised and reinterpreted for the turn-of-the-century stage.

#### Dierkes

Popular culture is marked by its obsession with adaptation. TV and cinema productions, musicals, audio plays, computer games – the multimedia society constantly develops new channels for which to adapt and reinterpret familiar stories. Robert Louis Stevenson has a fixed place in this area of popular culture. His works are highly frequented sources for adaptations, especially his *Strange Case of Dr Jekyll and Mr Hyde*.

My talk discusses adaptations of *Jekyll and Hyde* in 20th century short stories and novels. I argue that Stevenson's text appeals to authors and readers of contemporary rewrites due to its very general handling of the unconscious fear of the 'Other'. The 'Other', 'evil', even Hyde as character, are only represented as misty ideas or fears. When attempting to locate these fears and to identify Hyde, the reader largely depends on unreliable narrators. He shares their horror concerning the fictional Hyde (and, possibly, real-life Hydes), yet the essence for Hyde's evilness remains unclear. The rewrites fill these voids; each of them establishes a different concept of 'evil' in the story. Valerie Martin's *Mary Reilly* discovers it in the social differences between the classes, Kim Newman's 'Further Developments...' identifies it as society's hypocritical attitude towards homosexual orientation, Emma Tennant's *Two Women of London* marks discrimination against women as social evil. In other words, the rewrites reply to 20th century's discourses that permeate academic and popular discussions: class, gender and feminism in general. To a large extent, adaptations of the story such as these are the roots for the ongoing popularity of *Jekyll and Hyde*. The theoretical basis of my talk is Linda Hutcheon's *A Theory of Adaptation* (2006).

**'Affronted at My Paper': Stevenson in London in the 1870s***Robert-Louis Abrahamson (University of Maryland University College)***Stevenson and the Economics of Suicide***Sarah Ames (University of Edinburgh)***Stevenson's Ethical Turn***Annette Federico (James Madison University)*Abrahamson

I want to locate Stevenson in London in the 1870s as he launched his literary career. The period I am looking at begins in 1874 when, returned from Mentone, under Sidney Colvin's guidance, he had his first paper published in the *Cornhill* and joined the Savile Club, and ends in 1879 on his departure for America. (Alternatively, the period could be extended to the publication of his 1870s essays in *Virginibus Puerisque* [1881] and *Familiar Studies of Men and Books* [1882].)

The paper will offer an overview of Stevenson's connections in London, his writing habits, his reception both socially and professionally. In a mixture of biography and literary history, the paper will focus on the Savile Club, where Stevenson met most of the editors who published his work in this period, on Stevenson's career as a 'journalist' for Henley's weekly *London* paper, on the various magazines Stevenson contributed to and on the critical reception of Stevenson's work from this period. The aim will be to open up an often-overlooked period of Stevenson's life and to take seriously the literary persona and literary style of this period for their own sakes and as they provided a direction for Stevenson's later writing. This talk is part of the work conducted with Richard Dury towards the edition of Stevenson's essays for Edinburgh University Press.

Ames

In the midst of the late nineteenth-century's decline of the gentleman and the rise of the entrepreneur, Stevenson published 'The Suicide Club' (1878/1882), the first of his topsy-turvy *New Arabian Nights* stories. In it, he imagines a stagnating gentleman's club, which has the sole purpose of 'generating' death: members join to have their own suicide performed for them. Why be so superfluous as to be alive, it seems, when members can pay for the 'service' of death? Stevenson's Club depicts this attitude within a capitalist world focused on self-interest, as opposed to brotherhood, and demonstrates the lengths gone to both to make money and to spend it in a service-driven, productivity-focused environment. Yet while 'The Suicide Club' is ironic and a parody of both the active societies which existed at this time – such as the Fenians, which are the focus of *More New Arabian Nights* – and of the endless supply and demand cycle, the text also provides an unexpected, and long-lasting, legacy.

Following its publication, British and American newspapers display a surge in suicide clubs, many of which are taken to be copy-cat enterprises: Stevenson's text inspired other, similar, money-making schemes, locating him at the heart of economic debates in this period of rising capitalism and entrepreneurship, as this paper will explore. The paper will look at reports which range from the 'conventional' suicide club to the bizarre: it is clear that details of such clubs not only captured the public imagination, but also helped to sell newspapers. The availability and distribution of 'The Suicide Club', this paper will demonstrate, began further cycles of both money-making and of text from the unlikely starting point of extinction, enabling groups of people far and wide to kill themselves 'like a gentleman'.

Federico

In *Death Sentences*, his 1986 study of representations of dying in Victorian fiction, Garrett Stewart emphasizes the essential triangulation of death, content, and form. His critical approach is principally deconstructive and stylistic, but textuality is never far from an ethical, humanist context: the reader's experience is frequently figured in the moment of fictional death as recuperative intervention, 'verbal close calls with the unutterable,' 'redemption through reading,' or 'demise by proxy.' As Stewart explains, there is always a 'decentering' in narrative, a chasm between word and world, art and life. Through aesthetic displacement, fiction gathers into shape a confrontation with our identity and its annihilation (safely removed in art), and so helps us achieve a measure of clarity on mortal questions.

Stewart's formulation may be helpful in looking at the meaning and stylistics of the violent deaths that haunt Stevenson's writing, and especially the transformative or 'revelatory potential' in his aesthetic treatment of death. Although many critics have discussed the dark side of Stevenson's adventure

novels, from the perspective of both genre studies and late-Victorian psychology, few have given him credit for articulating a serious view of the meaning of human life, and especially of developing a philosophical position about life's termination. Stevenson's chronic illness brought him often near death. His letters show a consistent interest in mortality and ethics, while essays such as 'Pulvis Et Umbra,' 'Lay Morals,' 'Pan's Pipes,' and 'Aes Triplex' reveal a mind profoundly alert to the fact that human suffering and death must be confronted without the consolations of religion or the belief in an afterlife (what he called a 'fairy tale of an eternal tea-party').

In this paper, I want to redirect attention to Stevenson's explorations of death in both his fiction and nonfiction. The daring deaths in *Treasure Island* and *Kidnapped*, for example, may be read as a prelude to his more mature reflections on violence and mortality. In 1884, Stevenson wrote, 'Some people *regimb* at death; I do not *regimb* at death.' Death in Stevenson is very much a literary matter, a question of aesthetic choices. But although Stevenson believed there was a clear difference between art and life ('these phantom reproductions of experience, even at their most acute, convey decided pleasure; while experience itself, in the cockpit of life, can torture and slay'), his treatment of death also involves the reader in the kind of moral reflection Garret Stewart describes. My paper, then, would also attempt to reorient Stevenson's *oeuvre* toward the 'ethical turn' in contemporary critical practice.

## 14.00 - 15.30: Panels D-F

**Panel D** (Chair: Shafquat Towheed)

B2

### **Locating Robert Louis Stevenson: Reputation, Genre and Influence**

*Linda Dryden (Edinburgh Napier University)*

### **Stevenson's Essays on Japanese Topics**

*Richard Dury (University of Bergamo)*

### **Locating the Pacific: Stevenson in Japanese Literature**

*Taku Yamamoto (Kanazawa University, Japan)*

### Dryden

Within the canon of English Literature Robert Louis Stevenson's position has oscillated between celebrated man of letters and popular writer of boys' adventure fiction. This paper will situate Stevenson in patterns of genre and influence that challenge his status as a popular writer of boys' adventure fiction, and demonstrate his wider appeal and considerable literary power and influence.

Much of Stevenson's fiction arises out of a Scottish romantic tradition. However, tales such as *Jekyll and Hyde*, *The Master of Ballantrae* (1889), 'The Body Snatcher' (1884), 'Olalla' (1887), and 'Markheim' (1885) also emerge from the gothic tradition of duality and the macabre, bringing to mind Hoffmann, Mary Shelley's *Frankenstein* (1818), and the works of Edgar Allan Poe. *Treasure Island* falls within boys' adventure romances, a tradition established by James Fenimore Cooper, Captain Marryat, R. M. Ballantyne, W. H. G. Kingston and G. A. Henty, and in turn helped generate the imperial romances of H. Rider Haggard, like *King Solomon's Mines* (1885) and *She* (1887).

Stevenson's critical delimitation within imperial romance arises in part from his friends' desire to preserve a more sanitized reputation for the author, and ignores the darker side of his fiction. Since the 1990s, scholars have recognized the traditions from which this work emerged and now explore the reasons for his enduring popularity and influence. For example, *Jekyll and Hyde* has become part of our cultural heritage and its presence is felt in adaptations for film and television, and in references in newspapers and magazines. Its influence on detective fiction and on science fiction narratives of mad scientists, experiments gone wrong, and dreadful transformations of the human body is undeniable.

It was ever thus with Stevenson: his writing always moved effortlessly between genres and narrative modes, often involving more than one genre. Peter Keating explains why: 'The attractiveness of Stevenson rested on his possession of two highly-developed qualities which are rarely found together. He was an Aesthete and a writer of exciting stories. In an age which was becoming obsessed with the need to separate Art from Entertainment, Stevenson spoke and acted on behalf of both' (*The Haunted Study*, p. 347). Indeed, Stevenson combined art and entertainment to dramatic effect; so much so that his influence over subsequent Gothic and detective fictions remains undiminished, and his contribution to the tropes of science fiction endures to this day. The discussion that follows, therefore, will locate Stevenson's reputation within genre and influence, and suggest ways to demonstrate for students his role in the past and present of genre fiction.

## Dury

Some affinities can be seen between the mind-style of RLS and the typically Japanese world-view. Blythe's 1942 *Zen and English Literature* uses examples from Stevenson's Fables in his first chapter to explain the meaning of Zen; it was in a modern classic of Japanese literature, *I Am a Cat* (1903), that we find one of the earliest allusions to Stevenson in a work of fiction, and Atushi Nakajima's *Light, Wind and Dreams* (1942) shows an identification of the author with RLS vis-à-vis his attitude towards the peoples of the Pacific. Confining our attention to Japanese prints, we can see a similar affinity of aesthetic in the predilection for pattern and the delight in stylisation and non-realistic representation.

My study will, however, be dedicated to the two essays that Stevenson wrote on Japanese topics ('Yoshida-Torajiro', 1880, and 'Byways of Book Illustration: Two Japanese Romances', 1882). I will trace his interest in Japanese art from 1874 when he first had the opportunity to study Japanese prints, through to the purchase of a set of Hokusai prints with the money earned from *Treasure Island* in 1883.

Principal focus of the study will be on the content of the magazines in which Stevenson published his essays in the period 1874-84 to see how frequently Japanese art was discussed and by whom. So far I have found two articles by Henley on Hokusai and on Japanese ceramics from the *Magazine of Art* in the early 1880s. It will be interesting to see the intellectual context for Stevenson's interest and the extent to which his interest coincided with interests of his literary network.

