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"OUT OF MY COUNTRY AND MYSELF I GO": A CRITICAL
EXAMINATION OF THE FICTION OF ROBERT LOUIS STEVENSON

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NOTE ON TEXT

The quotations in this thesis are not presented in an orthodox manner. Most of them, no matter how short, are separated from the main body of the text. Some, however, are incorporated into the main text. All the quotations which appear in the text are of less than sixty words. But not all of the isolated quotations are over sixty words. This is not done in ignorance of the conventions of quoting. Those which appear on their own, so to speak, do so that they may be seen clearly and easily recognised as quotes even in a quick scan of the page. Those which run in the text are less important.

Single quotation marks indicate that a text is being quoted and mark the titles of short stories, essays and poems. Double ones signal a word or phrase is being used quizzically or uncertainly.

Chapter VIII of this thesis is an expanded and substantially altered version of a piece which has already been published under the title 'RLS: Precursor of the Post-Moderns?', in Cenrastus (Autumn, 1981), No.6, pp.9-11.

INTRODUCTION

The idea we have of a literary tradition is not a matter of fixity. In a living language the canon is continually being added to and therefore, to the extent that the tradition is present to us and simultaneous with us, liable to be changed by new work. Fresh contributions, innovative of necessity, realign our picture of the past and, above all, redefine it. Writers, to paraphrase Jorge Luis Borges, create their own ancestors. So it is that a hitherto peripheral writer or a form considered "low" may be reassessed and enlisted in the perpetual struggle with narrative forms. Just this is the case of Robert Louis Stevenson (1850-94) whose experimental transformations of a number of genres of fiction have an almost exemplary status at the present time. Meanwhile, Vladimir Nabokov's lectures on Dr Jekyll and Mr Hyde and Borges' ubiquitous remarks on the Scots writers illuminate both his work and theirs.¹ He is now an ancestor and requires the consideration of all who are interested in the continuing life of storytelling.

From the point of view of literary criticism, the shifting tradition consists first and foremost only of literary works and not of a philosophy of literary form or of any ideas originating outside the realm of literature itself. The language which criticism uses to speak about the novel, for example, will derive from specific novels. At the same time it is engaged in selecting those very novels which will constitute its values. The language the critic uses to describe some kinds of fiction can seem absolute, when in actual fact it is simply the case that his language is suitable for describing one kind and is inappropriate to another.

The knowledge of a genre, an author or a specific work is susceptible to the particular instruments of literary speculation.

Take one example of this sort of exclusiveness: the totemistic value attached for too long to the notion of the well-rounded

character. For many this became a requisite quality and any narrative lacking such dense registration of individuality was devalued in consequence. An illegitimate demand had been made of fiction. The historical genre of the Novel had usurped the broader category of prose narrative, and whole areas of the latter were relegated to the realms of the sub-literary.

In recent years the resurgence of interest in Robert Louis Stevenson has been handicapped, so far as literary criticism goes, by prejudice against the genres in which he so often worked. It has been felt, even by conspicuously sympathetic critics like Robert Kiely, that Stevenson's commitment to the adventure story, for example, drastically limited his achievement. This very genre is seen by Kiely as a form which has not grown up:

Both Kidnapped and David Balfour (Catriona in Britain) are essentially amoral novels, aimless, hectic, and almost totally devoid of characters complex enough to experience the pleasures or pains of maturity.²

There are a number of unexamined assumptions about what a fiction should be in that statement, and it is a pertinent sample of that demand for fullness of character in fiction which makes the critic's language so often inappropriate.

In Kiely's view Stevenson developed, with interruptions, away from adventure stories populated by unreal figures towards an adult version which he was on the point of realising only in Weir of Hermiston (1894), when his untimely death prevented its completion. Edwin Muir advanced a similar argument for the miraculous primacy of Weir in his essay on Stevenson. Muir, however, attributes Stevenson's failure to become a "serious" writer to his Scottish background; a cultural milieu which was, he claims, immature itself and one which could only countenance writing as an idleness. In this script, Weir blazed through the frivolity of the previous fiction and the Kailyard banalities of Stevenson's contemporaries.

Both of these descriptions of Stevenson's immaturity imply that he could only have come to a comprehensive and open-eyed vision of reality by abandoning the forms in which he wrote for most of his career. Consequently, they miss the point that it is the nature of that reality which is in dispute for Stevenson. That inadequate understanding of the development of his fiction will be challenged in the following pages. Instead there will be proffered the close critical examination of a theme which constitutes the bedrock of Stevenson's way of seeing and which undergoes modification or transformation but is never completely overthrown: it is the theme of the self.

Put thus baldly, there is nothing new in such an enterprise. However, it is an area of thoroughgoing suggestiveness and no study has as yet presented an adequate profile of this theme in relation to Stevenson's fiction as a self-determining entity. Therefore, this study will always begin with the texts themselves.

Texts, it must be conceded, may exist at various levels of generality. They may be treated as unique productions different from anything else; or they may be examples, say, of the lyrical realist novel; or as a part of the tradition that is the Scottish novel; or as a piece of writing displaying the characteristic of the genus 'novel'. None of these levels of generality is incompatible with the other. They are simply alternative ways of limiting the subject under discussion, of dividing the continuum that runs through from the particular event that is a literary text to the system of literature as a whole.

If temporary privileges have been granted to the particular in the ensuing discussion, this does not exclude higher levels of generality from being admitted. Indeed one could not begin to describe a story without some prior sense of its integrity or without having expectations of it. We are aware, then, that Stevenson is a Scottish writer; that he is a late Victorian novelist, poet and essayist; we also admit that he belonged to a distinct literary tradition of secular romance. Always this knowledge contributes to an opening up of the fiction itself.

Likewise, Stevenson's life will have little place in this study. The emphasis placed by so many studies of Stevenson on the Figure (the term is Henry James') has had deplorable consequences for the appreciation of his fiction and his essays; and so any impression of the Scots writer's personality which emerges is derived from the study of his works. Thus, the first chapter is devoted to his travel writing and not to his travelling. As he knew himself, writing is a kind of reality that is absolutely distinct from living. Indeed, it drives out life and replaces it with something else. Writing is a convention and comes out of previous writing, no matter how much it may transform its antecedents.

Nevertheless, I shall attempt to trace the curve of a personality, to cut out of the continuum of literature the particular impact of Stevenson's way of seeing, while remaining aware that this way of seeing was itself composed out of literary form, and especially by the genre of adventure.

The seven chapters of the ensuing study are developed so as to locate the progressive reworkings of Stevenson's main theme not as they occurred chronologically but as they may be best accounted. Some of the chapters cover a mode employed throughout his writing life: the chapter on the short stories would fall into this category, and it covers late stories as well as early ones. Both this section and the first, on travel writing, could be seen as preliminary forays to establish the terms of the approach to Stevenson. The next chapter is short, a close textual analysis of Jekyll and Hyde. It refines and extends the previous remarks while conceding Jekyll and Hyde's distinct status within the canon. Chapter Four groups together Kidnapped and Catriona. The last two logically have to be considered alongside each other as the one narrative, although they are very different in scope, and their dates of publication are separated by seven years. The fifth chapter demarcates some of the later fiction, which was written in Samoa, in order to define adventure in relation to empire and the colonial urge. The next part discusses The Master of Ballantrae. This novel comes, in time, before much of the fiction

dealt with earlier; but as the most inclusive and refined of Stevenson's stories it is recognised as a culmination. Finally, a summatory chapter says what little it can about the truncated Weir, and the next and last one argues the case for recognising in Stevenson a significant force in the shaping of more recent fiction.

At the end of each chapter the themes and motifs which were identified in the works under discussion in that section are given a more abstract description than in the body of the chapter, in order to relate certain ideal oppositions which lie behind the literature to the fundamental duality which this essay observes in Stevenson's work: the duality of moi ("I") and lui ("he"). These terms have been derived from Le neveu de Rameau (Rameau's Nephew) (written circa 1761).³ However, only the words have been recruited, not Diderot's exact conception of their meanings. As the words are not formally defined in the text, I will offer the following rough explanation of their use.

Moi ("I") corresponds to the sense of identity which arises from the existential category "Being-for-myself"; lui ("he") corresponds to a conflation of the categories "Being-for-others" and "Being-towards-others". They are not used dogmatically, but because of their explanatory convenience, and their meaning should be elucidated by the context in which they are used. Moi and "I" and lui and "he" mean precisely the same things. So they are used interchangeably.

The only other frequently used terms which may be unclear are "adventure" and "romance". "Romance" refers to any story in which events are not tied to probability and which does not describe 'real life and manners'.⁴ "Adventure" is a special kind of "romance" (that is, all adventures are "romances", but not all "romances" are adventures). As it is defined through examination of Stevenson's work, it is unnecessary to define it here.

CHAPTER I

'Out of my country and myself / I go': Travel

'It is great to shake off the trammels of the world and of public opinion - to lose our importunate, tormenting, everlasting personal identity in the elements of nature.'

(William Hazlitt, 'On Going on a Journey')

'The traveller is a loner looking for temporary company, chance meetings, brilliant glimpses. It is not his wish to be social, more likely its opposite, for the traveller is the consummate escape artist.'

(Paul Theroux, review of A Traveller's Life by Eric Newby, Sunday Times)

CHAPTER I

Stevenson left us at Penang. I saw him again as he quit the ship and called to the shore with a commanding phrase half English and half Malayan. Then, with his tattered tropical helmet on his dark sparrowlike head, he disappeared in a ricksha at a gallop down the winding streets of the Oriental town.¹

This is a description of a fictional Robert Louis Stevenson from a short sketch by Hermann Hesse which presents Stevenson as an explorer and traveller. Hesse intends his characterisation to be taken metaphorically, and he has in mind certain qualities of the Scots writer's imagination. Nevertheless, the image of traveller is a very appropriate one. Stevenson spent much of his life on journeys, both for their own sake and in order to reach specific destinations; and since he gave a literary form to even the least intrepid of adventures, a considerable portion of his literary output can be termed travel literature.

However, the importance of travelling in his work extends far beyond his accounts of actual journeys and, as a metaphor, permeates his whole imagination; becomes one of those crucial points from which that imagination could begin. For Stevenson travelling is not an extra-curricular activity. Rather, it is subsumed into his way of seeing the world and himself. Therefore, in future chapters I will examine the role of journeys in his fiction. In this present chapter I will discuss the attitudes lying behind his impetus to travel, as they appear in texts which can be classed under the heading of travel literature.

Stevenson's attitude to travel developed over the years, as did his literary treatment of it. To begin with, his appreciation of

it was subject to overt influences from predecessors and contemporaries - particularly through the essay form, which could easily be extended to descriptions of short walking tours or the like. Among those writers whom he admired was George Borrow. But perhaps the greatest influence on his conscious attraction to travel was William Hazlitt, whose words preface this chapter because they offer a succinct presentation of Stevenson's early belief in the liberty which travelling offered. In that same essay, 'On Going on a Journey', Hazlitt writes:

We are not the same but another, and perhaps more enviable individual, all the time we are out of our own country. We are lost to ourselves as well as our friends. So the poet somewhat quaintly sings,

'Out of my country and myself I go.'²

As a mark of the impression which Hazlitt's essay must have made on Stevenson, it is worth relating this notion and its expression to something which Stevenson wrote in Amateur Emigrant, which echoes both:

Travel is of two kinds; and this voyage of mine across the ocean combined both. 'Out of my country and myself I go', sings the old poet: and I was not only travelling out of my country in latitude and longitude, but out of myself in diet, associates and consideration. Part of the interest and a great deal of the amusement flowed, at least to me, from this novel situation in the world.³

Stevenson, here, recapitulates Hazlitt's belief that the traveller escapes from those necessarily recurrent aspects of experience which promote a social identity, into novelty and anonymity.

With change of place we change our ideas; nay, our opinions and feelings.⁴

writes Hazlitt. Underlying these thoughts is the proposition that our social identity is superficial and provincial, social

manners being various and always limited; so that travel humanises us by making us strangers, insofar as it steepens our 'personal identity in the elements of nature'. Instead of 'strangers', we might write unidentifiable, which is to say, without a fixed identity. Travel then, in Hazlitt's view, is a mode of release from the accidental reality of birth and environment; and it can proffer a discovery of the natural, as opposed to the social, affections. (The dependant distinction between social and natural will be a relevant discussion and will receive a fuller airing later in this chapter.)

The appeal of such thinking to Stevenson was strong, and his social experiments as a young man bear witness to his living involvement with it. He frequently wandered through the Scottish capital dressed as a rag and bone man; and later, in London, he got up as a workman to discover at what point he would become 'invisible to the well-regulated female eye'. Even his habitual dress was a self-conscious exercise in social anonymity and personal flamboyance; although J.C. Furnas, in reporting Sidney Colvin, fails to notice the significance of this:

He told people that he wore such an outfit 'partly for a hankering after social experiment and adventure and a dislike of being identified with any special class or caste' which is more ingenuous than convincing.⁵

We observe not what has often been described as adolescent egoism, but a desire to find a more common personal attitude than the social organism normally permits, and the need to live out such an impulse so that it is not an abstraction, so that it is felt through the senses.