## Yamamoto

Robert Louis Stevenson was highly appreciated among prewar Japanese novelists. While a prominent author, Soseki Natsume (1867-1916) ardently admired Stevenson's sophisticated narrative style especially of *New Arabian Nights*, Atsushi Nakajima (1909-42) was more interested in his later life in Samoa and wrote a full-length biographical novel *Light, Wind, and Dreams* (1942), based on *The Vailima Letters*. This paper will examine Stevenson as a literary object to locate the Pacific Stevenson and its socio-historical significance in the Japanese literary scene.

*Light, Wind and Dreams* is not a mere translation of *Letters* but appears to be a creative work when we see how the author conflated the original materials and his own literary comments. Critics of Japanese literature have mainly discussed Nakajima's biographical aspects such as his physical fragility and experience as an educational bureaucrat in colonial Palau, exploring his intention of writing about the Scottish tusitala who had died almost half a century before. However, they have not paid much attention to the differences among the 'real' Stevenson in Samoa and the RLS in his own writings and consequently failed to notice the significance of Nakajima's version of Stevenson. Considering the fact that the prewar Japan was one of the colonial powers but the only non-Western imperial country, we will recognize that Nakajima's creation is not so simple as it seems but rather requires careful readings of both English and Japanese materials to unravel the complicated tangle of textual, biographical, and historical elements. An atrabilious and domestic Stevenson in *Light, Wind and Dreams* is a product of Nakajima's view about a sympathetic colonizer towards the indigenous tribes and his cognitive limitation over the international affairs of colonialism.

**Panel E** (Chair: David Floyd)

A96

### **Stevenson (and Co)'s Literary Utopia**

*Nathalie Jaëck (Université Michel de Montaigne-Bordeaux 3)*

### **A Note – 'On Some Technical Elements of Style in Literature'**

*Barry Menikoff (University of Hawaii)*

### **Ginger Beer and Earthquakes: Stevenson and Contingency**

*Roderick Watson (University of Stirling)*

## Jaëck

In this paper, I propose to examine a paradox about Stevenson, who seems to be both a very mobile author, explicitly willing to circulate from one genre to another (the novel of adventure, literature for children, travel literature, tales, etc.), and a deeply-anchored, over-defined writer, whose two highly-identified texts, *Treasure Island* and *Dr. Jekyll*, have become immutable literary references, pinioning him to the Canon, virtually masking the diversity, the experimental and ubiquitous nature of his work. Both canonical and evading, Stevenson poses indeed a literary enigma.

I will try to show that if it is quite problematic indeed to 'locate' Stevenson, it is because he is situated historically in a rather furtive literary period, and because he explores and exploits the literary possibilities of such a contextual lack of definition. Writing in a transient, liminary period, when Realism was beginning to be contested, and when Modernism was not yet codified, it seems that Stevenson, along with other contemporary writers (Dickens, Conrad, Doyle, Stoker), decides to locate himself precisely within such a theoretically vacant or neutral space. It seems that he *chooses* indeterminacy, transition, imminence and suspension as the perfect literary space, as a valid literary utopia. His novels explore their own ability to escape stabilisation, to build forces of deterritorialisation, to invent dislocating forms. As such, it seems to me that they contribute to create, at the turn of the century, squeezed between these two literary heavy-weight, Realism and Modernism, a yet clandestine, but highly autonomous, highly original, highly stimulating literary space, that needs to be delimited, and theorized.

#### Menikoff

The style is the man, goes the old Gallic saying, and when the man is Robert Louis Stevenson the quip has both sting and resonance. No writer was more praised, and none more disdained, simply for his prose style. Either his aim in art was to write good English (as Goethe's was to write German), or he was merely a dilettante whose sentences made an emblem of his velvet coat. In either case, Stevenson's style defined him in his lifetime and ever after. Yet despite the French witticism there is little knowledge and less understanding as to what constitutes Stevenson's style, or styles, if we consider the variety of forms he penned in. But the writer addresses the matter himself in a formal, detailed discourse written at the time of *Jekyll and Hyde*. The language is figurative and analytical, the argument dense and logical, and the application formal and technical. As criticism, it is a counterpoint to the Romanticism of Wordsworth's 'Preface,' and strikes a distinctly modernist note. It might even be read as a precursor of I. A. Richards' technical studies of poetry and T. S. Eliot's theoretical essays on the nature of the poetic process. While Stevenson's essay ostensibly is a general comment on style in prose and poetry, the argument has applicability to his own writing, and may possibly open the door to a more exacting study of a prose manner that seems never to age.

#### Watson

*'We live the time that a match flickers; we pop the cork of a ginger-beer bottle, and the earthquake swallows us on the instant' — 'Aes Triplex'*

Recent critical approaches to Robert Louis Stevenson have come to see him in the context of early modernism and even as a writer who prefigures aspects of postmodernism. In his magisterial 1996 study, Alan Sandison signalled Stevenson's 'intense artistic self-consciousness', especially in 'matters of form and metafictional structures', as well as his interest in psychological complexity and his destabilisation of moral, social and textual authority, leading the reader to a very modern awareness of contingency and indeterminacy (Sandison 1996, pp. 4-5).

Stevenson's work can indeed be 're-located' in these terms, with *The Ebb-Tide* (c. 1890-3) as a proto-modernist / postmodernist text of at least as much significance as Conrad's *Heart of Darkness* (1898), while the different narrative voices in *The Master of Ballantrae* (1887 ff) and *Strange Case of Dr Jekyll and Mr Hyde* (1885), among others, have shown that these tales have as much to say about narrative instability as they do about the more familiar tropes of psychological dualism (RLS texts dated by first appearance as drafts or first MSS). My own reading of Stevenson has been much influenced by his engagement with contingency and absurdity, from the tossed coins in *Ballantrae*, to the vagaries of fortune and finance in 'The Misadventures of John Nicholson'; to the Beckettian tone of the *Fables*, or the disturbing generic hybrids (black comedy' is an insufficient description), of *The Dynamiter* and *The Wrecker*.

This paper will aim to explore and further locate these tendencies with particular reference to Stevenson's journey from the *belle-lettriste* meditation of 'Aes Triplex' (1878) to the vision of existential horror in 'Pulvis et Umbra' (1887).

**Panel F** (Chair: Glenda Norquay)

A7

**The Wood and the Wave: Relocating Romance**

*Caroline A. Howitt (University of St Andrews)*

**Stevenson the Communard**

*Robert P. Irvine (University of Edinburgh)*

**Natural Pleasures in Destruction: Stevenson and Baudelaire's Notebooks**

*Richard Walker (University of Central Lancashire)*

## Howitt

'There fell a war in a woody place, / Lay far across the sea' recounts the Stevensonian ballad 'Ticonderoga'; meanwhile, 'green days in forests and blue days at sea' are evoked together in his poem 'Romance'. Throughout Stevenson's oeuvre – one in which romance is an ever-present if changeable landmark by which critics navigate – forests and seas recur as fundamental sites in or upon which his prose works are enacted.

Plots – both locations and narrative trajectories – drive much of Stevenson's writing. The first half of this paper draws out the importance of woods and waters to that collusion, focussing upon texts produced between 1878 and 1885. Investigating *The Black Arrow*, *Treasure Island* and selected essays including 'The Old and New Pacific Capitals', it demonstrates Stevenson's development upon (and away from) Romantic literary influences (including Byron's *The Island*) in his use of setting.

The above works find themselves sandwiched, chronologically, between Stevenson's two homages to the *Arabian Nights* – 1878's *New Arabian Nights* and 1885's *More New Arabian Nights: The Dynamiter*. Set primarily in London (with sections in Paris and Glasgow), these texts relocate romance to the Victorian city, which they present as a labyrinth of chance adventure and comic criminality. The second half of my paper goes on to contrast the tone and heroic agency engendered by this urban environment with the more earnestly depicted woods and waves in which Stevenson's boys' adventures occur.

## Irvine

When Stevenson stopped off in Paris to visit his cousin Bob in April 1874, the city was still under martial law after the suppression of the Commune three years before. This paper will read two of Stevenson's stories, 'Providence and the Guitar' (*London Magazine*, November 1878) and 'The Treasure of Franchard' (*Longman's*, April 1883) as responses to fall of the Commune and the rise of the Third Republic. Both stories dramatise an encounter between a morally-complacent village republican (in the figure of the Commissary of Police and Dr Desprez, respectively) and the rootless performer (the tumbler/thief Jean-Marie, and the musician Léon and his wife). The latter, I will argue, represent the outcasts of the new order in France, those who cannot be assimilated to the bourgeois version of the French nation: they are aligned by these stories with the Communards of 1871 and, before them, the *sans culottes* of the 1790s.

However, I will also argue (in accordance with the conference's theme of 'locating Stevenson') that these stories are not just about France. Rather, Stevenson uses the Third Republic as the setting for his critique of the liberal social order being established in the U.K. as well. Stevenson's anti-liberalism finds expression in sympathetic identification with the defeated communards, but is not itself a radical or democratic position. The paper will end by gesturing towards the way this anti-liberalism is less obviously articulated in full-length fictions such as *Treasure Island*.

## Walker

*At the heart of this newly revealed modernity are inner contradictions, principles of destruction and self-destruction.* (Henri Lefebvre, *Introduction à La Modernité*)

This paper examines the relationships between Charles Baudelaire's '*Mon Coeur Mis à Nu*', his intimate journals or notebooks composed in the aftermath of the Paris revolt of 1848, and Robert Louis Stevenson's *The Dynamiter* (1885) and *Strange Case of Dr Jekyll and Mr Hyde* (1886). Baudelaire's notes – which cover politics, aesthetics and dandyism – are one of his many diagnoses of modernity and, in particular, of the urban experience. This environment is one where the individual assumes 'the features of the werewolf at large in the social jungle', as Walter Benjamin puts it in 'The Return of the *Flâneur*'. At the heart of the notebooks is a commentary on the failure of revolution, a critique of progress and an equation between destruction and literary excitement. In addition Baudelaire, like Stevenson, likens art to prostitution. In the character of Zero from *The Dynamiter*, Stevenson (whom Stephen Mallarmé called '*un Maître*') creates a failed revolutionary who also classifies himself as an artist, revelling in destruction and rejecting what Baudelaire disparagingly calls the 'professions'. Similarly Hyde, in the *Strange Case*, can be viewed as an aesthetic terrorist and urban dandy, scribbling blasphemous comments in Jekyll's 'pious work', exhibiting a 'natural satanism' and, like Baudelaire, a 'source of the cruel *aperçu* that the city changes faster than a human heart' (Benjamin). Where Zero is a failure as a revolutionary *and* as an artist, Hyde has at least a sulphurous trace of Baudelaire's Satanism (and the 'cult of evil' disinfected 'moralizing diletantism' as embodied by the other *poètes maudits* Lautréamont and Rimbaud), where the failure of political revolution leads to the establishment of a radical aesthetic practice.

## Friday 9 July

### 9.30 - 11.00: Panels G-I

**Panel G** (Chair: Matthew Kaiser)

B2

**Improving on Mark Twain and Nathaniel Hawthorne: *Kidnapped* and *The Master of Ballantrae***  
*Nancy Bunge (Michigan State University)*

**Stevenson in the Wilderness: California, *Kidnapped* and *The Master of Ballantrae***  
*Jenni Calder (President, Scottish PEN)*

**Stevenson and Music – From Edinburgh to Samoa**  
*Jack and Carolyn Fleming (Independent Scholars)*

#### Bunge

Robert Louis Stevenson's acknowledgment that the American authors Nathaniel Hawthorne and Mark Twain influenced him seems strange because Twain and Hawthorne produced such radically different fiction. Nonetheless, *Kidnapped* and *The Master of Ballantrae*, two of the novels Robert Louis Stevenson wrote after falling in love with *Huckleberry Finn* (1884), integrate elements of both writers' literary approaches.

*Huckleberry Finn* and *Kidnapped* both make energetic use of dialect while describing an innocent young man coming of age through a series of adventures that take place on a journey. But Stevenson's hero has an awareness of others' motives Huck Finn lacks, making his novel, like Hawthorne's fiction, more psychologically complex than Twain's. And, as Hawthorne often does, Stevenson embeds the history of his region in *Kidnapped*, enlarging the novel's significance.

On the other hand, *The Master of Ballantrae* obviously resembles Hawthorne's work since Stevenson's book integrates historical and psychological exploration. But while Hawthorne uses bizarre settings, events and characters described with ornate language, in *The Master of Ballantrae*, Stevenson, like Twain, presents a series of adventures rendered with clear language, uses dialect and sometimes relies upon a lower class narrator. There is no way to know the extent to which Stevenson learned these various techniques from Twain and Hawthorne, but one cannot dispute that integrating them enriches his work and proves that he made them his own.

#### Calder

In September 1879 Stevenson nearly died in California's Santa Lucia Mountains. Arriving in Monterey at perhaps the lowest ebb of his life, both physically and emotionally, Stevenson had deliberately headed for the wild and, it has been suggested, courted death. His accidental discovery by an angora goat rancher saved him: 'according to all rule,' he wrote shortly afterwards, 'it should have been my death'.

Stevenson's early exposure to Scotland's rugged coasts and aggressive climate had ensured he was acutely aware of human vulnerability, but the nature and degree of his initiation into the American wilderness was beyond anything he had yet encountered. This paper will argue that Stevenson's survival in the wilderness focused and refined his understanding of the potential hostility of the wild, and influenced his treatment of David Balfour's Highland experience and, along with his later sojourn in the Adirondacks, the encounter with 'savage country' in *The Master of Ballantrae*. In both novels, the immersion in extreme conditions brings physical and moral disintegration, and, particularly in the latter, the bewilderment of the uninitiated augments the sinister and corrupting influence of unforgiving terrain. There is no romance, redemption or enrichment to be gained from the encounter with wilderness; it is humanity's precarious presence that Stevenson emphasises as he strips humanity to the bare bones and exposes moral and spiritual wastelands.

If time and space allow, this will reference the responses of other Scottish writers to the North American wilderness, e.g. RM Ballantine, who saw wilderness as an invitation to heroic action, Isabella Bird and John Muir, who in different ways embraced opportunities for solitary immersion in the natural world, and John Buchan, who found an elemental challenge that brought redemption.

## Fleming

Stevenson loved music and frequently alluded to music and musical instruments in his writing. He discovered his love for classical music in Edinburgh when, reluctantly, he attended a symphonic concert and was enthralled. He later said 'Beethoven was the greatest man the world has ever produced'.

Despite the abundance of musical references in his fiction and verse, musicality is an under-appreciated facet of his work. In his letters (four volumes by Sidney Colvin, 1868-1880), we count 127 references to music; in four of his major novels we count 53 musical allusions. (We have compiled these references in a chapbook.) Stevenson's writing frequently underscores the joy of the pipes or the tin whistle. Who can forget the exciting battle of the dueling bagpipes in *Kidnapped*? Indeed, *A Child's Garden of Verses* was originally conceived as '*Penny Whistles* for little whistlers'.

Stevenson had a substantial musical grounding. At Bournemouth he took piano lessons, studied music and attempted to learn harmony and counterpoint, enabling him to compose and score his own compositions. (Some are available in archives, and to us, today.) He played the piano for long hours, writing to Mrs Fleming Jenkin in 1886 'I am quite mad over it [Litolf's *Gavottes Celebres*] ... I write all morning, come down, and never leave the piano till about five; write letters, dine, get down again about eight and never leave the piano till I go to bed.'

Stevenson's love of rhythm is evident in his poetry, and he also loved to dance. When he wintered at Saranac Lake, seeking health, he was noted for being a graceful ice-skater and for tooting his penny whistle; he was known as 'the Penny Piper of Saranac.' Stevenson also loved to play the flageolet, a flute-like instrument first developed in France in the 16<sup>th</sup> century. RLS played his 'pipe' for his own enjoyment, often when he was bedridden with illness or when retreating to the forest at Vailima, his home in Samoa. A classic picture at Vailima shows him playing the flageolet, propped up in bed. Also, he took his pipe with him for company on journeys including his trips to Australia.

In this presentation we will explore the profound influence of music, not only on the personality of RLS, but also on the style and content of his writings.

**Panel H** (Chair: Sylvie Largeaud-Ortega)

A96

**R. L. Stevenson and Hawaiian Depopulation in the late-Nineteenth Century**

*Laavanyan Ratnapalan (Goldsmiths, University of London)*

**Progress in the Pacific? The 'Science of Man' in Stevenson's and Melville's South Sea Writings**

*Stephanie Saint (University of Aberdeen)*

**'Where I'm to find them whites?': New Cultural Orientations in *The Beach of Falesa***

*Tania Zulli (University of Rome 3)*

## Ratnapalan

Robert Louis Stevenson's travels and experiences in the Pacific Islands during the years 1888-91 shaped his ideas about the impact of colonial activity in the Pacific Ocean. His observations on the complex changes undergone by contemporary Polynesian societies surprised his metropolitan readers, who may have been expecting flowery depictions of an unspoilt tropical Eden. A decisive moment in the formation of Stevenson's views was his encounter with Serrano Edwards Bishop, author of a pamphlet enquiring into the causes of population decline in the Hawaiian Islands. In Stevenson's two responses to this work, first in a private letter to the author and then in a section of his serialised 'Letters' from the South Seas, his thoughts on the nature and consequences of the civilising mission become clear. Such engagements marked the growing politicisation of his later years.

## Saint

In a letter sent from Vailima in 1894 Stevenson states: 'The prim obliterated polite face of life, and the broad, bawdy, and orgiastic – or maenadic – foundations, form a spectacle to which no habit reconciles me.' Four decades earlier, Herman Melville had raised a similar issue: 'What separates the enlightened man from the savage? Is civilization a thing distinct, or is it an advanced stage of barbarism?' This shared preoccupation with questions of race and identity reflects the fascination of the eighteenth and nineteenth centuries with the study of human nature, a fascination that found a voice during the Scottish Enlightenment through the formation of the 'science of man'.

The collected works of Stevenson and Melville can be said to comprise a 'science of man' in themselves; persistent throughout these texts is an investigation into human nature and human

institutions; themes of society, morality, jurisprudence, and religion appear time and time again. Each author works to break down institutionalised distinctions and meanings, repeatedly calling into question the dominance of mainstream society by locating their stories on the peripheries, both geographic and social.

This paper will explore the extent to which the Scottish Enlightenment's theories of progressive civilisation influenced Stevenson's and Melville's active participation in the on-going racial discourse of their day. Writing during a period in which ethnological definitions of identity were increasingly prevalent, how do these transatlantic authors handle the subject of difference? As a focus point I have chosen Melville's and Stevenson's South Sea writings, not only because these men's Pacific explorations signify a point of spatial and intellectual contact between them, but because these writings display their most explicit attempts to deal with questions of personal, national, racial, and, most significantly, ontological identity.

#### Zulli

Stevenson's skepticism about the white civilizing influence on Polynesian populations fostered a gradual departure from the standards of European colonial principles and a concurrent approach to the values of native culture. *The Beach of Falesà* has variously been analyzed as a work marking Stevenson's separation from the values of imperial adventure narrative (see P. Brantlinger 1998, R. Jolly 1999, J. Reid 2006). While moving between the two axiological opposites of assumed colonial authority and feared native degeneration, the narrative finally suggests a new white individual identity apparently built on ideological immobility but actually relying on cultural and intellectual dynamism. At the end of the story, Wiltshire is 'stuck' on the island, trying to come to terms with his new condition and at the same time coping with a 'personal hidden wound' (Ambrosini, 2010) caused by the unrealized wish of a life in Europe.

His position as a white among the natives is quite far from the contemporary standard images of colonizers; not completely introduced in the native world, nor out of it, Wiltshire epitomizes a condition of relativism that generates new 'cultural orientations'. If, on the one hand, his life is built on 'a series of essentially unheroic but honest compromises' (Brantlinger, 1988), on the other hand, it represents a new individual state implying a rethinking of racial hierarchies based on transcultural principles. This calls attention to 'the impossibility of essentialism' advocated by Robert Young (1995) in the construction of cultural and literary identities, and reiterates the idea that orientating Stevenson's fiction in the wider panorama of colonial narrative implies recognizing the cross-cultural sophistication of his work as a crucial intrinsic potential.