It is not difficult to understand how Stevenson arrived at the position where he needed a flexible life-philosophy, capable of development and change, rooted in experience. For, he was born into a schismatic religious tradition; he had a childhood

filled with God. He lost his belief in this religion, without ever being able to deny affection for those who most clearly represented it to him, his parents. Subsequently, and perhaps as a result of this, Stevenson distrusted abstract systems as a whole. Natural affections and antipathies formed one sort of substitute for faith in the face of this mistrust, since religion had lost its rootedness in the experience of men. Mrs McRankine, the landlady of the eponymous hero of St Ives, is a comic instance of a character in whom there is dissonance between religious beliefs and actual feelings.⁶ Her theology, with its antinomian residue, is smaller than the humanity of the woman herself, so that she is incapable of living through the abstract prescriptions of her religion (and her country for that matter: she knowingly gives shelter to a prisoner-of-war). Open acceptance was the means by which a man could overcome such reductions and refuse to accept a narrowly circumscribed relation to the world or the authority of merely sectarian truths. Thus his life-long enthusiasm for Walt Whitman, whom he praised in an essay for his openness to life.⁷ Thus he writes that:

I find that the rule which applied for me last week, will not apply today; my right and wrong are variable and vacillating; and yet I must continue to follow the present impulse.⁸

Here is an evident dedication to surmounting the limits of self and province.

Travel was one of the most obvious means by which Stevenson could extend his experience, broaden his tabulation of human beings, and it was precious enough for him to write about it from the very start of his career.

Amongst his earliest published works are accounts of walking tours in Galloway and in the Lake District, and a composite picture of his stays in Fontainebleau called 'Forest Notes' (all

1876).⁹ These and a number of other similar essays came out prior to, or contemporary with, the books which brought him to extensive public notice: An Inland Voyage (1878) and Travels with a Donkey (1879).

There is no doubt that these early pieces are autobiographical exercises. For example, in 'Walking Tours' (1876) an intimate style records the interaction of personality and environment, leaving no room to question the writer's greater interest in the former. He writes that:

Landscape on a walking tour is quite accessory. He who is indeed of the brotherhood does not voyage in quest of the picturesque, but of certain jolly humours.¹⁰

An important thing to note about these works is that they recount trips which are essentially undirected. Their aimlessness was part of a deliberate rejection of purposeful, earnest and useful activity. They are self-exploratory, in that Stevenson's interest lies in his own responses to places and events. The writer is in the process of constructing a self from its sources in new experience, a self which will be free from the demands of the old life and its duties. As he sets out to welcome the random occurrence and the chance encounter, this Victorian Bohemian mimics the desire of the knights of Arthurian romance for 'adventures', while the low comic nature of the adventures reveals them as Quixotic.

It is in the uncertain and experimental composition of that self, the nonchalant spirit, that the distinctively aimless character of the resultant essays lies. By undirected, I mean that they are not written in the light of a theory or to give an account of a particular part of the world. The journey is all; it does not matter where it leads the writer. In Travels with a Donkey he states concisely this lack of regard for destinations:

Why anyone should wish to visit Luc or Cheylard is more than my much-inventing spirit can suppose. For my part, I travel not to go anywhere, but to go. I travel for travel's sake. The great affair is to move.¹¹

The movement is in itself a guarantee of anonymity, a condition which the traveller actively seeks and promotes through what he imagines to be the caste neutrality of his Bohemian style of dress.

In Inland Voyage and Travels with a Donkey it is apparent that one of Stevenson's greatest satisfactions in travelling was to be found in the casting off of assigned social roles which his foreignness and nondescript appearance entailed. In the course of his canoe trip through Belgium and France, he is happy to allow an onlooker to imagine that he is the valet of his travelling companion, Walter Simpson. He allows himself to be mistaken for a Plymouth Brother by an old Camisard in the Cevennes. This tendency to impersonation was seen earlier in his wandering around Edinburgh dressed as a rag and bone man. In that they realise a form of detachment from customary social existence the impersonations are exemplary, if minor, adventures.

Near the outset of the canoe trip described in Inland Voyage, he and Simpson come to a small and unfriendly Belgian village which provokes this reflection on his desire for detachment:

It is an odd thing, how happily two people, if there are two, can live in a place where they have no acquaintance. I think the spectacle of a whole life in which you have no part paralyses personal desire. You are content to become a mere spectator.¹²

But the wish to secede from his normal identity is often more active. He repeatedly fails to disabuse the people they meet of the assumption that he is a pedlar. This last impersonation

leads to one of the liveliest episodes of Inland Voyage, in which he and Simpson are denied entrance to an inn on the grounds of their disreputable appearance. This escapade is related simply, the necessary details are observed, and the comment which Stevenson appends to the story seems to have been genuinely provoked by the experience of rejection:

It is all very fine to talk about tramps and morality. Six hours of police surveillance (such as I have had), or one brutal rejection from an inn door, change your views on the subject like a course of lectures. As long as you keep in the upper regions, with all the world bowing to you as you go, social arrangements have a very handsome air; but once get under the wheels, and you wish society were at the devil. I will give most respectable men a fortnight of such a life, and then I will offer them twopence for what remains of their morality.¹³

The underlying proposition here is a radical, though not a novel, one: that social life is the matrix of ethical behaviour. An identical belief is to be found in a different context in a passage from his fragmentary notebook:

The harm of prostitution lies not in itself, but in the disastrous moral influence of ostracism. This decivilisation, this rejection of individuals or social classes from the commonwealth, would have its own natural result, whosoever was the individual or the class upon which it was brought to bear. Hunted religionists become cruel and inhuman, just as ostracised harlots do.¹⁴

What I wish to suggest is that the experience at the inn modulates into an integrated and conscious perception; and then becomes of great importance in Stevenson's art as a conflict between the variously detrimental and liberating effects of 'decivilisation'. It is the latter which Stevenson emphasises in Inland Voyage and Travels with a Donkey, and a deepened sense of the complex altercations of law and freedom only comes later, in his fiction. Meantime he can write in Inland Voyage:

This is a fashion I love: to kiss the hand or wave a handkerchief to people I shall never see again, to play with possibility, and knock in a peg for fancy to hang upon.¹⁵

thus pre-empting lightheartedly apropos travel what he was later to write with respect to literature - that freedom from a fixed social identity is a value and a spur to invention. It is an anti-bourgeois sensibility and it continues over from the two early travel books into short stories like Providence and the Guitar, where the itinerant musician embodies the free spirit which finds an authentic identity outwith the quotidian life of the burghers whom he tries to entertain. Stevenson could use travel, in this sense, as a metaphor of the individual searching for worth and happiness on his own terms and in conflict with the commonplace demands of society. He is groping towards a satisfactory image for the life of the artist who owes allegiance only to the community of artists. Stevenson's attraction to being 'a mere spectator' of 'a whole life in which you have no part' anticipates his view that the writer should ideally be free from all provinciality of thought and thus, by implication, an outsider. His high valuation of this free perspective has often been mistakenly identified with an immature appreciation of the child's view of things. But it is more accurate to call it an unsocialised, or naive, point of view, of which the mental life of the child offers only one manifestation.¹⁶

The importance of childhood for Stevenson was twofold: in the first place it is a universal experience; and secondly, the child's imagination has not succumbed to the commonplace vision of his elders. Childhood is prior to adult assimilation of a fixed social identity and, therefore, the child can wholeheartedly immerse himself in play. He can be a pirate or a Covenanter. J.C. Furnas tells a very revealing anecdote about Stevenson, which he confesses may be apocryphal, but which nevertheless ought to be true:

Louis is watching a child play boat and, wearying of it, climb out of the armchair that had been acting as boat, and walk away, 'For heaven's sake,' Louis calls after him, 'at least swim!'¹⁷

The unimpeachable solidity of illusion as evinced in the life of the child was central to Stevenson's conception of romance and we shall explore this more fully in later chapters.

What has the above digression to do with travel? Travel was Stevenson's preliminary outsidership. This feeling is to be found in several incidents related in Inland Voyage and Travels with a Donkey. In the epilogue to the former he tells the story of how he was imprisoned as a German spy because he lacked his passport - in other words, he was without identity!¹⁸ Travel allows him a social anonymity, the privilege of being a stranger. In the same way that Mark Twain would travel as a tramp, or use the unsocialised eyes of Huck, to criticise society, Stevenson counted on his intermittent tramp-hood to preserve a freedom from social conventions which would, he hoped, stand him in good stead as a writer who was anxious to avoid provinciality. Travel could expose purely superficial cultural differences to a perception of common values, and could extend the natural sympathies of the writer.

In Amateur Emigrant (1893) many of these intuitions are developed further and more clearly than in his two books of European travel, and I propose to look at this interesting work now.

Stevenson embarked on the S.S. *Devonia* on August 7, 1879, under the name of Robert Stephenson (impersonation again - this time only a mild pseudonym). He arrived in New York ten days later, then travelled across the continent. He wrote Amateur Emigrant in California, basing it on notes taken while he was at sea.¹⁹ During most of the period in which the book was written he was very ill, and on occasions at death's door.

He had no money. At the same time, Fanny Osbourne was having difficulty in getting her divorce, and she herself was suffering spells of a mental or nervous illness. It was a grim time.

These are the barest of biographical bones, but they give some idea of what must have been the emotional background to the writing of Amateur Emigrant. The letters which he sent to his London friends about the book reveal that the crisis and the imminent change in his life had some effect on Stevenson's attitude to his vocation. He writes to Sidney Colvin from Monterey:

The business of my life stands pretty nigh still. I work at the notes of my voyage. It will not be very like a book of mine; but perhaps none the less successful for that.²⁰

In another letter to Colvin he is more specific about the substance of this hinted change:

It is not a monument of eloquence; indeed I have sought to be prosaic in view of the nature of the subject; but I almost think it is interesting.²¹

Inspection of Amateur Emigrant confirms a turning away from the more image-strewn prose of his earlier essays in order to adapt the style to the subject-matter and to his new expressive needs. But, in yet another communication with Sidney Colvin, Stevenson is conscious of a more fundamental change, involving a recognition that he has done all he can in the travel medium:

The Emigrant shall be finished and leave in the course of next week. And then, I'll stick to stories. I am not frightened. I know my mind is changing; I have been telling you so for long; and I suppose I am fumbling for the new vein. Well, I'll find it.²²

A new determination and freedom from his friends is evident here. Stevenson has obviously gone through a great crisis of body and mind in California. He is much more in earnest about his artistic intentions, more anxious to do work of aesthetic value and permanence. The apprenticeship is over. He continues in the same letter:

I know I shall do better work than ever I have done before; but, mind you, it will not be like it. My sympathies and interests are changed. There shall be no more books of travel for me. I care for nothing but the moral and dramatic, not a jot for the picturesque or the beautiful, other than about people. It bored me hellishly to write the Emigrant; well, its going to bore others to read it; that's only fair.²³

(He later revised this rather peevish opinion of Amateur Emigrant, giving it a more optimistic appraisal when his health improved). A further letter, this time to Edmund Gosse, reinforces the impression that Stevenson has recognised that his reputation is as a writer of frivolous occasional pieces and that he has resolved to change that state of affairs:

I believe the class of work I might yet give out is better and more real and solid than people fancy.²⁴

Two general points emerge from the above. Firstly, that Amateur Emigrant embodied an idiom distinct from Stevenson's earlier work. Secondly, that it marked a culmination of his travel writing, as he had resolved to devote himself only to fiction and drama in the future. (This is the period of the birth of Prince Otto - then called A Forest Romance - which, interestingly, deals with a young man who has frivolously wasted his time in activities which do not do justice to his talents. I cannot help seeing it as a self-dramatisation.)

What, then, makes Amateur Emigrant so different from previous

efforts? To begin with, it seems a much more purposeful book than, say, Inland Voyage. The voyage to America gives it some form, because it unites the characters on the boat as pilgrims to a new land; more importantly, this is a conceptual unity rather than the semblant coherence of a canoe trip. The notion of a voyage to a new country has overtones which Stevenson is not slow to exploit, and which we shall discuss in due course. But above all, Amateur Emigrant has an ideal motif, a persistent concern: provinciality. Time and again he returns to questions of cultural boundaries and superficial distinctions between men with a tenacity which suggests not that he is entertaining certain ideas but that a definite way of seeing has him in its grip.