**Panel I** (Chair: Laurence Davies)

A7

**The Questionable Failure of *Catriona***

Donald Mackenzie (University of Glasgow)

**Romance and Revivification: *St Ives***

Glenda Norquay (Liverpool John Moores University)

**The Strange Case of *Weir* and *St. Ives*: Stevenson's Last Adventures in Narration**

Saverio Tomaiuolo (Cassino University)

#### Mackenzie

The paper will locate *Catriona* in historical fiction after Scott. It is Stevenson's one essay at the kind of Scott novel which meshes the story of its protagonist with the history of their society and culture in a phase of transition or at a point of crisis. Where *Kidnapped* fines down Scott motifs and interests in a fashion that might align it with Pushkin, *Catriona* deploys them frontally. Its 'Tale of Tod Lapraik' is seeded from *Redgauntlet*. Prestongrange offers a *realpolitik* analysis of the Highlands six years after Culloden as Fergus MacIvor on the retreat from Derby had analysed the Jacobite catastrophe. The netting of justice in law, and law in politics, recalls *The Heart of Midlothian*. David's detention on the Bass finesses on the Scott protagonist (Waverley, Ivanhoe) sidelined from action at a key moment. And both *Catriona* and her opposite, Miss Grant, are pored from Di Vernon. In so aligning itself systematically with Scott *Catriona* foregrounds a fundamental difference. 'Wandering Willie's Tale' is meshed with its novel and that novel's probing of history: 'Tod Lapraik' is an inset piece, a bravura exercise in Scottish diablerie that thrusts away from history towards the ontological. It offers a proleptic parable for David's rejection of politics and history, a rejection which aligns *Catriona* with *Esmond* and *Romola* and shrinks decisively what a Scott novel can achieve. In Part II that shrinking works itself out, not in failure to render adequately a sexual relationship but in the failure of the sexual and the familial to

carry the historical significance they carry in *Waverley* or *Rob Roy*. Such failure opens into questions about later nineteenth century responses to history. But *Catriona* also mounts its rejections with a concise and systematic (a Pushkin-esque?) intelligence which leaves its 'failure' questionable in a different sense.

### Norquay

This paper seeks to locate Stevenson's late, unfinished and critically neglected novel, *St Ives*, in relation to historical romance and specific versions of that genre in circulation in the 1890s. During his last years in Samoa Stevenson read with enthusiasm a number of historical romances, and particularly admired work by Arthur Conan Doyle, Anthony Hope and Stanley J. Weyman, to whom he wrote, 'I feel that I have a continual promise of pleasure in your writing' (*Letters* 8, p.316). All, of course, were equally inspired by the fiction of Alexandre Dumas père. In articulating this enthusiasm and in stressing the immersive quality of romance reading in his literary essays, Stevenson might seem to be part of the project identified by Nicholas Daly in *Modernism, Romance and the Fin de Siècle* whereby contemporaries such as Lang and Haggard constructed the romance in terms of its long lineage, making it appear as 'the original core of the novel, and a link to a universal and timeless fascination with narrative itself.' (p.21) Daly's study challenges this notion of timelessness by locating such fiction within the context of modernism and a changing commercial market. I also want to resituate novels produced at this point in the romance's development but to do so by looking *within* the fiction, at ways in which certain narrative structures and preoccupations might read as responsive to changes in the form and its audience. Through a comparative discussion of Weyman, Hope and Stevenson's deployment of youth and age motifs, I will argue these fictions actively engage with the apparent timelessness of narrative fulfilment as something precariously maintained, and that processes of historical change are used to voice an awareness that the form itself is transition. Building on research on *St Ives* for the New Edinburgh Edition, I will suggest that locating the novel in its generic context and at the moment of production provides a new understanding of a work on which Stevenson expended considerable creative energy, and that the novel itself might call into question dominant critical paradigms of Stevenson's relationship to romance.

### Tomaiuolo

Apart from various literary fragments and attempted projects (including *Heathercat* and *The Young Chevalier*), *Weir of Hermiston* and *St. Ives* are Stevenson's last unfinished texts of a certain length to which critics have devoted their attention. While on the one hand *Weir of Hermiston* has been almost universally acclaimed as his last masterpiece, on the other hand there has been a widespread downplaying of his last 'adventurous' romance, in particular in light of Stevenson's own dissatisfied comments. Although on a superficial level these two literary works look very different (*Weir of Hermiston* mixes a 'mythical' ballad-like atmosphere and a realistically-oriented psychological analysis of characters, and *St. Ives* is a typical romance characterised by a sequence of adventures and by a traditional love story), their represent Stevenson's specular attempts at dramatising the themes of linguistic alienation and ideological conflict, becoming two facets of his complex negotiation with Scottish historical and cultural dynamics.

Mainly set in Scotland in 1813, these two novels introduce in similar terms the theme of 'Scottishness', the question of 'evil' (identified with devil-like figures such as Frank Innes and Alain St. Ives), the representation of women as expressions of natural forces (the two 'Christines' and Flora Gilchrist), the presence of Stevenson's most beloved Scottish writer and literary model (Walter Scott), and the necessity of heroism in an unheroic 'age of incredulity'. Moreover, both texts translate in a narrative form Stevenson's ideas on literature, and also his pre-Postmodern awareness of the role of the author/narrator as fictional creator.

Finally, *Weir of Hermiston* and *St. Ives* seem to enact Stevenson's 'dualistic' aspiration at being a respected writer and a successful teller of tales, a thoughtful engaged intellectual and a man who experienced literature as an adventurous voyage rooted in 'child's play'.

## 11.30 - 13.00: Panels J-L

**Panel J** (Chair: Adrian Hunter)

B2

**Stevenson and the Politics of Friendship**

*Penny Fielding (University of Edinburgh)*

**‘A Promise of Intellect and Refinement’: Stevenson’s Silencing of the Victorian Professional**

*David Floyd (Charleston Southern University)*

**Locating RLS in relation to Brander Matthews and Walter Besant’s Theories of Literary Collaboration in the Production of Popular Fiction**

*Gordon Hirsch (University of Minnesota)*

### Fielding

The literary friendships of the 1880s have not generally been thought of as a significant moment in English Literature. Usually viewed as coteries of second-rate ‘bookmen’ or ‘men of letters’, these groups are either taken as sociologically interesting or forgotten as minor figures swept away by modernism. This talk challenges such an assumption by focusing on the key figure of Robert Louis Stevenson. Stevenson documents the strangeness and difficulty of the dyad of friendship in ways most closely approached by Jacques Derrida’s *Politics of Friendship*. Friendship, Derrida argues, is an aporetic relationship in which the promise of universal equality comes up against claims of partiality. If friendship is a form of fraternity to be extended to any given person, what happens when one has certain friends rather than others? And if friendship is also a relation of partiality how can friends be equal with each other?

This was a situation Stevenson faced, not merely in a straightforward sense in his social life, but as a challenge to the idea of human relationships in general expressed in the friendship he conducted in writing. The paper will focus on his relationship with Walter Ferrier, who was ‘supposed’ to die after the ever-sickly Stevenson. Ferrier’s death causes him to reflect on the way he has controlled and managed this relationship as an expression of himself. In a series of mourning letters to others of his friends, Stevenson negotiates this problem: that in elevating Ferrier, he also manipulates their relationship, and that although friendship should be an infinite and universal value, Ferrier, as an expression of the highest friendship, is finite and determinate. Along the way, Stevenson’s speculations on death, proximity, time and a ‘haunting bodily sense of absence’ complicate any idea of a comfortable and predictable belle-lettrism in Stevenson’s literary friendships.

### Floyd

The late nineteenth century saw the emergence of experts who ‘depended for their livelihood on the marketing of particular specialized knowledges’ (Daly 45). These professionals were represented by types like Doyle’s Holmes, whose deductive successes ‘celebrate the capacity of rationalism to organize the material of existence meaningfully’ (Kaymen 48) and whose negotiations of the treacherous moral landscape of the *fin-de-siecle* proposed to protect society from the chaos of modernism. Consequently, Victorian professionals apparently served as embodiments of a propriety and respectability denoted by their intellectual capacity and financial status. In the works of Robert Louis Stevenson, however, these upholders of the status quo are frequently depicted as emblems of patriarchal oppression as well as the bearers of a disquieting moral ambiguity.

Stevenson often portrays professionals as exemplary of what Louisa Villa describes as the pressure Victorian fathers exerted upon their sons to establish some kind of economic stability, a financial security that was at times complicated by the inevitable damage to familial connections such success effected (110). Through gothic and modernist narrative techniques, Stevenson subverts the professional at crucial stages in the narrative whereat their ‘specialized knowledges’ might otherwise be applied and the standards which they suggested be subsequently reinforced. One example is the narrative abandonment, in *Strange Case of Dr Jekyll and Mr. Hyde*, of Utterson at the point where he is endeavoring to comprehend Jekyll’s collection of papers by putting into action the proficiency by which his occupation as lawyer is characterized, the effect of which is to silence Utterson for the remainder of the narrative. In this quelling of representatives of societal protocol, which a peregrine and adventurous Stevenson found uninspiring and limiting, he could deflect paternal assertions of power, effecting an Oedipal slaying of the father with whom he often quarreled.

Stevenson also suggests that the professional was potentially marred by the same immoral capacity as the subjects of their voyeuristic preoccupations. Gail Marshall, for instance, cites Jekyll’s own

personality as 'the catalyst for his alembic adventures' (111). In 'The Body Snatcher', Mr. Gray seems an odd admixture of criminal attributes exacted by Lombroso in *Criminal Man* while at the same time possessing 'a promise of intellect and refinement'. Or, in Ilaria Sborgi's words, he 'looks like a criminal and yet could be a gentleman; he looks like a gentleman, and yet acts like a brute' (147).

John Kucich argues that the secular professional 'provides consolation for the diminishing importance of the clergyman in late-Victorian life' (qtd in David 14). But several of Stevenson's works call that security and reliability into question. Stifling the paternal voice and calling into question the moral assurance of the professional, Stevenson attempts a demythologizing of the 'reassuring father figure' suggested in Holmes and others like him (Nayder 186).

#### Hirsch

Stevenson scholars are likely to know that Stevenson's 'A Humble Remonstrance' was written as a response to Henry James's 'The Art of Fiction,' and they may also recall that James's essay was itself a response primarily to Walter Besant's lecture, with the same title as James's essay, delivered on April 25, 1884 to the Royal Institution in London.

They are less likely to be aware, however, of the fact that Besant was also, along with the American collaborative novelist, Brander Matthews, one of the leading advocates and theorists of the practice of literary collaboration. Matthews' 'The Art and Mystery of Collaboration' was published in 1890, and Besant's 'On Literary Collaboration' was published in 1892. RLS's major collaborative efforts with his stepson, Lloyd Osbourne, are roughly contemporaneous, falling between 1887 and 1893. Matthews' and Besant's writings on the collaborative authorship of fiction reveal how much Stevenson had in common with these other popular, collaborative authors and theorists.

Besant and Matthews, for example, both presume that two is the optimal number of collaborators. They argue that collaborative books must seem to be 'the creation of a single mind and the work of a single pen.' To achieve this, it is necessary for one collaborator to be the final authority, the decision-maker, of the pair—perhaps even the sole writer, the one actually putting pen to paper and producing text. Besant's rationale for collaboration is one with which Stevenson would probably have agreed: 'The chief advantage of collaboration is that it is tolerably certain to produce clearness of purpose, a well-defined plot, and distinct characters.' Both theorists doubt that collaboration will produce 'any really great novel. Collaboration has [instead] served the cause of periodical literature'—popular fiction, in other words.