Stevenson hoped right from the start to make a virtue out of necessity and, by taking a cabin in the steerage section of the ship, 'to see the worst of emigrant life'. Of course, he is open to the charge that he is slumming, and some of his more patronising comments can be irritating. But on the whole he lets the reality of the life of the people among whom he finds himself speak for itself; and he notes with obvious pleasure that, despite his polite speech, he is not treated as an outsider by the steerage passengers, but as one of themselves. He is ironic at the expense of exterior cultural markings such as caste:

For some time after I came aboard I thought I was only a male; but in the course of a voyage of discovery between decks, I came on a brass plate, and learned that I was still a gentleman. Nobody knew it, of course.²⁵

And he continues in a way which reminds us of his Hazlittian ancestry:

Everywhere else I was incognito, moving among my inferiors with simplicity, not so much as a swagger to indicate that I was a gentleman after all.²⁶

Nevertheless, the stratified nature of the ship - there is absolute division between the cabin and the steerage passengers - impinges upon Stevenson and his companions. When it does, his reaction is very strong, almost virulent:

Through this merry and good-hearted scene there came three cabin passengers, a gentleman and two young ladies, picking their way with little gracious titters of indulgence, and a Lady Bountiful air about nothing, which galled me to the quick. I have little of the radical in social questions, and have always nourished an idea that one person was as good as another. But I began to be troubled by this episode. It was astonishing what insults these people managed to convey by their presence. They seemed to throw their clothes in our faces. Their eyes searched us all over for tatters and incongruities. A laugh was ready at their lips; but they were too well-mannered to indulge it in our hearing. Wait a bit till they were all back in the saloon, and then how wittily they would depict the manners of the steerage. We were in truth very innocently, cheerfully, and sensibly engaged, and there was no shadow of excuse for the swaying elegant superiority with which these damsels passed among us, or for the stiff and waggish glances of their squire. Not a word was said; only when they were gone MacKay sullenly damned their impudence under his breath; but we were all conscious of an icy influence and a dead break in the course of our enjoyment.²⁷

Such angry testimony to the injury caused by a diseased snobbery comes all the more forcefully from one whose social position would normally have placed him among the cabin passengers. At the back of this little episode lurks a metaphor which occasionally surfaces throughout the text - that the steerage is a den of animals. Above, we are reminded of people observing strange creatures in the zoo. Elsewhere he describes the sleeping quarters in the steerage as the stalls of a byre. When a passenger, found ill on deck, is carried below, he is taken to 'the den allotted him'.²⁸ The point is that the metaphoric becomes the existential; for, the steerage passengers are forced to live like animals and Stevenson is merely recording the

details of this squalor, trying to be true to the reality as he experienced it. One suspects that in his honesty in reportage was largely responsible for the dislike which his London cronies expressed for Amateur Emigrant. They took exception to, and censored from the first edition, such descriptions as this:

He had been sick and his head was in his vomit.²⁹

And this was also omitted:

all, who stewed here together in their own exhalations, were uncompromisingly unclean.³⁰

Yet, with filth there was chivalry, and courtesy existed alongside the vomit; not only that, but kindness and arrogance co-existed in one man, a bosun to whom Stevenson appealed for help. This deliberate effort to hold the poles of experience in some sort of balance is continuous with structures of feeling which are in his fiction and which will be dealt with in future chapters. Stevenson manages to sustain a dual vision through the worst horrors of the emigrant train:

Without fresh air, you only require a bad heart, and a remarkable command of the Queen's English, to become such another as Dean Swift; a kind of leering human goat, leaping and wagging your scut on mountains of offence. I do my best to keep my head the other way, and look for the human rather than the bestial in this Yahoo-like business of the emigrant train. But one thing I must say: the car of the Chinese was notably the least offensive [, and that of the women and children by a good way the worst. A stroke of nature's satire.]³¹

Stevenson is recognising the disgusting, and his own disgust in the face of it, while he is still anxious to 'look for the human rather than the bestial'.

These sorts of observations are fairly straightforward; but their validity and worth rests upon the fact that they issue

from Stevenson's experience on ship and emigrant train; they are responses, uncluttered by theory, to real life; and they have a certain deliberate simplicity, which is evident in this section where he is discussing the relative refinements of the two classes of passenger:

Some of our finest behaviour, though it looks well enough from the boxes, may seem even brutal to the gallery. We boast too often manners that are parochial rather than universal... To be gentleman is to be one the world over, and in every relation and grade of society. It is a high calling. ...And, unhappily, the manners of a so-called upper grade have a kind of currency, and meet with a certain external acceptance throughout all the others, and this tends to keep us well satisfied with slight acquirements and the amateurish accomplishments of a clique. But manners, like art, should be human and central.³²

Stevenson does not wish to make the point complex. He establishes for himself the ideal value of things, relates it to his own experience and summarises in the epigram which is the last sentence. Some interesting propositions underlie the passage, however. We observe two sets of opposites: the inner and the external; the provincial, or 'parochial', and the universal. These are two contrary facets of the one thing. What is external is bound to be provincial and only inner, native qualities can be universal. At another point of Amateur Emigrant he extends these observations, especially the idea of provincialism:

Sedentary, respectable people seem to leave some vital qualities behind them when they travel: non omnia sua secum; they are not themselves, and with all that mass of baggage, have forgotten to put up their human virtues. A Bohemian may not have much to recommend him, but what he has, is at least his own and indefeasible. You may rely as surely upon his virtues as upon his vices, for they are both bred in the bone. Neither have been assumed to suit the temper of society, or depend in any degree on the vicinity of Portman Square. But

respectable people, transplanted from their own particular zone of respectability, too often lose their manners, their good sense, and a considerable part of their religion.³³

There is the core: the universal human traits are 'bred in the bone', and are not subject to the vagaries of custom. It is an old discussion this, about nature and nurture, and Stevenson has nothing new to contribute to it; he merely expresses his view extremely well. But, years later Mackellar makes the same trip from Glasgow to New York in Master of Ballantrae, and there the perceptual basis of these observations which I have quoted at length is embodied in character and dramatic conflict, compelling an aesthetic recognition because a work of art has deepened and transmuted experience and conscious belief into something capable of inspiring horror. By that time Stevenson has a very different idea of what is bred in the bone.

It is the case that Stevenson realised that he could go no further with the travel essay as he was writing Amateur Emigrant, his most directed exercise in that mode. I say that it is a directed work because the whole idea of a voyage from the custom-ridden Old World to a new country which has a fluid society, thought to be free from a host of traditional sanctions, fits his preoccupation with province and custom. Stevenson imagined that to young Europeans America represented freedom:

It seems to them as if, out west, the war of life was still conducted in the open air, and on free barbaric terms; as if it had not yet been narrowed into parlours, nor begun to be conducted, like some unjust and dreary arbitration, by compromise, costume, forms of procedure, and sad, senseless self-denial.³⁴

He finds a purpose for the voyage which is not his own reason for going, but which gives the whole trip the nature of a quest. It is, in this respect, more directed than his descrip-

tion of earlier travels; and the fact that he was eventually disillusioned of the America which was to him 'a sort of promised land', 'full of dark possibilities',³⁵ does not cause us to modify our recognition of an hitherto suppressed tendency to think in terms of ends.

The whole westward project of Amateur Emigrant has a significance for this process of discarding European class consciousness; because Stevenson had conceived America as a continent full of dark possibilities, less constrictingly civilised. He was soon aware of some discrepancy between the dream and the actuality. At first he notes that his fellow pilgrims seem to be fleeing failure rather than setting out boldly to conquer the wilderness. And disillusionment is realised thoroughly in what was planned to be the second half of the book, 'Across the Plains' (1883). A downbeat set of impressions of the train journey from New York to San Francisco, 'Across the Plains' obliterates any expectations Stevenson had of America in the individual and collective misery of the train. This is not to say that Stevenson did not like America. It is simply that the framework of his anticipations seems to be thrown away when he makes the transition from perceiving it as a set of cultural values to first hand experience. Something similar happened in the Pacific, when he eventually visited that part of the world.

Between Amateur Emigrant and his book on the South Seas, Stevenson wrote The Silverado Squatters (1883) and a set of essays about California.³⁶ The former is an intimate record of frontier life, which he experienced when he and his new wife spent their honeymoon in a disused silver mine near Napa Valley. Of the latter, the sketch of San Francisco is unusual because it is the first article of any substance that he produced about any city other than Edinburgh.

San Francisco embodied qualities which strongly attracted Stevenson. It was a changing, polyglot society of varied

cultures, in which variety of race, dress and architecture combined to form a fascination. He makes the point that San Francisco is incomplete; its streets do not end, they peter out. He also notes that its infinite variety is compressed, topographically intermingled:

The same street in its career visits and unites so many different classes of society.³⁷

It therefore offered an appealing contrast to the Victorian British cities, which were stratified on a class basis and built solidly on stone. San Francisco was as unlike Edinburgh as could be. Stevenson's apprehension of what is important to him in the city is like an act of the imagination, although it is only the art of judicious selection. He reads it, as Ruskin would have done, as a set of signs which point to the sort of life the city creates and offers. But Stevenson is capable of hauling the cityscape towards his own mentality. The most striking instance of this process occurs when he describes Chinatown. He gives a short impression of pavement life - colourful, various, public; then he writes:

And the interest is heightened with a chill of horror. Below, you hear, the cellars are alive with mystery; opium dens, where the smokers lie one above another, shelf upon shelf, close-packed and grovelling in deadly stupor; the seats of unknown vices and cruelties, the prisons of unacknowledged slaves and the secret lazarettos of disease.³⁸

This is as effective an image of the two-storeyed human psyche as Deacon Brodie or Jekyll and Hyde. The pattern of Stevenson's mind is reproduced in front of him and there is an alliance between his interest in closeted evil and what is actually there.

In the South Seas (1890) is a much more ambitious undertaking

than Silverado Squatters and Stevenson rated it highly enough for him to write this to Charles Baxter:

I shall have a fine book of travels, I feel sure; and will tell you more of the South Seas after very few months than any other writer has done - except Herman Melville, perhaps.³⁹

This is perhaps over-confident. But it is certainly true to say that his book is more justly appreciated now than it was in 1890 when it was first published - possibly as the result of the development of a less European-centred anthropology. Indeed, one of the merits of In the South Seas is that it is not bound by the predominant attitudes of its time in offering a sympathetic account of a primitive culture - or, more properly, a set of cultures; because Stevenson was aware that native mores were various, not monolithic; he was conscious of both obvious and subtle distinctions in custom from place to place. We recall an interesting piece of syntax from Amateur Emigrant:

Those, then, with whom I found myself in sympathy, and of whom I may therefore hope to write with a greater measure of truth.⁴⁰

The point made with this causal link is a very obvious one, but nevertheless well-founded and to be insisted upon. A certain consistent and lucid relation to the variety of the world's provinces is clearly indebted to such sympathy. It succinctly recommends itself to us in this observation from Silverado Squatters:

There is no foreign land; it is the traveller only that is foreign.⁴¹

This receptive, open attitude to travel helps Stevenson to avoid making the sort of statement which characterises Arthur Johnstone's defence of the white settlers against his attacks in In the South Seas. At one point in his book, Johnstone writes:

Crimes and misdemeanors do not affect Polynesians as their commission does civilised men.⁴²

Several points are raised here. It is the value of that 'civilised' which raises radical doubts in Stevenson's mind, as is confirmed by these words from a letter to Will Low:

I love the Polynesian. This civilisation of ours is a dingy ungentlemanly business; it drops too much out of man.⁴³

Without enquiring too much into what Stevenson actually means at this stage, we can record his scepticism about the "civilising mission". He realised that crime could be a relative matter, and that in the South Seas imperialism had imposed alien laws on a culture which had its own, different ones. As he wrote in 'Pulvis et Umbra':

The canting moralist tells us of right and wrong; and we look abroad, even on the face of our small earth, and find them change with every climate, and no country where some action is not honoured for a virtue and none where it is not branded for a vice.⁴⁴

Right and wrong, in other words, are not 'bred in the bone' of the conquerors.

However, despite his obvious sympathies with the islanders' political cause, he tried to avoid that issue and give a reasonably objective account of Polynesian history and legend, something which would be more like reportage than any previous Stevenson book, with the possible exception of Amateur Emigrant.⁴⁵ The basis of the book is fragmentary, being around seventy articles, or letters, which Stevenson was to write for McLure's magazine in the United States. In fact, only thirty-four were published, as they were thought to be too dull to achieve any quickening in the circulation of the magazine. The

book, therefore, is scarcely a unit. It is without a motif or structure. There is some reference across from various parts of the text, especially when he is discussing Polynesian customs in general - but these are minimal. Stevenson himself was aware of the problem, as this strange plaint to Henry James shows:

The time it took me to design this volume, before I could dream of putting pen to paper was excessive; and then think of writing a book of travels on the spot, when I am continually extending my information, revising my opinions, and seeing the most finely finished portions of my work come part by part in pieces. Very soon I shall have no opinions left. And without an opinion, how to string artistically vast accumulations of fact? Darwin said no one could observe without a theory; I suppose he was right... my theories melt, melt, melt, and as they melt the thaw-waters wash down my writing and leave unideal tracts.⁴⁶

Why Stevenson felt the need to rush into print is beyond full explanation; but it is possible that the impact upon his thinking was strong enough to account for his eagerness to write up the experience of the voyage in the South Seas, which, in his own words, contained 'so incredible a mixture of the beautiful and horrible, the savage and civilised'. Stevenson's fascination with such a macabre fusion of opposite conditions, a radical ambivalence, cannot be exaggerated. Its pursuit from section to section of In the South Seas is the common factor; for, although Stevenson had no theory, he did have a consistent way of seeing the world, his mind was naturally predisposed to go in certain directions, and these traits surface in the South Seas book.

The trip to, and sojourn in, the South Seas had a special meaning for Stevenson, because it was, for him, a journey not only in space but also in time. As he had enjoyed proximity to banditry in California, so the recent death of cannibalism in some parts of the South Seas, and the persistence of many so-

called savage customs, held out the prospect of a kind of society which had long been dead in Europe. Of course, when his knowledge of the islands increased with first-hand experience, he had to change many preconceptions about them and recognise, for example, that native life was not without its own 'compromise, costume, forms of procedure'.⁴⁷ However, he retained the desire to live in a part of the South Seas which still followed many of the old customs, as this letter to an enquiring journalist indicates:

I chose Samoa instead of Honolulu, for instance, for the simple and eminently satisfactory reason that it was less civilised.⁴⁸

Stevenson knew that the tide of this less civilised world was ebbing, and he recorded the tawdry intersections of old and new when he came across them.⁴⁹ But he concentrated his attention in three main areas: the history and legends of Oceania; the customs he came across which seemed to be the most striking; and the physical aspect of the islands.

In the first two cases he was trying to preserve things which were dying. In the latter instance he was dealing with a constant factor, and he worked hard to try to convey to his readers a sense of the strangeness and occasional beauty of the islands. He succeeds on some occasions, fails on others, because the attempt to capture the lineaments of a scene in self-advertising passages of conscious poetry - or highlights - can often result only in one of those purple passages which expresses rapture and little else. But a piece of writing, such as graces the latter part of the following, has the quality of an epiphany, though its vocabulary is common and eventless:

Once more we traversed a silent town; many were yet abed and asleep; some sat drowsily in their open houses; there was no sound of intercourse or business. In that hour before the shadows, the quarter of the palace and canal seemed like a

landing-place in the Arabian Nights or from the classic poets; here were the fit destination of some 'faery frigate', here some adventurous prince might step ashore among new characters and incidents; and the island prison, where it floated on the luminous face of the lagoon, might have passed for the repository of the Grail. In such a scene, and at such an hour, the impression received was not so much of foreign travel - rather of past ages; it seemed not so much degrees of latitude that we had crossed, as centuries of time that we had re-ascended; leaving, by the same steps, home and today. A few children followed us, mostly nude, all silent; in the clear, weedy waters of the canal some silent damsels waded, baring their brown thighs.⁵⁰

This is an admirable example of what Stevenson understood to be a romantic picture, having the quality which makes an image flash into the mind's eye and stay there. Here, the comparison with Arabian Nights is not facile, as it so often is with Stevenson; it expresses the sense of another, past world which he felt, and it is not mocked by the ordinariness of the romantic objects: the silence, the absence of shadows, the mute children, the brown thighs of the wading women; above all the silence, which does not have an abstract quality but seems the essence of the other contingent details.

The past becomes present in more shocking ways, too, as when he meets a number of charming cannibals. On another occasion he is moved to comment by the sight of two Gilbertine women fighting:

The return to these primeval weapons, the vision of man's beastliness, of his ferality, shocked me in a deeper sense than that with which we count the cost of battles... Crime, pestilence, and death are in the day's work; the imagination readily accepts them. It instinctively rejects, on the contrary, whatever shall call up the image of our race upon its lowest terms, as the partner of beasts.

But he goes on to extend the observation:

And yet to be just to barbarous islanders we must not forget the slums and dens of our cities; I must not forget that I have passed dinnerward through Soho and seen that which cured me of my dinner.⁵¹

He is unwilling to confine his perception of the existence of feral instinct to the savage mind. This 'ferality' is not historical or geographically restricted; it is universal. Even so, he prevaricates. He might have written: 'the slums and dens of our minds'. And he was certainly disingenious in claiming that the imagination rejected ferality; his own was fascinated by it, as Jekyll and Hyde shows.⁵²

We will, eventually, have to attempt to explain and assess the quality of vision inherent in such statements as the above. But I wish to do that in the context of a discussion of Stevenson's imaginative works. I do want to record it, though, and juxtapose it with a similar feeling. Ferality is not the only phenomenon in which Stevenson recognised previous patterns of mind persisting in 'civilised' man. In fact, it is the most commonplace, if we consider the influence of Darwinism on contemporary thought.⁵³ He was interested in other, perhaps more subtle, atavisms, as is apparent in the following words from 'Pastoral':

A trade that touches nature [shepherding], one that lies at the foundations of life, in which we have all had ancestors employed, so that on a hint of it ancestral memories revive, lends itself to literary use, vocal or written. The fortune of a tale lies not alone in the skill of him who writes, but as much, perhaps, in the inherited experience of him who reads... Thus novels begin to touch not the fine dilettanti but the gross mass of mankind, when they leave off to speak of parlours and shades of manner and still-born niceties of motive, and begin to deal with fighting, sailing, adventure, death or childbirth... These things have on them the dew of man's morning.⁵⁴

This is as lucid a statement as one could wish of Carl Jung's belief that, as the body retains many of the forms of its earlier development, so does the mind, giving it the capacity to throw up primordial images, or archetypes. Stevenson felt that romance should appeal to this level of consciousness. To this end, some of his fiction scorns ideation and moral questions in order to appeal directly to the senses through pictorial language. The extreme feelings of fear and horror could be aroused in this way. But Stevenson was conscious that behind fantasy lay, in Chesterton's words, a 'real spiritual mystery'.⁵⁵ The mystery lies in the shared imagery of the artist and his audience, or rather 'the inherited experience of him who reads'. Children have the power to participate almost mystically in the unreal; and it was to them that Stevenson primarily addressed Treasure Island. But the ability to dissolve the boundary between fantasy and reality is also characteristic of the primitive mind. We are reminded of the story of the boy playing boat, whom Stevenson reprimanded for not swimming away, when we hear that his native audience for 'The Bottle Imp' and 'Isle of Voices' disdained to distinguish between which was invented and reality - they took those stories to be factual accounts, histories.⁵⁶

Elsie Noble Caldwell wrote a book about Stevenson in the South Seas, based upon the memories of the author's step-daughter and her own experience as an anthropologist in the islands. She remarks the prevalence of one form of psychic identity:

The aitu, or disembodied spirit, is very real to the Samoans, as it is to all Polynesians.

As with all primitive people, and especially the island dwellers restricted to a relatively small area, the void is not wide between the physical and spiritual. The aitu bridges the empty space and creates a definitive though eerie element in daily living, and in many cases wields a powerful disciplinary influence.⁵⁷

Two of Stevenson's stories, 'The Bottle Imp' and 'The Isle of Voices'- both written in the South Seas - mix the physical and the spirit world using the demons of Polynesian mythology. An informal interview which Stevenson conducted with the editor of the Pacific Commercial Advertiser contains some matter pertinent to the literary treatment of Polynesian subjects:

He then began speaking of the facility with which some of the South Sea legends could be turned to account as the basis for short sketches, and often for weird fables, if placed in antithesis against our modern beliefs. At the same time he took occasion to point out that many of these legends, as he expressed it, 'seemed to be without bottom, although they certainly contained the salt and rhyme of reason among the crudest of savage superstitions'.⁵⁸

Stevenson's sojourn in the South Seas faced him with discoveries of this sort, which could be useful to him in his vocation. In the South Seas, then, is a very different kind of travel book from those early ones in which he claimed that he travelled only for the sake of the journey. He found there a culture in which the spiritual world was said to have an objective existence, and in which there was mediation between the world of the gods and that of men.

One of the most striking aspects of In the South Seas is the impression made upon Stevenson by the important role which symbols played in the natural life of the islanders. A large portion of his text discusses the demons, tapus, religious customs and mythology of the Polynesians. His method of eliciting information about native legends is intriguing, and is relevant here:

Points of similarity between a South Sea people and some of my own folk at home ran much in my head in the islands; and not only inclined me to view my fresh acquaintances with favour, but continually modified my judgement. A polite English-

man comes today to the Marquesans and is amazed to find the men tattooed; polite Italians came not long ago to England and found our fathers stained with woad... so insecure is the preeminence of race. It was so that I hit upon a means of communication which I recommend to travellers. When I desired any detail of savage custom, or of superstitious belief, I cast back in the story of my fathers, and fished for what I wanted with some trait of equal barbarism: Michael Scott, Lord Derwentwater's head, the second sight, the Water Kelpie.⁵⁹

Stevenson is far from suggesting that there is a common, universal mythology. He merely makes the comparison with Scotland. But he does so on many occasions throughout the book, in an attempt to establish 'a sense of kinship' with the Polynesians, illustrating the persistence of his efforts to surmount his own provinciality. This kinship extends backwards into the history of his own province. He writes, with a very human sense of responsibility, of the customs of 'my fathers', indicating his interest in the wizards and brownies of Scotland's past. It would not be too contentious to say that Stevenson did not feel alienated from the past, including its survival in the form of primitive cultures, in the same way that he felt himself a stranger in his own time and place. As a result of this, we can observe in his writings two sorts of humility, which are really two sides of the same coin: he does not look upon the past as a process which leads to the present in any progressive sense; and, secondly, he fails to see the supposed inferiority of primitive culture to the imperial power of nineteenth century Europe.⁶⁰ (We might note how this points forward to some literary tendencies of the twentieth century: I have in mind Joyce's cyclic theory of history; Yeats' interest in folklore; Lawrence's desperate global search for a savage community.) In the above passage, Stevenson points out that his own country was once on the perimeter of 'civilisation'. I cannot help but notice the similarity of the notion expressed here to that of the opening section of Joseph Conrad's novella Heart of

Darkness.⁶¹ There, too, the world of the Roman Empire symbolises one thing - Law. To go beyond the boundaries of civilisation, in European terms, was to go beyond human law. Stevenson was aware of the applicability of the Roman Empire as a symbol of law, and he used it in In the South Seas. In his first confrontation with dumb, uncomprehending Marquesans, he wrote:

I was now escaped out of the shadow of the Roman Empire, under whose toppling monuments we were all cradled, whose laws and letters are on every hand of us, constraining and preventing. I was now to see what men might be whose fathers had never studied Virgil, had never been conquered by Caesar, and never been ruled by the wisdom of Gaius or Papinian.⁶²

(In this context, the copy of Virgil which Herrick, in Ebb-Tide, carries, assumes the status of a symbol of his continuing lawfulness in the midst of unlawfulness). The sense of the collapse of the great Empire dramatises a feeling which was common to many of the artists and intellectuals of the late nineteenth century: that they stood at the end of an era; that the evangelistic and self-confident spirit of the age which had produced another empire was coming to an end. Its very energy came from frequent appeals to its own righteousness and a belief in the evil savagery of those lesser breeds beyond its law. A philosophy goes with this Roman ideal. It is most explicitly promoted in the view which sees man as being a citizen above all else; he has his being as the subject of the authority of the state and its laws - thus man is civilised, belongs to the 'civis'. (The concern with distant, and more Dionysian, cultures was not confined to fin de siècle exotics. Beatrice Webb's My Apprenticeship gives a good account of the general taste for Eastern art and primitive artefacts⁶³).

Stevenson was concerned with this whole question, as he saw the assured priorities of white civilisation in conflict with

native culture, and trying to impose its own sense of right and wrong upon the islanders. He observes that the natives do not reciprocate this attitude, and he sums it up in this way:

A white is a white: the servant (so to speak) of other and more liberal gods; and not to be blamed if he profit by his liberty. The Jews were perhaps the first to interrupt this ancient comity of faiths; and the Jewish virus is still strong in Christianity.⁶⁴

Stevenson recognises, in qualification, that the missionaries were less reprehensible than those who had purely commercial motives and exploited the people economically. But it is interesting to note that in Ebb-Tide the character Attwater combines the roles of religious law-giver and economic exploiter, and he actually brings a feeling of holy zeal to the accumulation of pearls. He represents two kinds of Election, as a superior white man and as one chosen by God for salvation.⁶⁵ Again we see Stevenson's concern with forms of self-righteous provinciality.

We have observed in In the South Seas a conflict which only surfaces occasionally in the book itself: between the self-conscious, procedural order of Europe and the primary instinctive loyalties of the Polynesians to clan chiefs (another parallel Stevenson draws with Scotland), family, ancestors and gods. Just such an opposition is to be found in Kidnapped and Catriona, both written before ever he saw the South Seas. He was so responsive to conflict in these terms precisely because they answered to warring tendencies in his own mind, for which he found a variety of literary means of expression.

Hermann Melville, in his Typee, represents the Pacific island onto which he deserts as an Eden. But it is an Eden which he cannot inhabit comfortably. His memories of his previous life intrude into his near idyllic existence and make him an

observer who is askew his arcadian surroundings. Eventually, he has to escape. Stevenson, on the contrary, does not allow himself to be swallowed up by the islanders. He composes himself and his entourage into a lairdship in a large house and estate above the town of Upolu; and thus he maintains a distance between island existence and his own. While he sympathises with the native peoples, (particularly on Samoa, where he backs the cause of political independence and argues for the restitution of the native monarchy), he does not seek identity with them as a true primitivist would have done.⁶⁶

Encumbered by a family, Stevenson's primitivism turns out to be severely qualified. The lucidity of his desire for the exotic struggled to survive the reality, and eventually converted itself into a longing for what he had left, as though absence was a necessary condition of his writing. This perhaps explains the difficulty he had in writing In the South Seas. More than that, it reveals that the true aspect of Stevenson's primitivism was as a form of desire. I would submit that Stevenson's travelling has this in common with the desire to recreate childhood, the other version of primitivism which we discover in his life: that its destination is irrecoverable, and fated always to be at a distance. Both were paradigms of freedom from that self promoted by adult society.

It can be seen from this attitude that there was no transcendent "home" for Stevenson. There is a possible freedom, and it is measured by the power which the interior has over the object world. One might say that the categories of the exterior world are forms projected by the interior; they are longings. That is why Stevenson rejects the conventional and the local. These are the forms taken by the exterior world and, unfortunately, they offer no authority which he can accept as being authentic. He is, therefore, forced back on his own identity, which is in opposition to social convention and to province.

This particular opposition of self and exterior social convention and parish is summed up for us in a fable which Stevenson wrote. It is short and may be given here in toto:

The Citizen and the Traveller

'Look around you,' said the citizen. 'This is the largest market in the world.'

'Oh, surely not,' said the traveller.

'Well, perhaps not the largest,' said the citizen, 'but much the best.'

'You are certainly wrong there,' said the traveller.

'I can tell you...'

They buried the stranger at dusk.⁶⁷

The fable describes a hostility. It has been the argument of this chapter that the opposition of the Traveller and the Citizen is most instructively viewed as a duality. Understanding the vital hostility of the Citizen and the Traveller as a duality means that we have to comprehend that Stevenson could take up the attitude of the Citizen and the attitude of the Traveller. In the travel literature he has more frequently taken the latter role; but we shall see how a more balanced relation of Traveller and Citizen is often achieved in his fiction.

Such a duality is only one component, albeit an important one, of the rift between interior and exterior, between the moi (I) and the lui (he). The "he" is at home in the external world; he feels there to be no conflict between the self given to him and that which he desires; whereas the Traveller is at home nowhere and is aware, above all else, of the dissonance between the self he desires and the given self.

The traveller, then, is in a permanent state of longing and, therefore, is forever turning away, as well as turning towards.

When we say that the traveller is turning towards, we also say that he is an adventurer: the etymology of adventure tells us so. It is natural that Stevenson should use a form which abrogates citizenship and gives form to longing: the adventure novel.