The theories of Matthews and Besant perhaps rely on somewhat mechanical methods aimed at producing a kind of literary workshop or school, and RLS might have demurred from some of their conclusions. Still, it seems clear that his collaboration with Osbourne involved rather more than merely keeping his stepson occupied, that he enjoyed discussing and planning works under construction, and that he willingly assigned certain character portraits and scenes to his stepson. Stevenson's collaborations indicate a certain business-like practicality that is close to that of his contemporary practitioners and theorists.

**Panel K** (Chair: Jenni Calder)

A96

#### **Locating Home**

*Ann Colley (State University of New York, Buffalo)*

#### **Landscape with Fugitives**

*Laurence Davies (University of Glasgow)*

#### **Stevenson's Home: A Deconstructive Reading**

*Ilaria Sborgi (Independent Scholar)*

#### Colley

Constantly moving from place to place, 'out of my country and of myself,' Stevenson regularly dwelt in spaces belonging to others. Pondering this nomadic life, he once calculated the most nights he had spent anywhere. In a manner reminiscent of David Balfour (*Kidnapped*), Stevenson frequently locked the doors of a familiar dwelling, and set out to seek yet another setting where he might belong. Through these quests he came, like David, to recognize that Scotland, though fraught with tensions and the warring, if not alien, cultures of the highlander and the lowlander ('The Foreigner at Home'), was his home. Through most of his travels Stevenson clung to a memory of his country's landscape and people so that he could locate himself. Consequently, when he first reached California and saw pine trees and

mountain rivers reminiscent of what he had left behind, he was able to write, 'I had come home again' (*The Amateur Emigrant* 226).

It would be easy to stop here and linger on the vibrant and vital memories of Scotland that created a feeling of home. I want to propose, however, that when Stevenson finally settled in Samoa this habitual mixture of dominant memories of Scotland intertwining with a sense of otherness alters. Rather, in Samoa, the foreign, and not the landscape or tongues of his childhood, became the overriding or more forceful factor. As a paradigm for this shift, I use Hans Blumenberg's understanding of metaphor (*After Philosophy*. 1987). Blumenberg asserts that metaphors, rather than finding their strength in the recognizable, seek it in something foreign; that in metaphor, it is the alien, and not the familiar, that emerges as dominant or instructive, and is 'more easily at our disposal' (439). I suggest that in Samoa, Stevenson's sense of home was no longer as dependent upon references to Scotland (the familiar), in spite of the fact that he shipped the furniture over from Heriot Row and was reading his grandfather's diaries while on the other side of the world. Samoa and the Pacific increasingly impart the flavor to his life, his sense of being, and his writing. Ultimately the people, the culture, and the politics of Samoa dominate in locating and constructing his understanding of home. For the first time Stevenson is self-sufficient financially (a factor that should remind us of the ending of *Kidnapped* in which David ends up at the bank to draw his inheritance and, thereby, 'come into his kingdom'). And for the first time in his life, Stevenson buys his own land (3141/2 acres); clears part of the land, builds his own house with indigenous materials, and becomes a master of a commodious dwelling. It is no longer Alan Breck who promises: 'I'll find a house to ye.' Rather, it is Stevenson himself. In a sense, the building of Vailima is a sequel to *Kidnapped*. Attracted to what is foreign and to 'exile' and still locating home among warring factors, Stevenson becomes fascinated with, instructed by, and embroiled in the rivalries and jealousies between the Samoan chiefs and among the colonial powers. His sense of home is no longer primarily constructed by a divided Scotland, but rather, by the more compelling battles and pleasures of what appears, to others, to be alien in the remote Pacific. The shift demonstrates that Stevenson ultimately locates home in the foreign and not always in the memory of Scotland; and that conflict is an integral part of his sense of home.

#### Davies

Stevenson's Scottish fiction often dramatises the experience of being on the run. My paper touches on 'Heathercat', *St Ives*, and *The Master of Ballantrae*, but its principal subject is *Kidnapped*. This 'romance' distills the blend of dread, black comedy, political victimisation, clandestine behaviour, and involuntary roaming that has been one of Stevenson's headiest bequests to his literary and cinematic heirs.

Persecution and pursuit in literature have a lengthy ancestry, of course. Stevenson's most recent predecessors in this regard were Godwin, Mary Shelley, Stendhal, Balzac, Sue, Hugo, Dumas, Scott, and Hogg, not to mention authors of boys' books such as Mayne Reid and R. M. Ballantyne. *Kidnapped* is distinctive, though, for its combination of vivid first person narrative, intimate engagement with terrain, an almost exclusive preoccupation with the hunted rather than the hunter, and a central character who is quasi-innocent—unlike Alan Breck, who is more like the familiar Byronic outlaw. This mixture has endured in a wide variety of settings: from Buchan and Hitchcock to Greene, 'Sarban', Dorothy B. Hughes, Atwood, and the Taviani brothers. Like Conrad's *The Secret Agent*, *Kidnapped* is one of those cultural interventions that has changed the face of genres and tropes. A convergence of cultural, personal, political, and environmental forces gave *Kidnapped* its distinctive character. In Stevenson's narrative, stylistic immediacy joined forces with imaginative sympathy for the dispossessed, the persecuted, and the defeated. This sympathy was fed by his readings in the history of the Covenanters and the Jacobites and (in the case of the Covenanters) by his nurse's store of oral traditions. By Stevenson's time, the hill country environments where these dramas were played out had gone through drastic change. The landscape David Balfour crosses in his flight had lost much of its population, being turned from open ground to private territory where even the right to follow ancient tracks was fiercely disputed. Hard on the heels of the Hanoverian soldiers had come the military mapmakers, and by the early 1880s, the Ordnance Survey had mapped even the remotest corners of Scotland on a scale of six inches to the mile. The Highlands were now better known yet, in all but tourist centres, less accessible. Such paradoxes are implicit in *Kidnapped* which draw its power from dynamic tensions between game and earnest, freedom and captivity, known and unknown landscapes, political, psychological, and metaphysical dread.

#### Sborgi

In a chapter of *The Silverado Squatters* titled 'The Scot Abroad' (1883), Stevenson describes Scotland as 'indefinable' and underlines its sharp differences *within* ('Two languages, many dialects, innumerable forms of piety, and countless local patriotisms and prejudices, part us among ourselves'). At the same time, however, his country is not a mere construction ('no unity except on the map') for it joins Scots together. From a distance, the author argues, recognition prevails over differences: 'let us meet in some far country, and whether we hail from the braes of Manor or the braes of Mar, some ready-made affection joins us on the instant'. *The Silverado*

*Squatters* was published in 1883; a year earlier the author published 'The Foreigner at Home', an essay in which he addressed the question of Scottish identity in a similar way:

*Can a bare name be thus influential on the minds and affections of men, and a political aggregation blind them to the nature of facts? The story of the Austrian Empire would seem to answer, No; the far more galling business of Ireland clenches the negative from nearer home. Is it common education, common morals, a common language or a common faith, that join men into nations? There were practically none of these in the case we are considering. The fact remains: in spite of the difference in blood and language, the Lowlander feels himself the sentimental countryman of the Highlander.*

Once again, Stevenson doesn't define Scottish identity but simply states it ('the fact remains'). Before reaching this conclusion, however, he devotes most of 'The Foreigner at Home' to comparing the English with the Scots. Among the many differences he examines, he notes that ignorance and lack of interest in others are typical of the English 'John Bull', whereas the Scotsman is 'vain, interested in himself and others, eager for sympathy'. Though the author doesn't explicitly draw a connection between Scotland's fragmentation and the Scottish attitude towards others, he juxtaposes these two elements in an article where he repeatedly underlines the Scottish awareness of differences.

In my paper, I propose a deconstructive reading of Stevenson's use of term *home* in 'The Foreigner at Home' and 'The Scot Abroad' so as to shed another possible light on his approach to 'extreme' *foreignness* in the South Pacific, and on his decision to settle there.

**Panel L** (Chair: Burkhard Niederhoff)

A7

**Territorial Mapping: The Sense of Place in *Treasure Island***

Paola D'Ercole (University of Salerno)

**Illustrating *Island Nights' Entertainments*: The Problem of Exotic Authenticity**

Richard Hill (University of Hawaii)

**Optical Engagement in Stevenson's *Edinburgh Picturesque Notes***

Sara Stevenson (National Galleries of Scotland)

D'Ercole

In the 1980s and '90s critics' attention began to move away from the analysis of time to that of space as Franco Moretti's *Atlas of the European Novel* (1998) demonstrates. In literary studies new efforts were made to determine precisely how and to what ends texts 'map' social space: mapping is mainly used as a metaphor for an imaginative construction of social space, which is also a version of a more literal space. However, beyond this metaphor of the text-as-map, there is also the more particular use of mapping as an analytical tool that Moretti has developed.

Illustrative maps appear in a wide range of late-nineteenth-century novels, including those which might be broadly defined as pursuing a realist project – like Hardy's *Return of the Native* (1878) which opens with a sketch of the region where the story is set – as well as fantasy adventures like Stevenson's *Treasure Island* (1883) which also has its beginning in a map. As Moretti's interpretation suggests, far from securing the relationship between the real and the imaginary, as Stevenson – for instance – claims to want, maps can also work to unsettle that relation, provoking anxieties of persecution that are tied into a larger rhetoric of imperial projection and fantasy. To view these uncertainties and ambiguities about geographical, social, and fictional space as emerging during this period, even in the localized and highly specific forms that this paper will analyze, helps us to view the period against the grain of its own self-confident assertions and to reconsider its position within literary histories. In this specific case, the presence of an illustrative map has highlighted a particular change, and suggested a rich ambiguity that seems strikingly in opposition to the assumed neutrality of represented space: a hesitation about colonial conquest that emerges even in overtly imperialist adventure story by Stevenson. This paper will analyze intersecting questions about the authority of map itself (what it means to draw it, to read, and act upon it); and questions about which spaces – real, past, or imagined – lie outside of the frame.

Hill

My paper will discuss the illustrations for *Island Nights' Entertainments* as extensions of the texts they illustrate. It will examine Stevenson's intentions for, and understanding of, the role of illustration for his Pacific stories in contrast to those for his Scottish stories, and in contrast to the role of photography.

Stevenson's stories from and about the Pacific encountered numerous editorial and logistic challenges, which have been catalogued and analyzed by various recent criticism. An important artistic supplement

to Stevenson's work throughout his career was illustration. Stevenson constantly sought illustration that would reliably express his authorial project in the visual medium, and he had several artists he trusted to illustrate his work. However, all these artists were based in Britain or the east coast of America, making illustration to his Pacific work a complex logistic and artistic challenge.

Equally as challenging was the new subject matter he was presenting to his would-be illustrators. Having travelled throughout and documented multifarious Pacific communities, any illustrator had to educate themselves about the topography, ethnography, costumes, and traditions of the people and places they were to illustrate. *In the South Seas*, Stevenson's uncompleted documentary of the Pacific cultures he visited, was to be illustrated with photographs taken by him and his travelling companions; by contrast, his Pacific fiction was to be illustrated with highly impressionistic imagery that highlighted the fictionality of the literary form. However, he still expected his illustrators to pay due attention to certain aspects of topographical and ethnographical detail of his subjects, and supplied the artists with photographs as source material. Consequently, when *Island Nights' Entertainments* was published, the illustrations elicited mixed reactions from the author, shedding light on his expectations of illustration to his work.

### Stevenson

Edinburgh is remarkable for its topography, perched and sprawled round its hills and on the defensible spine of rock which runs between two volcanic plugs from the Castle down to Holyrood Palace at the base of Arthur's Seat. From other hills and constructed platforms, the city offers an extraordinary opportunity to see the outlying countryside and the sea, in conjunction with the curious interlocking levels of the townscape. This accidental theatre, with its disconcerting glimpses of life, has been a source of visual fascination and inspiration: prompting Thomas Barker's invention of the panorama, on Calton Hill in the late 18th century; and inspiring Patrick Geddes' late 19th century Outlook Tower, based on the camera obscura. It was also the site of two extraordinary explorations of photography – one before Stevenson's birth and the other after his death.

The city saw one of the first and most significant flowerings of photography: the partnership of David Octavius Hill and Robert Adamson between 1843 and 1847. Hill, as a landscape and genre painter, worked, both in his painting and in his photography, from an idea of a human landscape – one in which the landscape and its people were interlocked; seeing the land as redolent of history, as a natural inspiration and a habitat. In their pictures of Colinton Manse and Greyfriars Churchyard, Hill and Adamson engaged specifically with landscapes that Stevenson describes in his *Picturesque Notes*.

The second photographic exploration connects Hill and Adamson's work directly to Stevenson. In 1905, the Anglo-American photographer, Alvin Langdon Coburn, visited Edinburgh and took a series of photographs in tribute to Hill and Adamson and in response to Stevenson's *Edinburgh. Picturesque Notes*. This paper will explore connections between early photography and Stevenson's visual approach to the city.

## Saturday 10 July

### 9.30 - 11.00: Panels M-O

**Panel M** (Chair: Laavanyan Ratnapalan)

B2

**Disorienting Ballantyne the Brave: *The Ebb-Tide* and the Boys' Adventure Novel**  
*Michelle Elleray (University of Guelph)*

**Adventures in Neverland: Reading *The Ebb-Tide* through Barrie's Eyes**  
*Timothy S. Hayes (Auburn University)*

**Stevenson's *The Ebb-Tide* or Virgil's *Aeneid* revisited: How literature may make or mar Empires**  
*Sylvie Largeaud-Ortega (University of French Polynesia)*

### Elleray

Despite his youthful adulation of *The Coral Island* and his invocation of 'Ballantyne the Brave' at the beginning of *Treasure Island*, R. L. Stevenson's *The Ebb-Tide* reconfigures R. M. Ballantyne's classic boys' adventure novel, disorienting its idealization of British heroism and civility in the process. *The Ebb-Tide* is thus the far end of a trajectory that begins with *The Coral Island* and the juvenile missionary periodicals Stevenson read as a child: Stevenson journeys from avid consumer of exotic adventure, to critic of Western imperialism and missionary efforts in the Pacific.

The moral uncertainties that plague *The Ebb-Tide*'s central character, Herrick, and that result in an ethical state of arrest, are located in the collapse of the apparent certainties of empire from which Ballantyne was able to draw. As long as the imperial system divided the civilized from the savage, peoples or races could be clearly located on one side or other of the fence, but what happens to the justification of imperialism as the dissemination of civility when 'savages' are civilized? When Sally Day, the presumed cannibal in *The Ebb-Tide*, is a better Christian than his white captain, and Attwater, the self-styled Western missionary, is a tyrannical despot?

A reviewer dismissed *The Ebb-Tide* as 'a picture of the fag-ends of certain useless and degraded lives,' but I argue that this is the strength, rather than weakness, of the text—Stevenson presents empire not as the realm of boys' adventure heroism, but rather as the site of violence, self-interest and rapaciousness. Repositioning *The Ebb-Tide* in the context of *The Coral Island* demonstrates both the ambivalent relationship between missionary culture and empire threaded through the boys' adventure novel as a nineteenth-century genre, and that *The Ebb-Tide* provides an important counterpoint to the imperial hubris of the late-nineteenth-century boys' adventure novel.

### Hayes

Despite his friendship with Robert Louis Stevenson and Joseph Conrad, two famous critics of European imperialism, J.M. Barrie never created a work that focused on this crucial issue during his long career. He was an avid reader of their works of adventure fiction, though. And so it is not entirely surprising that Barrie's masterpiece, the 1904 play *Peter Pan*, offers us an important framework for understanding the tenuous nature of 'empire' in the imaginations of its adherents in Stevenson's 1890s adventure fiction. In Barrie's play, there is not just a single Neverland that all children visit but an infinite number of slight or complete variations, each dependent on the shape of that child's mind. Similarly, in Stevenson's South Seas novellas, what becomes clear is that, partly because of the challenges that colonial environments present, many characters strive to create their own versions of 'empire' on a much smaller scale. Such a reality also anticipates the most troubling features of Barrie's Neverland and especially of Peter Pan himself—a failure to consider the consequences that these unique versions of 'empire' might have for others. Indeed, while Pan is able to adapt to his surroundings effortlessly and to effectively change his world to suit his needs, he is also a dangerously unreliable leader whose ability to forget his past actions points toward the worst examples of violence committed by fictional as well as real European imperialists during the final decades of the nineteenth century. Reading Stevenson's adventure fiction through the lens of Barrie's fascinating and frequently disturbing exploration of the power of imagination to change reality, we can see how Stevenson's characters often operate as though they exist within their own Neverland, making the 'empire' come to life in provocative and troubling ways.

### Largeaud-Ortega

Virgil wrote *The Aeneid* (~ 29-19 BC) upon Caesar Augustus's request to validate his status as undisputed ruler of the Roman Empire. Virgil was to trace the origins of the Empire back to Homer's *Iliad* and testify that Aeneas's Roman offspring should rule the world. The *Aeneid*, in the wake of the *Iliad* and *Odyssey*, laid down the legendary foundations of an Empire in the Mediterranean.

Eighteen centuries later, European empire-building started expanding as far as the Pacific. The so-called 'discoverers' of the South Seas believed they were re-enacting the Antique epic tales that had founded Western civilisation. Among them, 'discoverer' Bougainville named the island of Tahiti 'New Cythera' and, in his turn, quoted Virgil to validate the French king's enterprises of expansion in the Pacific, in his *Voyage around the World by the King's Frigate La Boudeuse and the Store Ship L'Etoile* (1767-68), (1771).

Western empire-building, however, was challenged by Robert Louis Stevenson in the late 19th century. His novel *The Ebb-Tide* (1894) subsequently follows in the wake of Antique epic tales, but the encomium twists into scathing criticism of British, French, German and American hegemony in the Pacific. This paper suggests reading *The Ebb-Tide* as a palimpsest of *The Aeneid*, analysing Stevenson's multiple references to Virgil. Like the 'discoverers', the hero, Herrick, is a Virgil buff, whose sole possession, *The Aeneid*, opens many doors in Southern archipelagos, from Tahiti to Zacynthos or 'New Island'. The hero's wanderings may be related to Aeneas's search for the founding of an empire, and his voyage may be seen as an allegorical descent to the Elysian fields and to Hell.

Unlike the 'discoverers' and their followers, Herrick questions the validity of the presence of white men in the Pacific. In *The Ebb-Tide*'s second narrative 'Chant', 'The Quartette', he confronts a Cerberus- and Anchises-like figure, Attwater, the spirit incarnate of Western political, spiritual and commercial expansion. The oracles Attwater pronounces orientate the hero's quest for a meaning, providing him with what may be seen as an hermeneutic foray into the origins of white settling in the South Seas. A self-proclaimed ruler, prophet and trader, Attwater prides himself upon bringing civilisation to benighted

islanders. The hero's wanderings can be read as an initiatory voyage to search the grounds for Western empire-building in the Pacific.

**Panel N** (Chair: Suzanne Gilbert)

A96

**'Far From Their Own Place': Song as the Nexus of Home in Stevenson's Scottish Adventures**  
*Christy Di Frances (University of Aberdeen)*

**Reading Robert Louis Stevenson in Falkirk**  
*John Lyon (University of Bristol)*

**Crimes of Authorship: *The Master of Ballantrae*, Scottish Masculinity, and the Telling of the National Tale**  
*Maureen M. Martin (William Paterson University)*

#### Di Frances

In *Edinburgh Picturesque Notes*, Stevenson noticed how the 'nugget of cottages at Broughton Market' resounded, 'like Fergusson's butterfly [. . .] with] a quaint air of having wandered far from their own place.' Not only does this seemingly passing reference demonstrate Stevenson's lifelong fascination with the conceptualisation of home (and, indeed, never is this geographically restless author better located than through his frequent contemplations of the essence of home), but it also provides a tantalizing glimpse into his penchant for linking these concepts with an historical poetic impulse. Although Stevenson consistently draws upon quest-adventure tropes of home-going throughout his oeuvre, his construction of 'homeliness' is especially apparent in the Scottish fiction, where he echoes the long-standing Scots tradition of pillaging existent songs in order to create resonances in new texts. Particularly, in *Kidnapped* and *Catriona*, Stevenson skilfully constructs an aesthetic of home through seemingly passing allusions to traditional song. Ever the assiduous scholar of Scottish history, Stevenson draws upon tropic features of national and Jacobite verse; these include the dualistic home-splitting of Scotland into the psychologically disparate Highland and Lowland cultures; the decline and usurpation of literal (and metaphorical) houses; homeless wandering as the post-Culloden bane of the Highlands; and the pervasive domesticization (rather than politicization) of the doomed Jacobite struggle. He deliberately laces his Scottish texts with song—even going so far as to position his characters so that they can enact (in characteristically innovative ways) individual popular songs—as a means of re-imagining and re-interpreting the idea of home. This paper will offer a glimpse of Stevenson's construction of home through a discussion of song in his Scottish fiction, with particular reference to both parts of the David Balfour saga.