Before examining the novels which more obviously fall into the adventure category, I will explore the connections between the subjective/objective split and Stevenson's rhetoric in his short stories and in one longer tale, The Strange Case of Dr Jekyll and Mr Hyde. The next chapter is devoted to the short stories, and the subsequent one to Dr Jekyll. Each of these chapters and the ones following will bring to light a number of other ideal opposites which exist in Stevenson's fiction. These oppositions all derive from the fundamental duality of moi (I) and lui (he). These aspects of self represent the points between which the Stevensonian hero is forced to gaze in order to see himself: David Balfour squinting at Alan Breck in Kidnapped; Jekyll looking in horror at Hyde, who is himself; Herrick struggling to dissociate himself from his companions in Ebb-Tide; Archie Weir recognising that his rebellion against his father reproduces his father's strength in Weir of Hermiston. All of these characters face a divide in their being, a separation within themselves and between themselves and the world. For Stevenson, those divides are the same divides.

CHAPTER II

The Subjective Vision: The Short Stories

'L'homme est un animal méchant.'

(Joseph Conrad, Letter to R.B. Cunninghame-Graham)

'There are two antithetical ways of becoming conscious of one's own existence: firstly, by empirical perception, by seeing it as it appears from without, an evanescently small existence in a world boundless in space and time ... Secondly, however, by plunging into one's own inner self and realizing that it is all-in-all and actually the only real being which, as an addition, sees itself reflected in its outward form as if in a mirror.'

(Arthur Schopenhauer, 'On Ethics')

CHAPTER II

Stevenson did not write his first complete novel, Treasure Island, until he was thirty-one years of age. In fact, Arthur Conan Doyle, writing as late as 1889, put forward the view that Stevenson's eminence should be based on his skill as a short story writer and not on his achievements as a novelist:

He can claim to have mastered the whole gamut of fiction. His short stories are good, and his long ones are good. On the whole, however, the short ones are the more characteristic, and the more certain to retain their position in English literature... Poe, Nathaniel Hawthorne, Stevenson: those are the three, put them in what order you will, who are the greatest exponents of the short story in our language.¹

Not every critic might now agree with Doyle's confident placing of Stevenson alongside Poe and Hawthorne. In addition, the picture of the writer turning with casual mastery from one form of fiction to the other is rather a false one. Discussing the genesis of Treasure Island, Stevenson wrote that 'anybody can write a short story - a bad one, I mean - who has industry and paper and time enough; but not everyone may hope to write even a bad novel'.² And he then records the dismay with which the very idea of a full-length novel filled him:

I remember I used to look, in those days, upon every three-volume novel with a sort of veneration, as a feat - not possibly of literature - but at least of physical and moral endurance and the courage of Ajax.³

And indeed many of Stevenson's novels do have faults of construction, indicating that his preliminary fears had, perhaps, some justification. Marcel Schwob is suggestive in this respect when he remarks that Stevenson habitually had a symbolic or

imagistic point of departure for his stories and that he often had difficulty in integrating this basic material with the movement of plot in time.⁴ Insofar as this criticism has any validity, it might elucidate Doyle's proposal that Stevenson's most characteristic fiction was short - the point being that imagism begets concision. However, even if one concludes that Stevenson's forte was the novel, his short stories cannot be written off as diversions, because his commitment to the form was lifelong and intense. Therefore, I shall examine Stevenson's short fiction, to try to establish what kind of stories he wrote, what their themes are and how these thematic preoccupations relate to the rest of his work.

One of Stevenson's most highly praised short stories is, oddly enough, set into the novel Catriona. It is 'The Tale of Tod Lapraik' (first published 1892-3), recounted by Black Andie during David Balfour's imprisonment on the Bass Rock. Catriona is Stevenson's most Scottean novel and it may be that he intended 'The Tale of Tod Lapraik' as an acknowledgement of the earlier writer's influence. In Redgauntlet there is a story within the story - 'Wandering Willie's Tale' - and in it, the reader of Catriona might remember, Willie's Grandfather borrows money from a 'neighbour they ca'd Laurie Lapraik - a sly tod'.⁵ Unlike 'Wandering Willie's Tale', however, Tod Lapraik's contributes nothing to the overall significance of the novel in which it is found - except, perhaps, to add interest to a potentially dull part of it. The parasitic stature of the tale is apparently acknowledged in Stevenson's description of it as 'an episodical bogie story about the Bass Rock'.⁶ On the other hand the term 'episodical' could refer to the fact that it falls into two parts. Either way, one can imagine that Henry James's hair stood on end not only at the horror in the story, but also at his friend's placing an independent fiction within a novel. Indeed, it contradicts what Stevenson himself wrote about the making of a novel. The writer, he said, should

carefully construct his plot so that every incident is an illustration of the motive, and every property employed shall bear to it a near relation of congruity or contrast.'

Aside from warning us to be wary of assuming too close a relationship between Stevenson's theory and his practice, the disparity forces us to ask why Stevenson countenanced such an abuse of his critical principles.

'Tod Lapraik' obtrudes so noticeably into Catriona because it has its source in a different part of Stevenson's imagination from the rest of his novel. The clue is given to us after Andie has finished his tale, which is ostensibly about his own father:

Neil, as I have said, was himself a great narrator. I have heard since that he knew all the stories in the Highlands; and thought much of himself, and was thought much of by others, on the strength of it. Now Andie's tale reminded him of one he had already heard. 'She would ken that story afore,' he said. 'She was the story of Uistean More M'Gillie Phadrig and the Gavar Vore.'⁸

Neil's outburst suggests to us that the tale is a folk, or quasi-folk, tale, describing not a unique set of events but incorporating images out of the common lore. (Stevenson often used folk legends as the basis of art short stories and poems - 'The Isle of Voices' and 'Ticonderoga' are examples - and 'The Bottle Imp' was a European folk tale which he translated into a Polynesian background.)

'Tod Lapraik', then, is not to be taken as an historical narrative, but as a typical nightmare, common in this case to both the Lowlander and the Gael. This outcrop of supernatural and, as I hope to argue, at least partially symbolic material, is at

odds with the rest of Catriona. David Balfour acts with and through other characters, Alan, Miss Grant, Catriona herself; the demands of the State and the law are influential on the course of the narrative. But 'Tod Lapraik' is in essence about a man alone. This quality is best appreciated in the terrifying scene on the precipice, where he is beset by a demonic solan (and the use of the Scots word is wise; gannet would have had an effect of bathos), an incarnation of Tod Lapraik. The scene shows that ability to focus sharply which distinguishes the whole story, and it is helped in this by the use of Scots, which forces the reader to take the measure of the words and pay them the respect that is due to the unfamiliar. General description of Tam's insouciance gives way to a closely visualised account of the source of his growing terror, seen, as if with his own eyes, in very particular fashion:

The solan keekit doun into Tam's face, and there was something unco in the creature's ee. Just the ae keek it gied, and back to the rope... There never was the solan made that wroucht as that solan wroucht: and it seemed to understand its employ brawly, birzing the saft rope between the neb of it and a crunkled jag o' stane.⁹

This almost subjective perception makes the passage more terrifying. But it also emphasises Tam's isolation: 'whaur Tam hung there was naething but the craig and the sea below, and the solans skirling and flying'.¹⁰ In fact, none of his companions has seen the bizarre behaviour of the bird or can understand his terror. Both are eventually explained when it is revealed that Tod was a warlock who, we assume, turned himself into a bird in order to kill Tam, who was his rival for the guardianship of the rock. The culmination of the story, the killing of Lapraik, and the complete contradiction of the ordinary laws of nature which it implies, may reconcile many readers to leaving the story as a straightforward tale of the supernatural - and so it is, at the very least. However, we also have to take into consideration the earlier section of the

narrative which deals with Tam Dale's youth when he was a soldier on the rock, his pleasures and his subsequent mortification when

Black shame was on his saul; his sins hove up before him muckle as the Bass, and above a', that chief sin, that he should have a hand in haggling and hashing at Christ's Kirk.¹¹

When he is cursed by Peden the Prophet (an historical figure who resembles Habbakuk Mucklewrath of Old Mortality), 'conviction of guilt and grace cam in on Tam like the deep sea'.¹² The association, made in this first part of the story, between the Bass and Tam's 'black shame', between Peden's curse and his 'conviction of guilt and grace', creates a psychological dimension to the narrative which is not sustained by its explicitly supernatural conclusion. What does link the two parts of the story is a thematic parallelism; a young girl is killed, in exactly the way he predicted, by Peden's hate; he also prophesies that Tam Dale will suffer from the attentions of the devil in one form or another, and this comes to pass through the hate which Tod Lapraik has for his rival. The parallel lies in the fact that in each case reality conforms to desire.

I do not want to go any further in this direction without a more detailed consideration of some of Stevenson's other stories. In particular, we must ask if exterior, physical actions and images can be intended to have interior values. The subjective cast of Stevenson's short stories will be related to the theme of the self and to the moral difficulties posed by discontinuities of the self.

'The Merry Men' (1881) is a story of moral and spiritual crisis. Stevenson wrote to W. E. Henley in 1881, the year of writing, that 'The Merry Men' was 'a fantastic sonata about the sea and wrecks'.¹³ And indeed this emphasis on the

element of impressionistic description of nature has been accepted by most critics, who have tended to see the tale as a virtuoso feat of pure writing. This fails to take account of the moral and spiritual struggle which the sea embodies. Gordon Darnaway's extreme spiritual and psychological confusions are projected onto the sea, the qualities of which are always informed by a perceiving human consciousness.

Crime, Hawthorne never tired of saying, isolates. Witness Miriam and Donatello caught up in their private horror, the knowledge of their crime.¹⁴ Stevenson had a similar religious background to Hawthorne (there are also artistic affinities, as we shall see in due course), and this may account for his stressing the isolation of Gordon Darnaway, where a writer within a different religious tradition, like Dostoievsky, would imaginatively grasp the common humanising force of sin in the possibility of redemption. But Gordon Darnaway's Cameronianism produces a fatalism bordering on madness, a perception of the great gulf between sinful man and God, and man and hostile nature, which marks him off from the other God- and sea-fearing characters in the story by its very intensity.

At a point in the narrative where his crime has only been hinted at, he moves from a perverse sardonicism which is the opposite of humour - 'there's deils in the deep sea would yoke on a communicant!' - to a deranged soliloquy which is an unrivalled expression of intense revulsion at nature:

'If ye had but used the een God gave ye, ye would hae learned the wickedness o' that fause, saut, cauld, bullering creature, and of a' that's in it by the Lord's permission: labsters an' partans, an' sic like, howking in the deid; muckle, gutsy, blawing whales; an' fish - the hale clan o' them - cauld-wamed, blind-eed uncanny ferlies.'

And he finishes, anticipating Kurtz in Heart of Darkness:

'the horror - the horror o' the sea!'¹⁵

Now, I do not find this stylised writing, despite the accumulation of adjectives and the intensity of the alliteration, because it successfully captures the rhythms of a violent and an obsessive voice; and the particularity of what has gone before gives that final declaration of horror its justification.

The sea and its contents are seen through the mind of a deranged man. Of course, Gordon Darnaway's fear of the ocean's violence is not unique to him. The water around Aros Jay is the source of a multitude of legends. 'There was some tale of any unlucky creature, a sea-kelpie, that dwelt and did business in some fearful manner of his own among the boiling breakers of the Roost', reports Charles,¹⁶ Darnaway's student nephew and the narrator of the story. This is only one of many such superstitions, readily believed by Rorie the servant and his master. Even Mary and Charles are, to some extent, intimidated by the sea; and the latter acknowledges the accuracy of the legendary personification of the Roost into the dancing, laughing characters of their popular name. He can say that the noise they made when turbulent 'seemed even human. As when savage men have drunk away their reason, and, discarding speech, bawl together in their madness by the hour'.¹⁷ The narrator experiences a sense of menace when a dive into the water brings him up against some human bones. But despite all this, no one shares Gordon Darnaway's obsessive attraction to the destructive aspect of the sea. And it is this interaction of his psyche with storm and wreck which forms the basis of the story.

Uncle Gordon, writes Charles, was a man 'whose mind was set upon a damnatory creed and haunted by the darkest superstitions' and he 'had his black fits when he was afraid of hell'.¹⁸ He had been a sailor at one time and many of his fears were concentrated on the sea which he regarded as scarce-

ly God's creation at all; he says that

'it's an unco life to be a sailor - a cauld, wanchancy life. Mony's the gliff I got mysel' in the great deep; and why the Lord should hae made thon unco water is mair then ever I could win to understand.'

He goes on:

'But, troth, if it wasnae prentit in the Bible, I wad whiles be temp'it to think it wasnae the Lord, but the muckle, black deil that made the sea... The sea - a muckle yett to hell!'¹⁹

In this way the man identifies his own religious fears of damnation with the sea. His moods mimic the state of the ocean and animate his descriptions of it, his attributions of consciousness to it. On the day after the storm which wrecks the treasure-hunters' ship, Charles reproaches his uncle for his drinking, and Darnaway's response gives us a clearer idea of the psychic participation in the storm which we witnessed the previous night:

'Ou', he returned, 'if it wasnae sin, I dinnae ken that I would care for't. Ye see, man, it's defiance. There's a sair spang o' the auld sin o' the warld in yon sea: it's an unchristian business at the best o't; an' whiles when it gets up, an' the wind skreighs... an' thae Merry Men, the daft callants, blawin' and lauchin', and puir souls in the deid thraws warstling the leelang nicht wi' their bit ships - weel, it comes ower me like a glamour. I'm a deil, I ken't. But I think naething o' the puir sailor lads; I'm wi' the sea. I'm just like ain o' her ain Merry Men'.²⁰

In fact, the storm of the previous night is described, at least in part, through Darnaway's reactions to it, thus achieving a close association of the two.