#### Lyon

Falkirk was a market town and then became an industrial centre, particularly of iron works and foundries. The Roman Antonine Wall is to be found there. William Wallace was defeated there in battle in 1298. The Jacobites, under Bonnie Prince Charlie, in turn defeated Lieutenant Colonel Hawley in the Battle of Falkirk of 1746. Falkirk lies at the junction of the Forth and Clyde Canal and the Union Canal and is perhaps best known nowadays for the Falkirk Wheel. Falkirk is 23.57 miles east of Edinburgh and 19.63 miles west of Glasgow. It involves us in a detour of 3.2 miles north of Robert Louis Stevenson's 'forty miles'. What did and does it mean to read Robert Louis Stevenson in Falkirk? In other words this paper proposes to take the claim made by the quotation from 'The Foreigner at Home' – a quotation used to advertise this conference – within literal walking distance.

The populist and predominant image has been of Stevenson as stylish escapist and romancer. However, albeit somewhat belatedly, the academy has complicated that image, and the richness of such complication has been seen recently in Roslyn Jolly's treatment of the intense political engagements of the later Stevenson in the Pacific. This paper will sample Stevenson's representations of the Central Belt of Scotland, and will draw on a variety of examples from the Stevensonian oeuvre. Works discussed will include, for example, *The Dynamiter*, Stevenson's verse, - not least his verse for children – and *The Strange Case of Doctor Jekyll and Mr Hyde*, the last mentioned being a strange case of a story set, and not set, in London, of all places. The primary focus will be on accent and language – as Stevenson's own words invite. The pronunciation of 'Jekyll' is a famous, much discussed, crux in Stevenson studies, but are we sure that we know or ken how to pronounce 'Doctor'? The focus on language and pronunciation is the means to question how aware Stevenson's writings are of the socio-political divisions and distinctions of his day, and also to ask whether we are in a position, be it Falkirk or Stirling or Causewayhead or Bridge of Allan or elsewhere..., to know what attitudes Stevenson took to such divisions and distinctions.

## Martin

In *The Master of Ballantrae*, Stevenson locates the writer of Scotland's national tale (himself included) at the center of a shifting web of lies, biases, and evasions that can only exacerbate Scotland's interwoven dilemmas of national identity and Lowland masculinity. Indeed, in this national tale that is also about *telling* the national tale, the most important actor, and most morally ambiguous character, is the storyteller himself.

The novel explores the cost of Scottish difference defined as a romantically rugged primal masculinity to which few Scots could measure up. Scottish authors, Stevenson implies--inevitably responding to constructions that divide divergent Scottish experience into warring poles (and a market that expects Scottish types)—can only compound and deepen the impact of Scotland's divisions.

Mackellar, the narrator who chronicles and disastrously manipulates the novel's feuding psychological doubles, is the figure of the Scottish author telling his nation's tale. Unable to stand outside what they narrate, both exacerbate a conflict between models of masculinity in which they are implicated. *Master of Ballantrae's* destabilizing interplay of competing, suspect, and suppressed texts, which undermine each other and themselves, suggests the impossibility of fairly narrating Scotland. If there is no credible unified national identity then perhaps the national tale cannot be told *without* the authorial crimes--the biases, omissions, suppressions, naiveties, hypocrisies, deceptions--committed by Mackellar and his fellow writers.

So should Scotland be left un-narrated? The novel's undercurrent of textual suppression, self-censorship, and editorial censorship (by 'RLS,' Mackellar's supposed editor) suggests some ambivalence on this. But Stevenson *does* write *Master of Ballantrae*. For without narration, albeit flawed, biased, even pernicious, there is no Scottish nation – which Stevenson, a Scottish patriot, ultimately cannot accept. With no state and no ambition for one, Scotland must rely on the meanings with which its writers invest it. The story cannot be told; the story must be told.

**Panel O** (Chair: Richard Hill)

A7

### **Chinese Translations and Interpretations of *Kidnapped***

*Shu-Fang Lai (National Sun Yat-Sen University)*

### **Charting the Foreigner at Home: Contemporary Newspaper Records of Robert Louis Stevenson in Samoa, New Zealand and Australia 1890-1894**

*Catherine Mathews (Independent Scholar)*

### **Relocating Stevenson: Reading between Confucius and the 'China-boy'**

*Shafquat Towheed (Open University)*

## Lai

Since 1908 when a Chinese translation first appeared, the Scottish writer has become a favourite with both adults and children in the Chinese-speaking world. Among his most popular works, his adventure story *Kidnapped* has often been translated into Chinese up to today. This paper will locate Stevenson in a never-before discussed area, specifically the Chinese translation and serialization of *Kidnapped* in a children's newspaper in Taiwan.

There have been more than twenty well-catalogued Chinese translations of *Kidnapped* published in Chinese-speaking countries including Taiwan, China and Hong Kong since the earliest one appeared in 1955. Among them, the translation by Liang Lin (林良) was brought out before he later established himself as a leading contemporary Taiwanese writer for children. Moreover, it appeared as a serial starting from 8 April 1965 in the tabloid newspaper for children (the *Mandarin Daily News*) for fifty days. Lin provides a section called 'Translator's Words' at the end of each instalment, raising questions to lead on and help the young reader's understanding. Such a formal kind of translator's intruding narrative is of particular interest. For example, on the day before the serialization, Lin writes an introductory account to explain that Stevenson's title is too negative for a story so full of the goodness in human nature, so he titles his translation *he Adventure of David* instead.

This paper will introduce this special case of cultural encounter with Stevenson, to examine the way his translator helps Stevenson's Chinese readers come across many cultural gaps, and to what extent Liang Lin, a stylist prose writer himself, may be influenced by Stevenson, the master of sounds and rhythms, through translating his work.

## Mathews

This paper examines coverage of Stevenson in Australian and New Zealand newspapers during the final part of his life, during which he might be characterised as a 'Foreigner at Home'. These records include interviews, comments on literary and political topics (especially concerning colonialism and travel), and accounts of Stevenson's life and activities, as well as reactions to those activities.

Stevenson's comments on the debate concerning realism in literature for example were reported in 1890, including the following:

*'One sense literature can only serve by an occasional and half-miraculous tour de force, and that sense is the sense of sight. And look at our recent literature. Look above all at the literature of the realists, and see through how many weary pages they pursue this vain task of weaving ropes of sand. Hence arose the habit of nearsightedness, of taking an inventory of details, of commemorating knots in wood and buttons upon waistcoats. So soon as that habit was formed, by a fatal consequence human passion grew to be neglected.'*

*'Oh. But Mr Stevenson, there you accuse the realists of the very fault they find with you?'*

*'Precisely. Now we have the matter in a nutshell at last...'*

Stories of Stevenson in Sydney continued to be published in Australia newspapers well into the twentieth century, including the report of Stevenson writing part of *'The Wrecker'* whilst staying in the private Sydney home of Robert Garran, later first Solicitor-General of Australia, who is quoted as saying '...Stevenson...used to say that there was material for a dozen buccaneering stories to be picked up in the hotels of Circular Quay. He seemed to have a gift for picking up piratical sailor men on the Quay, and getting the best out of them...'

Colonial newspaper records provide a different perspective for this material, in part arising through the perception of Stevenson as an authoritative 'foreigner at home' by his travels in the Pacific region, but also recording some criticism both for the sharp tone of the *'Open Letter to the Reverend Dr. Hyde of Honolulu'* and of his involvement in the political affairs of Samoa.

## Towheed

This paper proposes to relocate Stevenson's engagement with China, Chinese civilization and culture, and the overseas Chinese, by re-examining a series of tropes evident in his fiction, verse, essays and correspondence. First: the trope of China as irredeemably exotic, alien and distant; this eighteenth-century trope is evident in 'Travel' in *A Child's Garden of Verses*, for example. Second: a post-Romantic aesthetic trope, that of the 'Chinaman', or even more potently, the 'China-boy', as a literary device, feuilleton or sub-plot, used to involve the reader in the development of the narrative; an example of this is the failed negotiation for a 'China-boy' to work as a household servant in *The Silverado Squatters*. Third: an interpretative trope not always clearly defined in their published writing, but one that is more ubiquitous amongst nineteenth-century Anglo-American writers than we might care to admit, namely, an intellectual investment in attempting to understand the newly translated canon of Chinese classical civilisation (especially Confucian moral philosophy).

As an amateur emigrant travelling by land and sea to settle close to California's newly opened gold fields, and later as an itinerant celebrity traversing the South Pacific, Stevenson invariably encountered Chinese workers, traders, and settlers everywhere he went. Traders on Apemama, plantation workers in the Marquesas, laundrymen in California, cooks, servants and general workers absolutely everywhere: itinerant Chinese emigrants constituted the understated (and often underwritten) workforce of the Pacific world. In many cases, their presence preceded the formal institutions of colonial rule, and represented the first engagement of indigenous Pacific Islanders with free trade and the cash economy. Stevenson's representation of Chinese emigrant workers was often conspicuously metonymic, with occupation displacing individuality.

While scholars have started to piece together the considerable disaggregated presence of Chinese workers and traders – the other 'Other' – as anonymous bit parts in Stevenson's factual and fictional representations of the South Pacific, there has so far been very little investigation of his engagement with the other stream of nineteenth century Western Orientalist thought about China, namely the fixing and interpretation of the Chinese Confucian canon. In the final part of this paper, I will conclude by considering an (until recently) neglected aspect of Stevenson's intellectual preoccupations, and one fitting another widely held trope about 'understanding' China, namely his interest in the four books of classical Chinese philosophy and morality ascribed to Confucius (Kǒng Zǐ) and Mencius (Mèng Zǐ). Closely examining Stevenson's reading of M.G. Pauthier's translation *Les quatre livres de philosophie morale et politique de la Chine* (Paris: Charpentier, 1858) through the numerous marginal traces left by

the author, I want to consider his engagement with the ideas of Confucianism, and whether these are reflected in his writing.

Stevenson's 'contact zone' with the Chinese world was shaped not only by his often random encounters with Chinese emigrant workers, but also by a more focused interest in the high, classical culture of Confucian moral philosophy. Between these two poles of interpretation – that of the 'China-boy' as a literary device and aesthetic investment, and the elevated, putative world of Oriental scholarship – we can begin to map out Stevenson's spatial, cultural and intellectual locations in a Pacific poised between China and the West.