In these soliloquies of Gordon Darnaway's from which I have quoted so heavily, Stevenson seems to be exploring the metaphor on which the story is grounded - the exteriorisation in sea scape and wreck of the interior psychological state of the central protagonist's mind. The latter is, in slightly different terms, like Baudelaire's speaker in 'Obsession':

Je te hais, Océan! tes bonds et tes tumultes,
Mon esprit les retrouve en lui.²¹

The tale takes a mind just at that point where it constructs its own world, where it half creates and half perceives; and it makes dramatic capital out of its power of realising that mind in natural terms. The climax of this process is the appearance of the black man, finally tipping Darnaway over into self-destruction: metaphor becomes real as a fantasy from his guilty imagination becomes material. (Process is the accurate word because the story follows its retributory course subsequent to the actual crime. The crucial event is not narrated but remembered, and so the tale lacks a set of consequences. In other words, it finds its dramatic interest in scene and speech, not through a strong and active plot.)

Handled differently, this story could have been one of those legends which are so abundant in the part of the world where it is set. Such a legend would take the appearance of the black man literally as a devil and deal, as supernatural tales tend to do, with the facts of the case. What makes 'The Merry Men' an art story is that Stevenson has taken the psychological and the cultural aspects of his material into greater account than the supernatural - rather, he has presented the psychological and cultural conditions under which superstitions retain their persuasiveness. For example, the appearance of the black man, precipitating the catastrophe, is an ambivalent phenomenon; he is certainly real, because Rorie and Charles recognise him as such; but the function of metaphor in the

story - that is, the metaphor of Darnaway's mind being like the sea - suggests to us that he also has a more fantastic status as an emanation of Gordon Darnaway's guilt. We understand the final stage of the latter's disintegration through the black man, a traditional personation of the devil. This indicates to us another dimension of the story. All the characters take for granted the existence in the world of God and the devil battling for men's souls and bringing retribution for sins committed. Charles Darnaway's pious summing up of the whole episode reminds the reader of this:

They [i.e. the Merry Men] seemed, indeed, to be a part of the world's evil and the tragic side of life.

And through the contemplation of this, he goes on, 'a great fear fell upon me of God's judgements and the evil in the world'.²² Gordon Darnaway is a Cameronian, and his talk is of heaven and hell, the wrath of God and the power of Satan; and to that extent he would concur in Charles's moral conclusion. But his madness involves the foreboding that God is absent from the sea, that it is 'an unchristian business at the best o't'.²³ It is precisely the fact that the ocean is amoral in its destructiveness that his black and white sense of morality cannot cope with, and when the Merry Men are at their wildest he mirrors their savagery. In his alteration of moods we can observe the emergence of a typically Stevensonian way of seeing men as dual beings, part of them accepting ethical imperatives and part of them struggling with an unconstrained will-power.

The religious background to the story, in Darnaway's Calvinism, is used by Stevenson to make explicit the spiritual significance of his protagonist's madness. He can, in this way, utilise a set of beliefs about the nature and ends of life which he did not have himself. We shall see in a future chapter how

Stevenson frequently set his fiction in historical or fantastic milieux (the supernatural story, the historical novel) where there were living systems of belief, effective notions of honour and faith. But the only point which I wish to make at the present is that most of his fiction makes its way outside the nineteenth century; it escapes from the capitalist/technological age which many of his fellow-novelists were attempting to engage formally and philosophically. In its most trivial definition, romance literature involves this sort of sublimation; an exotic background is integral to any description of the Gothic in literature. And this is no less true of the supernatural story, which seems to require exotic properties of plot or scene. In fact, scene has a signifying function in mature romance, being expressive of inner states of mind. It is plastic. Coleridge was, in this respect, not only an influential theorist, but also an interesting practitioner. Think, for example, of the Ancient Mariner travelling through fields of ice, wasting away under the equatorial sun, and remember the capacity of such descriptions for making us feel the value of certain spiritual conditions. There is one aspect of this which I wish to emphasise. In the plastic treatment of scene, exterior objects are given a subjective cast because they are treated as the creation of a perceiving ego. In Confessions of a Justified Sinner, a notable romantic novel, the same set of events is described twice; once in a factual, foregrounded manner by a third person narrator; and a second time in the first person, when our understanding of inner motivations transforms and illuminates the first narrative.^{2*} In Jekyll and Hyde, Stevenson does something very similar, taking us, in Jekyll's confession, inside the green room which we have only seen from the outside in the main part of the tale. Now, this subjectivism is a commonplace of the poetic theory and practice of the Romantic period in European literature, and its relevance to what I have been trying to say about the relationship of sea and mind in 'The Merry Men' indicates one aspect of Stevenson's literary roots.

We know that in 1881, the year in which 'The Merry Men' was

written, Stevenson projected a life of Hazlitt, and it is difficult to avoid the conclusion that his artistic aims were influenced by the English writer, and through him by general Romantic accounts of the imagination. Hazlitt writes, in 'On Poetry in General':

The imagination is that faculty which represents objects, not as they are in themselves, but as they are moulded by other thoughts and feelings, into an infinite variety of shapes and combinations of power.²⁵

This emphasis on the creative power of mind seems to me to help explain the plastic relation of nature and perception in 'The Merry Men'. In fact, in 'A Gossip on Romance', also written in 1881, Stevenson attempts to define this central quality of romance:

Situation is animated with passion, passion clothed upon situation. Neither exists for itself, but each inheres indissolubly with the other.²⁶

Stevenson is commenting on his actual practice here, because he is describing the unity which I have been claiming 'The Merry Men' achieves through its fusion of subject and object, of scene ('situation') and feeling ('passion'). Stevenson, by using a narrator who is not the main protagonist, lends this procedure a certain flexibility: witness the dispassionate, almost stark, terms in which Darnaway's death is described; he drowns in a placid sea, and subject and object are finally separated.

Another, perhaps sovereign, determinant of the unity of this tale, and of many of the others we will be considering, is their very shortness. One of the leading exponents of the value of brevity in an age of loose and baggy monsters was the writer of these words:

The novel cannot be read at one sitting, it cannot avail itself of the immense benefit of totality... In the brief tale, however, the author is enabled to carry out his full design without interruption.²⁷

The writer is Edgar Allan Poe. He goes on:

A skilful artist has not fashioned his thoughts to accomodate his incidents, but having deliberately conceived a certain single effect to be wrought, he then invents such incidents, he then combines such events, and discusses them in such time as may best serve him in establishing this preconceived effect.²⁸

The point to focus on is the demand for totality, for the 'single effect'. In a letter to Sidney Colvin, concerning his technical problems with the ending to 'The High Woods of Ulafanua' (which was to become known as 'The Beach of Falesá'), Stevenson describes his own aims as a short story writer in terms very similar to Poe's. Should he 'make another end to it?', he asks:

Ah, yes, but that's not the way I write; the whole tale is implied; I never use an effect when I can help it, unless it prepares the effects that are to follow; that's what a story consists in. To make another end, that is to make the beginning all wrong. The denouement of a long story is nothing; it is just a 'full close', which you may approach and accompany as you please... but the body and end of a short story is bone of the bone and blood of the blood of the beginning.²⁹

These demands for rigorous consistency were not so commonplace either in 1842, when Poe wrote his article, or in the 1870s and 80s when Stevenson was producing the majority of his short stories. However, Stevenson's indebtedness to Poe was much more thoroughgoing before he got into his stride as a novelist in the mid-80s and it is closely related to Poe's request for totality.

As we saw in 'The Merry Men', although the story is not told by Gordon, there is occasionally an implicit subjectivity in the treatment of scene as though it had been perceived by the remorse-stricken Gordon himself. A similar method is more exhaustively followed in 'The Fall of the House of Usher', where apparently objective matter begins to conform to the obsessive hallucinations of Roderick Usher, the house of the title ultimately disintegrating as he completely loses his reason.³⁰ This sort of fiction does not look outwards to men and social manners, but into a man's heart and mind. It deals with the individual; or, as Frank O'Connor calls it, 'the lonely voice'. History and manners are suppressed from the work as much as is possible. It neither needs nor wants to portray a society at any level because its main area of interest is the self. For this reason, the short prose piece has long been considered the most suitable vehicle for stories of the supernatural, for dealing with the introverted personality or the social outcast. In the most characteristic of Poe's tales, the public self which men present to the world is ignored and all manner of subconscious horrors become real. Stevenson, I feel, had one foot in the camp of fantastic literature of this kind; the other main influence, especially on 'The Merry Men', 'Thrawn Janet' and 'Tod Lapraik', was the native 'bogey tale', which Stevenson had heard in childhood.³¹

A writer who shared a Puritan religious background with Stevenson was Nathaniel Hawthorne. Interestingly for the critic, Stevenson wrote a review of Poe's collected tales in which he regrets not having space in his article to discuss

the relation between Poe and his far greater and better compatriot, Hawthorne. That there is a consanguinity, that the two saw the world in a fashion not altogether dissimilar, that some of the short stories of Hawthorne seem inspired by Poe, and some of Poe's short stories seem to be an echo of Hawthorne - all this is beyond question.³²

That these two writers exercised a literary influence on Stevenson also seems beyond doubt. Take the theme of man's duality alone. In 'William Wilson', Poe wrote the classic tale of the Döppleganger; Hawthorne's 'Young Goodman Brown' imagines a night journey by the protagonist, in which he finds all the virtuous members of the community taking part in a Satanic orgy.³³ The inside of a man's head is folded out and placed before us as a riot of evil intentions, a welling up of sin through the Puritan exterior. Dr Jekyll and Mr Hyde treats the same Döppleganger theme in a different way. Whatever the profound variations in their imaginative worlds, all three of these writers produced fantasies concerned with man as an asocial animal; they explore the self at a point before it is determined by its relation to other selves, when it is radically lonely. Poe's brooding maniacs and Hawthorne's melancholy sinners can be recognised in Gordon Darnaway, Henry Jekyll and Murdoch Soulis.

The last is the main character in 'Thrawn Janet' (1881). The story is introduced in the first person by an un-identified narrator (the 'author') who sets the tale in a village in rural Scotland and identifies the Reverend Murdoch Soulis as a fire and brimstone preacher whose sermons and wild demeanour frighten his parishioners, to their great delight. But he was not always so, and the perspective shifts, the rest of the story being told by 'one of the older folk' of the parish, who tells how Soulis, when he first arrived at Balweary, was fresh from college, a bookish man and contemptuous of the superstitions to which his flock adhered. In the modern world, he used to tell them, 'the deil was mercifully restrained'.³⁴ This scepticism brings the distrust of his parishioners upon him, a distrust enhanced when he saves Janet McLour from being drowned as a trial of whether she is a witch or not. The villagers' hostility is further intensified when Janet becomes his housekeeper. Gradually, the minister acquires some of the community's suspicion of Janet. However, his compassion retains the upper hand until, in the dénouement, he is confronted with a

startling proof of her demonic possession.

It would be a mistake to ignore the fact that Stevenson intended 'Thrawn Janet' to be a story which would induce terror in the reader, or to deny his success in that aim. All the properties of atmosphere, or tone, and situation are directed towards creating a sombre mood. There are disturbing, but inexplicable, omens, which are essential to the tale of terror. Names play their part in this: Murdoch Soulis is minister of Balweary in the vale of Dule (dole?); he lives beneath the Hanging Shaw, near the cemetery on Black Hill. It is, indeed, a monochrome picture; everything is black, mirk, dark. The manse is surrounded by 'cold, moorish hill-tops';³⁵ Stevenson chooses to emphasise their coldness because it contributes to the effect of unmitigated bleakness which he wishes to achieve at that stage of the story. The tale itself (that is, the matter) is told through a sequence of scenes, almost totally lacking dialogue, which are constructed on a simple crescendo pattern: when Soulis saves Janet from her accusers, there is some doubt over her witch-hood, the scales being tipped against her by her appearing deformed on the day after her exorcism; then there is a more radical time-shift to the Black Hill, where Soulis sees seven crows (considered an evil omen) and then the black man, whose subsequent disappearance cannot be explained naturally; that night, an unnaturally sultry one, Soulis is roused from nightmare by a noise and finds Janet hung by a single thread in her room. This forms a preliminary climax, eliminating all possible natural explanations of the previous events; the climax proper quickly follows on from this, although the narrator slows his tale slightly, breaking off to make an aside at the moment when Janet confronts the minister in the garden. Then Soulis exorcises Janet and, after the Gothic fashion, the Lord 'struck the Horror whaur it stood' and she 'fell in ashes to the grund'.³⁶ Poe would have ended the story on that luridly dramatic note; but Stevenson has his teller contribute a short epilogue on sightings of the devil's flight

from Balweary and a conventional summing up: 'and frae that hour to this, he was the man ye ken the day'.³⁷

'Thrawn Janet' is, without doubt, a well-made story. But is it only a mechanical wonder, an engine for frightening its readers? I want to suggest that there are aspects to the tale which are worth discussing.

Firstly, we notice that, as in 'The Merry Men', the central character is alone; Soulis stands apart from the rest of the community; he is consistently seen in introspective poses and only has contact with Janet, who is herself ostracised. Soulis is apparently seen from the point of view of the second narrator, who acts as the voice of the community; he or she is only 'one of the older folk', and a part of the telling is more choral than individual. However, certain parts of the narration could only have been conveyed by the minister himself, and thus the story acquires insights to Soulis' feelings which are unwarranted by the notion of a specific, limited narrator. Take this example:

He gaed to the window an' stood glowrin' at Dule Water. The trees are unco thick an' the water lies deep an' black under the manse; an' there was Janet washin' the cla'es wi' her coats kilted. She had her back to the minister, an' he, for his pairt, hardly kenned what he was lookin' at. Syne she turned round, an' shawed her face; Mr Soulis had the same cauld grue as twice that day afore.³⁸

The story-teller is recreating here an individual perception, an emotionally loaded image which suggests a consciousness active within the choral narrative. On the night of the 17th August, Soulis' sleep is disturbed; he sees 'spunkies' and 'bogles':

He behoved, he judged, to be sick; an' sick he was - little he jaloosed the sickness.³⁹

This last phrase is a linguistically unmarked but nevertheless definite shift - not in point of view; rather from description to commentary; it indicates a drawing back, a sign that reflection on the events of the story has occurred. Again, in that same paragraph there is a similar shift in perspective; 'it was gey and unlikely Mr Soulis wad get muckle sleep' is commentary, while 'he lay an' he tumbled'⁴⁰ is unreflective narration. I suggest that in the first instance the narrator is speaking in his own voice, as he is at the time of telling the story, armed with his knowledge of what is going to happen ('little he jaloosed the sickness'); in the second, he is relating matter which he must either have heard from Soulis or is inventing.

In a well known passage from 'A Humble Remonstrance', Stevenson has been arguing that literature has a 'creative' aim, not a mimetic one; he continues:

So far as it imitates at all, it imitates not life but speech: not the facts of human destiny, but the emphasis and the suppressions with which the human actor tells of them.⁴¹

The exterior object receives its valuation from the perceiver. But who, then, is the 'human actor' whose seeing is significant for us in 'Thrawn Janet': the old story-teller or the Rev. Murdoch Soulis? It becomes apparent, as I have tried to argue above, that both 'voices' are present. On the one hand, the teller is ironic towards Soulis; the tale, after all, concerns the comeuppance of a sceptic. On the other, he enters into his story and acts out the part of Soulis. If that is so, then the story moves between the personal terrors of Soulis and the communalised view of the story-teller, a shift from the horror of the self to the ritual objectification of the devil. The narrator moves flexibly between these two modes: all the passages involving Soulis and Janet are psychologically interesting, increase our knowledge of and response to the minister's character; but they are at their most terrifying when the story teller uses a

a free indirect speech to capture Soulis' thought and feeling.

There are mythical elements underlying the whole story (understanding myth as the speaking out of ritual). Janet was the village outcast, hated insofar as she could return twicfold the accusations of the good-wives of the community. Soulis took her in on rational terms and he too became the object of dark suspicion, as a result of this compassion. As the priestly representative of the society, he underwent the spiritual terrors attendant on his attempt to remove the scapegoat; the evil could not be averted until he had gone through the cathartic confrontation with the devil from the other side of the grave, in his own person. And then having turned away the evil by experiencing it and confronting it with the power of God, the whole community was free; as the narrator concludes:

Sinsyne the deil has never fashed us in Balweary.⁴²

The expiation is complete and recorded ritually by Soulis' sermon on 'The devil as a roaring lion' on the Sunday after every 17th of August. His very loneliness and perturbation are a symbol of the sacrificial nature of the priestly function. (One is reminded strongly of Hawthorne's 'The Minister's Black Veil', where a minister takes all the sins of the parish upon himself and sacrifices all personal happiness to the dark vision which is represented by the black veil that he always wears.)

The other angle from which it is possible to look at 'Thrawn Janet' is to see it as an allegory of Soulis' personal psychological crisis. Stevenson himself testifies to the fact that even his unconscious story making often had a peculiar allegorical tendency, although he qualified the claim:

Sometimes a parabolic sense is still more undeniably present in a dream; sometimes I cannot but

suppose my Brownies have been aping Bunyan, and yet in no case with what could possibly be called a moral in a tract; never with the ethical narrowness.³

What I wish to suggest, bearing in mind what I have tried to argue about the other short stories we have treated, is that the horrors which confront Murdoch Soulis are correlatives of his own fears, a projection of his own unseen life, just as Goodman Brown's journey through the woods is his own nightmare. This in itself is a sort of open allegory; but it is inexplicable, mysterious, unlike religious allegory, which has to be closed or clear in its correlations. We argue, therefore, that Janet's increasing repulsiveness (she only slowly becomes the disgusting figure of the climax) corresponds to the growing sense of evil which the minister undergoes; that his struggle to decide whether Janet is indeed a witch or, as he tries to convince himself, 'a puir afflicted wife', is a conflict of two tendencies within himself - one scornful of superstition, the other the victim of passions which he cannot suppress. Take, for example of this expressionism, a piece of text which I have already quoted:

He gaed to the window an' stood glowrin' at Dule Water. The trees are unco thick, an' the water lies deep an' black under the manse; an' there was Janet washin' the claes wi' her coats kilted.⁴

Now, there the text says that Soulis is 'glowrin'' into the water and trees (both, incidentally, occasional literary symbols of the unconscious) before he is aware of Janet or who she is. In other words, his melancholy finds objective expression in Janet, because he 'hardly kenned what he was lookin' at'. His disturbed state of mind only confirms what the narrator has already suggested: that there is something far wrong with Soulis. He remarks: 'a'body could see that he was dwining'. During the long spell of 'uncanny weather', Soulis is found 'stravaugin' ower a' the countryside like a man possessed'. His un-

ease forces him back to think of his childhood, 'when he was a bairn an' ran daffin' on the braes'.⁴⁵ These memories of innocence are interrupted by thoughts of the black man 'at his oxter'. So, the minister's thoughts admit a possible correspondence to the supernatural events which follow. However, while this subjective psychological element has to be taken into consideration, it is never used with enough subtlety in 'Thrawn Janet' because Soulis is not a complex enough figure to engage with its possibilities for realising an inner moral struggle. Ultimately, 'Thrawn Janet' is one of the best of 'bogey stories', containing images which impress themselves on the mind and are not easily forgotten.

Stevenson ought to have written 'Thrawn Janet' in the first person. He himself confessed that he wrote most naturally in that mode, which, he said, 'set better wi' my genius'.⁴⁶ This is not just a matter of temperamental preference, but the most illuminating approach to the area of life which most interested him: the secret or ego life. One of the most persistent themes in Stevenson's fiction is the phenomenon of the disparity between how men see themselves and how they are seen by others. Perhaps the classic instance of this is Dr Jekyll and Mr Hyde, where the outwardly chaste and pious Jekyll harbours a riot of desires and passions which his neighbours cannot guess at and which he refuses to acknowledge as part of himself. (The simplification will be corrected in the next chapter). To make the transition from the public life of Dr. Jekyll to the account of Hyde's existence, Stevenson shifts the narrative into the personal document that forms the Doctor's confession. Thus the subjective perception has an explicit and formal embodiment in the first person document. Jekyll's public life is witnessed; his inner life is unwitnessed. These terms will be retained in our continuing discussion.

To extend this distinction between cultures which W.H. Auden has put very clearly:

The first significant difference between the conception of man held by a shame-culture and that of a guilt-culture is that a guilt-culture distinguishes between what a man is to other men, the self he manifests in his body, his actions, his words, and what he is to himself, a unique ego which is unchanged by anything he does or suffers. In a shame-culture, there is no real difference between statements in the third person and statements in the first; in a guilt-culture they are totally distinct.⁴⁷

The distinction is pertinent to Stevenson if we apply its terms to a description of a radical schizophrenia in individual lives, instead of to cultures as a whole. Stevenson was one writer who was preternaturally alive to this duality in man's nature. Joseph Conrad was another. In his Lord Jim, Marlow latches on to the idealised self-image which Jim has and which prevents him from understanding himself. When Jim flees the eyes of men after his trial for desertion, Marlow says:

He made so much of his disgrace while it is the guilt alone that matters.⁴⁸

Exactly the same words could be applied to Markheim in the story of that name.

'Markheim'(1885) dramatises the conflict between the witnessed and the unwitnessed life, which is to say between the self-image and the image of the self that is constituted by social definitions. Although told in the third person, it constructs itself out of Markheim's point of view. Stevenson achieves this effect most successfully in the near-hallucinatory first section of the story leading up to and immediately following the murder, where the dealer's house is described as it is imbued by Markheim's fear: the palpitating shadows that assume various forms, the open doors 'like three ambushes', the daylight coming through another door 'like a pointing figure'; a set of images which run in procession through Markheim's brain.⁴⁹ Whenever he is

seen clearly, it is to his horror. The dealer raises his candle to see him better, when he enters the shop, and Markheim 'blinked painfully and looked aside'.⁵⁰ More obviously, when the man offers him a mirror, Markheim's outburst is vehement:

'Why, look here - look in it - look at yourself!
Do you like to see it? No! nor I - nor any man'⁵¹

'This hand conscience', he calls it. He cannot bear to see himself as he is seen by others. After he has committed the murder, his hallucinations, auditory as well as visual, increase. He hears another footstep: 'brute terrors, like the scurrying of rats in a deserted attic, filled the more remote chambers of his brain with riot'.⁵² Every emotion is heightened: objects are related by an impressive set of dislocatory and menacing similes to his fear: 'his nerves would jerk like a hooked fish'; in the numerous mirrors in the shop, his face is thrown back at him 'as it were an army of spies'.⁵³ One could go on listing these images. But it is enough to remark that the similes and metaphors which throng 'Markheim' function to unpack the murderer's state of mind; the 'as it were' of the similes imply 'as it were to Markheim's excited consciousness'. Thus potentially objective circumstances are subjectivised through metaphor.

Perhaps the most significant fear which Markheim entertains is that 'the solid walls might become transparent and reveal his doings like those of bees in a glass hive'.⁵⁴ It is this sense of being witnessed that Markheim dreads above all else, because, like the mirror, it is a threat to his ego's dream of himself. (As a succinct image of guilt, it is comparable to Villon's mental picture of his footsteps in the snow leading back, damningly, to the house containing his murdered companion in 'A Lodging for the Night' (1877).) The striking picture is elaborated, and Stevenson is possibly recalling his own childhood:

He could never again, he felt, be sufficiently im-
ured and fortified from men's observing eyes; he
longed to be home, girt in by walls, buried among
bed-clothes, and invisible to all but God.⁵⁵

He wants to burrow back into that part of his self where des-
ire and reality are consubstantial, where he can be redeemed
by the grace of God. We are reminded of a dialogue which
Herrick and Attwater have in Ebb-Tide:

'I thought we all wanted a dress to go down into
the world in, and come up scatheless. What do you
think the name was?'

'Self-conceit', said Herrick.

'Ah, but I mean seriously!' said Attwater.

'Call it self-respect, then!' corrected Herrick...

'And why not Grace? Why not God's Grace?'⁵⁶

Henry Jekyll, too, wants to go down into the world and come
up 'scatheless'. What these characters share with Markheim is
a type of antinomianism:

'Know me:' cried Markheim. 'Who can do so? My
life is but a travesty and slander on myself. I
have lived to belie my nature. All men do; all
men are better than this disguise that grows about
and stifles them'.⁵⁷

This is not the historical antinomianism of Hogg's Confessions
of a Justified Sinner, but an archetypal division of the self:
he is, in reality, innocent. But his very claims of innocence
imply his power of apprehending its opposite, guilt. The stran-
ger who enters the apartment resembles Markheim and, there-
fore, does not represent any outside moral imperative. In fact,
he appears at first as a tempter. He is the inner witness, who
allows Markheim to pass a moral judgement on his own crime.

However, I feel that Stevenson's imagination has let him down
in the second part of the story, the dialogue of the two selves.
Although the dialogue engages the reader's intellect, it lacks

the imagistic quality of the earlier section of the tale, and is, therefore, a different sort of text altogether. Comparison with a similar tale about a murderer's conscience, Poe's 'The Tell-Tale Heart', is revealing. Poe uses the first person and never moves outside the point of view of his pathological narrator. He would, as a result, never have written, as Stevenson does, that Markheim's bed was a haven of 'apparent innocence'.⁵⁸ Above all though, 'The Tell-Tale Heart' has an imaginative centre - the loud beating of the victim's heart, even after he is dead - which recurs throughout the tale and is responsible for its unity. 'Markheim' has no such unifying symbol; it is broken-backed. The first part of the story is by far the more imaginative, and in it the interior of the dealer's house provides a set of images which effectively represent, in visual terms, the protagonist's consciousness. The house is a construction of signs, each pointing back to Markheim's perceiving ego; they signify his 'present' state of mind, or revive related images of past events - situation is imbued with passion. These signs do not, like a Jane Austen house, point outwards as symbols of social position, verifiable by others, creating some sort of world. The clocks and the mirrors and the half open doors belong to a world of appearances. They have no meaningful existence outside of their function as expressions of Markheim's sense of crisis; the interior of the house is realised only inside Markheim's head. It is this subjectivisation of 'reality' that leads Stevenson into the famous bloomer which supposedly disfigures 'Markheim': the stranger knows, without factual warranty, that the maid is returning early from her outing. From our way of seeing the text, the error is less than heinous; it simply dramatises Markheim's realisation that an immediate moral decision has to be made. Strictly speaking, the maid has no more existence independent of Markheim's thought and feeling than does the house or the stranger. The real failure of 'Markheim' is Stevenson's inability fully to imagine his protagonist's redemption. Stevenson accepts a fragmented and unstable reality and he can illuminate parts of it by projecting

himself into some eccentric vision - of a murderer, a wrecker; a set of melancholy, lonely figures. But, as yet, nothing to which the whole self can respond. For that, we have to wait until Master of Ballantrae and Weir of Hermiston, in which the problematic relations of subject and object, of perceived and perceiver, are treated with new found equanimity.