### 11.30-13.00: Panels P-R

**Panel P** (Chair: Roderick Watson)

B2

**Relocating Stevenson: From a Victorian to a Post/Modern World**

*Azer Banu Kemaloğlu (Canakkale Onsekiz Mart University)*

**Jekyll and Hyde: A Response To a New Elite**

*Trevor Grimshaw (University Campus Suffolk)*

**Stevenson's Mirrored Images or, Games of Hyde and Seek**

*Hilary J. Beattie (Columbia University)*

#### Kemaloğlu

Robert Louis Stevenson's novel, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) appears to be a Victorian novel. Yet, the highly acclaimed novel experiments on traditional concept of dualism and rejects the notion of dependent entities within a single body. Stevenson portrays two separate bodies embodying two separate attributes of human beings constantly in fight over power. Aware of the inherent evil and good in his existential self, Dr. Jekyll uses his medicinal expertise to prepare a concoction and frees the evil part from the good one. Although he aims to free his better self from the effects of the evil, Dr. Jekyll starts taking pleasure from the newly discovered body of Edward Hyde. Evil dominates and Stevenson's modernist experiment to better human society fails.

In this respect, Stevenson shows that modernism's faith in science and technological progress is tragically misguided. Furthermore, modernist assumptions about the perfectibility of mankind are perverted as the novel rejects the relationship between reality and appearance, and celebrates a postmodern duality. As Frederic Jameson argues, so-called reality of modernism is actually an appearance or a representation in postmodernism. At this point, taking from Jameson's argument that postmodernism rejects essence versus reality, the aim of this paper is to examine the fluctuations of Stevenson's place between modernist and postmodernist ideologies. Since there is no fixed reference or stability in postmodern condition or postmodern temporality, Stevenson challenges the values of Western culture and belief as a whole. As a consequence, the fragmented selves of a single body and multiple narratives of the novel further explicate the fragmented place of Stevenson within a single ideology and condition.

#### Grimshaw

I am proposing a paper in response to the call for papers for the conference, one that locates Stevenson in his political, cultural and historical context. The paper would focus on *Doctor Jekyll and Mr. Hyde* as a response to the emergence in the mid and late nineteenth century of a new ruling elite, the nature of its claim to power, wealth and status and the vulnerability of this claim in the light of late nineteenth century anxieties.

Up to the nineteenth century the ruling elite had been one of aristocracy and of prominent non-titled families, whose claim eminence was one of birthright. The larger and more complex social structures of the mid and late nineteenth century created the need for a new elite ( with a consequent expansion in new public schools to produce it, the origin of the close loyalties of the closed professional circle in the novella ).

This new elite required a different justification of its position, being unable to claim an ancestral one. Consequently it relied on a moral claim, the still enduring one of the 'Great and the Good;' this claim is demonstrated privately among themselves and publically to the society over which they hold power (represented in the novella by the servants) by an external austerity that masks individual differences and creates a recognisable type. In *Doctor Jekyll and Mister Hyde* Stevenson presents a post Darwinian challenge to the justification of the new nineteenth century elite; mankind's animal heritage, shared by

the new elite and those they rule over, functions as a leveller and removes their claim to moral superiority. Thus Hyde's murder victim is an M.P., financial corruption and forged documentation are among Hyde's strategies to avoid detection and the professional circle disintegrates when they realise that Hyde is one of themselves. Focus on the supposed sexual dimension of the text has arguably obscured a precisely directed critique that perhaps remains relevant beyond the nineteenth century.

### Beattie

W. E. Henley once in later life observed of Robert Louis Stevenson that he 'could not be in the same room with a mirror but he must invite its confidences every time he passed it ... he was never so much in earnest, never so well pleased ... as when he wrote about himself'. Despite these alleged narcissistic preoccupations, the mirror itself is used rather rarely as a fictional device or image in Stevenson's work, in fact almost exclusively in a group of stories from the mid-1880s embodying his 'strong sense of man's double being', namely, 'Markheim', 'Olalla' and *Strange Case of Dr Jekyll and Mr Hyde*.

The purpose of this paper, in keeping with the conference theme of locating and orientating Stevenson within literary and cultural contexts, is to give close readings of these three stories and other, related material (mainly poems). My aim in so doing is twofold: first, to situate his use of the mirror as a plot device within Romantic and Gothic traditions of literary iconology, as analyzed, e.g., by Theodore Ziolkowski (1977) and Stefano Ferrari (2002); second, more importantly, to identify what is distinctive about Stevenson's use of the theme. In other words, how do the shifting roles given to mirrors in these stories reflect underlying preoccupations and hidden meanings, especially regarding sexuality, gender and identity, that also surface elsewhere in his work? And how do they foreshadow writing by modernist authors like Rilke and Borges?

My theoretical framework is provided by psychoanalytic theory concerning the role of mirrors and 'mirroring' in emotional development, from Freud and Lacan to Kohut and beyond. This includes the ways in which mirror games, fantasies and transference relationships may be used in the service of identity formation and separation from significant others, as well as the mastery of traumatic overstimulation and loss.

By way of a coda, my investigation throws unexpected light on the notorious four-way dispute that erupted in 1888 between Stevenson, his friend Henley, and two important women in his life, his cousin, Katharine de Mattos, and his wife, Fanny Van de Grift Stevenson. The contested short story that sparked the conflagration proves to illustrate in striking ways some of the themes of this paper.

**Panel Q** (Chair: Scott Hames)

A96

**'In some shut convent place': The Question of Stevenson's Poetry**

*David Miller (University of Stirling)*

**Force and Styles: Stevenson on the Limit of Interpretation**

*Alex Thomson (University of Edinburgh)*

**The Road not Taken: Stevenson's 'Will o' the Mill' and the Motif of the Unlived Life**

*Burkhard Niederhoff (Ruhr-Universität Bochum)*

### Miller

*'Art, considered in its highest vocation, is and remains for us a thing of the past.'* – Hegel, *Lectures on Fine Art*, Vol. 2

In his essay *Charmed Language*, Theodor Adorno characterises the role or position of 'modern' lyric poetry as a site or zone, in which a contest or struggle takes place within language against the forces of 'disintegration and the possible end of the meaningful in art'. The lyric poet must 'sacrifice' himself or herself to language in order to shelter it, but this is always an uneasy and ironic commitment because the language to which the poet makes the greatest commitment 'is not the authentic language to which the sacrifice was directed but a language devastated by commerce and commitment'. The modern lyric poet is thus caught in an ironic and double configuration in which the lyric can never achieve its objective of 'preserving', or the 'rehabilitation' of language, and is always hovering in a state in which the poet seeks the 'objective' control of language in order to 'preserve its 'subjective and expressive' capabilities. But as Adorno claims, 'language does not itself grant that for which the poet makes the tremendous 'sacrifice' and 'effort'. One result of this failed, but nonetheless productive and utterly intense struggle is that the lyric poet often seeks to protect or shelter the lyrical by configuring it as a 'fugitive' and estranged 'murmur'.

This paper seeks to understand and 'locate' Stevenson's poetry under these ideas and concepts. The idea of a lyric 'sheltering' from the ferocious forces of industrial and commercial modernity have, I shall try and show, produced in Stevenson, a poetry in which both the cultural condition and formal patterns of evasion and 'murmur' are an attempt to preserve what Adorno termed an 'historically irretrievable' condition of lyric expression. By so doing, Stevenson's poetry becomes the shaded site or zone, in which the battle for the continuation or 'vanishing' of artistic meaning from the world is conducted. So although seemingly peripheral, the paper seeks to show that Stevenson's poetry is in fact, the 'place' where some of his main aesthetic pre-occupations and essential questions in relation to art and modernity are enacted.

The paper is twenty to twenty five minutes in duration, and is designed for undergraduates, postgraduates, researching scholars in poetry, and those working on Stevenson generally. Although the paper draws on the works of Hegel and Adorno, it is rooted in close reading, and examples from Stevenson's poetry.

### Thomson

'Form fascinates when one no longer has the force to understand force from within itself. That is, to create.' (Derrida)

The *OED* tells us that to locate is to fix limits, to establish boundaries, to distribute or apportion: an act of definition as much as an act of settlement. Even if we can also hear in 'location' the surprise of finding or discovery, the conference title situates us forcibly within the history of criticism conceived as the placing of literary texts, a history within which the ambiguities of interpretation and appropriation are played out. This may be a story we already know: every literary text a victim – but also a force of resistance – to its interpretation.

This paper will start from Stevenson's student squib 'The Philosophy of Umbrellas', co-written with James Walter Ferrier in 1871, in order to explore both the practical and the theoretical limits of editorial and historical interpretation. 'I have forgotten my umbrella' writes Nietzsche / Derrida in *Spurs*. Has Stevenson found it? Both Stevenson and Derrida's essays challenge us to rethink *styles*: the relationship between juvenilia and mature art, the frivolous and the profound, the uniqueness of the author's signature and his own repurposing of the materials of tradition. Seeking to account for this unlikely correspondence, the paper will turn to the relationship between two recurrent figures in Stevenson's writing: an agonistic vision of the world as a field of contending forces; and the impulsive action which cuts through moral deliberation.

To his contemporaries, Stevenson was known as a writer of style: mere stylist, a slavish pilferer from the archives; or prodigy, self-authenticating master. To our contemporaries, Stevenson's reputation for style has become a curiosity, and he has become instead the object of a morbid historical fascination. The paper will argue that to locate Stevenson within a larger history of force and styles is a necessary preliminary to situating his work in any more specific intellectual or artistic context.

### Niederhoff

The proposed paper deals with the motif of the un-lived life, which we find, in its most characteristic version, in works like Samuel Beckett's *Krapp's Last Tape* or Kazuo Ishiguro's *The Remains of the Day*. In both of these, old men review their lives with anger and regret, pondering the roads they have not taken and the relationships they have not embarked upon.

The first significant occurrence of the motif in English Literature that I am aware of is Jane Austen's *Persuasion*. For the first hundred pages, Anne Elliott has to deal with the painful knowledge of not having accepted Captain Wentworth's proposal (after this *retrospective* focus on a missed opportunity the novels shifts to the usual, *prospective* focus on an opportunity that is still to be taken, to the question whether Anne and the Captain will get married). Full-blown treatments of the motif, however, in which the retrospective focus on a road not taken is maintained throughout an entire text, seem to emerge only in the late 19th century, Henry James' 'Diary of a Man of Fifty' being an early example. The reason for this may be that the motif combines two tendencies that are characteristic of 20th century literature: (1) a pessimistic emphasis on failure; (2) the rejection of plot (the un-lived life takes place in the mind of the characters or in symbolic references, with little or no external action).

Stevenson, the apologist of romance and adventure, would appear to be the last writer to take an interest in this motif. Surprisingly, he offers us an intriguing treatment of the un-lived life in his allegorical tale 'Will o' the Mill'. In my paper, I will locate the position of this tale in the history of the motif, discussing whether and how it participates in the 20th century tendencies mentioned above.