All of the above brings us back to 'Tod Lapraik'. It is precisely Stevenson's failure to reconcile two different areas of experience which makes that story obtrude so noticeably into Catriona, a novel about the world impressing itself on a young man. In an age of belief, inner and outer, personal demons and kings, are equally real because both originate in an existence outside of time. But for Stevenson, and the time he lived in, it was very difficult to reconcile the two authentically. For him, the supernatural has poetic value, as it can illuminate its cultural or psychological origins; as giving an immediacy to the more mysterious elements of existence. But it must be demarcated from the daylight world of the rest of the novel. Stevenson's short stories act, I would argue, as repositories for this kind of irrational material - Döpplegangers, black men - which he could not synthesise with his imagination as it worked in his long fictions.

Both the short stories and the longer fictions are rooted in the same epistemology, as will become evident. At present, we can note that the lyric utterance of the supernatural stories is modified by another, saner voice ('The Merry Men'), by a contrasting double ('Markheim') or by a context which makes explicit its status as a yarn ('The Tale of Tod Lapraik').

Gordon Darnaway lives on what is an island for most of the year, only tenuously connected to the mainland. Murdoch Soulis is an introvert, dwelling alone in his manse. Henry Jekyll is trapped alone inside his laboratory with the green door. Mark-

heim is a murderer, an outsider who avoids society for the safety of his lonely, unwitnessed life. One could expand the list. What emerges is that people were at their most real to Stevenson in their individuality, not as members of society. Consequently his fiction explores two related aspects of this asocial animal: the position of the outsider and the moi (the "I"). The former often has a metaphoric connection with the latter: for example, James, Master of Ballantrae, may be seen as symbolising a subconscious wilfulness which some of the other characters in the novel possess but do not recognise in themselves.

The point is that Stevenson could not, at least up until his years in Samoa, imagine a deep-feeling and deep-thinking community. For him, as for Lawrence, the only social relation which did not inhibit being (and he did not altogether despise inhibitions - far from it) was the sexual one. In fact, in a sense love was not a social relation at all, but a transcendent force. As he wrote of the man who falls in love:

He has to deal with commanding emotions instead of the easy dislikes and preferences in which he has hitherto passed his days; and he recognises capabilities for pain and pleasure of which he had not yet suspected the existence. Falling in love is the one illogical adventure, the one thing of which we are tempted to think as supernatural, in our trite and reasonable world.⁵⁹ ✓

Love, he argues in this essay, is a gay illusion. It is the one surrender to another which does not deaden a man, because one wishes to be wholly oneself to a lover; the usual sense of proportion and utilitarian considerations are absent from the sexual relationship. Only the life of the artist in modern times, argues Stevenson, has the same transcendent quality:

The book, the statue, the sonata, must be gone upon with the unreasoning good faith and the unflagging spirit of children at their play. Is it

worth doing? - when it shall have occurred to any artist to ask himself that question, it is implicitly answered in the negative.⁶⁰

Leon Berthelini, the travelling musician of 'Providence and the Guitar' (1878), is a lover and an artist of sorts; he lives a life which is a gay illusion. He 'walked through life like a child in a perpetual dramatic performance'. The narrator says:

I have seen him, at moments when he had fancied himself alone with his Maker, adopt so gay and chivalrous a bearing, and represent his own part with so much warmth and conscience, that the illusion become catching, and I believed implicitly in the Great Creature's pose.⁶¹

Leon is proof to the world's definition of him. The very power of his Quixotry wins him an, albeit tawdry, existential freedom. He is not playing a part for others because he performs when he is alone; he believes in himself, and his egoism heals and restores to harmony the rupture between the painter and his wife. Leon never asks himself, 'Is it worth doing?'. It seems a long way indeed from 'Providence and the Guitar' to Herrick in Ebb-Tide:

'I have nothing left that I believe in except my living horror of myself.'⁶²

But the way of seeing people, the process of imagining characters is essentially the same. Consistently, the problem of individual identity is seen as a moral one: that is to say, that how a man sees himself is inextricably bound up with his capacity for good and evil.

I want now to turn to two of Stevenson's most underrated stories: 'The Treasure of Franchard' and 'Olalla'.

'The Treasure of Franchard' (1883) is an intricate and enigmatic

tale, and is, I believe, worthy of greater scrutiny than it has generally undergone. The story is based on a set of ideal dichotomies, which are presented through character and imagery. City and country, animal and angel, flesh and spirit, nature and nurture, language and silence: these are the main, sometimes overlapping, opposites which form the basic conflicts of the story.

Dr Desprez has a 'scientific' view of human nature, very French and perhaps deriving from the more materialistic philosophes. He sees in Jean-Marie, the abandoned boy, a chance to educate what he takes to be "un enfant sauvage"; and also the son that he does not have. But his relationship with Jean-Marie is from the first a more ambiguous one than that. His eyes disturb the Doctor:

There was a look in them, besides, which thrilled the doctor and made him half uneasy. He was sure he had seen such a look before, and yet he could not remember how or where. It was as if this boy ... had the eyes of an old friend or an old enemy. And the boy would give him no peace; he seemed profoundly indifferent to what was going on, or rather abstracted from it in a superior contemplation.⁶³

At once Jean-Marie is mysterious, as is his effect upon the doctor. But Desprez finds a theory for his bizarre attraction when he surmises that the boy 'had the eyes that go usually with a crooked back', although 'he was not at all deformed'.⁶⁴ In the words of the narrator, he thus manages 'to explain away his interest', the very terms suggesting that Desprez's theory is inadequate. Indeed, we shall see how it is characteristic of the doctor to explain the inexplicable in terms of the body, as though physical order was the basis of all life.

In a subtle process of interweaving, Stevenson builds up Desprez's character and, alternately, a set of observations on Jean-

Marie. The latter's attributes are never specific. For example, the landlady of the local inn says of him:

'He is a little pagan... For that matter, they are all the same, these mountebanks, tumblers, artists, and what not. They have no interior.'⁶⁵

The last word is odd; it draws quizzical attention to itself. In French, 'interieur' can mean, as an adjective, domestic, as a noun, home or house. And surely Stevenson is thinking of this: that Jean-Marie is homeless, undomesticated, not a respectable member of society. In fact, the idea of homes and homelessness reverberates throughout the story. Deprez's house is the source of great pleasure to him and, after his adoption, of discomfort to Jean-Marie. It was the first house to be built in the hamlet after the English had destroyed the previous town of Gretz, and is thus symbolic of civic renewal. It is also, claims Deprez, the fount of 'the humbler virtues'. So that, to see Jean-Marie as houseless is a pointer to Stevenson's conception of him. The only occasion on which we see him clearly, finds the orphan seated in the mouth of a cave.

Before he became a tumbler, the boy 'used to steal', and his honesty in confessing this would seem to suggest that he is a natural. But the supposition would be at least partially false; as he himself says:

'I was not ignorant of right and wrong; for before that I had been well taught by a priest.'⁶⁶

But if Jean-Marie is not a "natural", neither is he a citizen. Like Huck Finn, he is in some intermediate position; aware of right and wrong in broad terms, but not to the extent of accepting time- and place-bound definitions of virtue and sin. In fact, it is a quality of direct, unpolite appraisal which attracts Desprez to the orphan; what he calls his 'pitiless innocence'. When the doctor accuses Jean-Marie of being a

'monster' because he is unusual, ('I am an observer of plain and temperate nature', he says), the boy points out that he, Desprez, is rather odd himself. The old man embraces him joyfully:

'I did not know such boys existed; I was ignorant they made them so; I had doubted my race; and now! It is like,' he added... 'like a lovers' meeting.'⁶⁷

Again, the term 'lovers' meeting' provokes a puzzled response. But it does become clearer when we are acquainted with Madame Desprez: 'Anastasie was of a very mundane nature.'⁶⁸ She likes oysters (an aphrodisiac?), wine, risqué jokes, 'racy novels'. Apparently, Doctor Desprez' egoistic philosophy owes much to his wife:

It was her brute enjoyment that he rationalised and perhaps vainly imitated.⁶⁹

In justifying his adoption of Jean-Marie to this woman who 'was greatly an animal', Desprez makes explicit the basis of his love for the boy.

'You married the animal side of my nature, my dear; and it is on the spiritual side that I find my affinity for Jean-Marie.'⁷⁰

The love, therefore, is of the incomplete nature which wishes to make itself whole by joining itself with its opposite, of the animal for the angel. Certainly, this attraction of opposites is typical of Stevenson's way of seeing.

The doctor imagines that he has a tabula rasa to teach and civilise in Jean-Marie. But his attempts at formal education are not wholly successful. Philosophically, what he preaches is a sort of banal Rousseauism: that Law reinforces Nature; that freedom lies in living in harmony with nature, in accept-

ing necessity. However, his particular beliefs and satisfactions are obviously only rationalisations of his own situation. He is a creature of circumstances. He lives in Gretz, so Gretz is the healthiest place in the world. He abhors dirt and disease, therefore hygiene is the true foundation of human life:

The Doctor's system of hygiene strikingly coincided with his tastes; and his picture of the perfect life was a faithful description of the life he was leading at the time.⁷¹

In Jungian terms, Desprez is an extrovert; he relates to the world through sensation and, secondarily, thought. His sensual appreciation of the tangible world of sight, smell and touch is well conveyed by short descriptions of the doctor's life: he tastes a peach, he eulogises the blue of the sky. On the contrary, Jean-Marie's life and appearance are unvisualised, indicating in this way his curiously intangible nature. When the doctor and his wife attempt to dress him in a uniform, the guise only conceals him the more, as though he retained a socially indefinable part of himself.

Doctor Desprez' great bugbear is Paris, where he originally lost his fortune. This 'personal devil' is treated with the gentle irony with which his foibles are undercut throughout the story. However, his longings for 'my wallowings in the mire' are real. The evil of the city is the source of a delicate humour; for Desprez it would be like the expulsion from Eden.

Paris and Paradise are not convertible terms. This pleasing noise of the wind streaming among leaves changed into the grinding Babel of the street, the stupid glare of plaster substituted for this quiet pattern of greens and greys, the nerves shattered, the digestion falsified - picture the fall!.. the man is himself no longer.⁷²

If Paris is his devil, he asks Jean-Marie to be his saving angel and to wreck the train if he attempts to return to the

city. In fact, Jean-Marie does fulfil, metaphorically, just this role, when his benefactor, having become suddenly wealthy, is about to destroy himself by returning to Paris. The boy contemplates the consequences of the proposed move with foreboding:

He was to leave this familiar hamlet, this green, rustling country, this bright and quiet stream; he was to pass into the great city; his dear lady mistress was to move bedizened in saloons; his good garrulous, kind-hearted master to become a brawling deputy; and both be lost forever to Jean-Marie and their better selves. He knew his own defects; he knew he must sink into less and less consideration in the turmoil of a city life, sink more and more from the child into the servant.⁷³

The orphan sees that if he ceases to be a child, Desprez will also lose his innocence; he is the unchangeable element of the doctor's nature, and in the city that free spirit will become a flunkey of desire. (It is a common device of Stevenson's to characterise one figure through association with another, to convey the active qualities of the character's attributes.)

The city is, to an extent, symbolic. It sums up the world of high society, of institutions, of civic endeavour, of organised pleasures - and of words. Doctor Desprez is a words-fiend. His eloquence is immense and absurd, redeemed only by his infinite gusto. He gossips with his wife, he lectures Jean-Marie, he talks to himself - he is the source of a constant flow of often elaborate rhetoric. Jean-Marie seldom speaks; seldom, it seems, thinks. In a vitally important part of the story - not of the plot, which could be contained in a few pages - he is given the angelic properties which have only been hinted at before. He sits in a wordless trance:

The Doctor thoroughly possessed his heart, but perhaps he exaggerated his influence over his mind. Certainly Jean-Marie adopted some of his master's opinions, but I have yet to learn that he surrendered one of his own. Convictions existed in him by

divine right; they were virgin, unwrought, the brute metal of decision. He could add others indeed, but he could not put away; neither did he care if they were perfectly agreed among themselves: and his spiritual pleasures had nothing to do with turning them over or justifying them in words. Words were with him a mere accomplishment, like dancing. When he was by himself, his pleasures were almost vegetable. He would slip into the woods towards Achères, and sit in the mouth of a cave among grey birches. His soul stared straight out of his eyes; he did not move or think; sunlight, thin shadows moving in the wind, the edge of firs against the sky, occupied and bound his faculties. He was pure unity, a spirit wholly abstracted. A single mood filled him, to which all the objects of sense contributed, as the colours of the spectrum merge and disappear in white light. So while the Doctor made himself drunk with words, the adopted stable-boy bemused himself with silence.⁷⁴

Jean-Marie does not have the self-consciousness of civilised men, nor their ability to convince themselves that what they thought wrong is right. He sits, notice, in a cave, as if to imply the asocial nature of his being. What he has is 'bred in the bone'; it owes nothing to anyone else, is thus transcendent (see my travel chapter). The whole passage is a fascinating clue to the way Stevenson's mind was working at the time; thinking, as he was, of the dichotomy between words and silence, between social and natural man. (At the period of writing, he was for a spell rendered silent by his illness.) Words are casuistical, they distort; they are used to justify and to rationalise. Whereas Jean-Marie's sight is 'pure'. Desprez is a great wordsmith, a theatrical poet, convincing, teaching - and ultimately living a falsehood, though a minor one for which we are likely to have every sympathy. Desprez is, very humanly, a creature of circumstance, and it is only Jean-Marie's consistency of vision which saves him from ruin. In this respect, Jean-Marie as a creature of 'pure spirit', is an angel - in fact, at the very end of the story Desprez calls him 'that angel boy'.⁷⁵ He has to remain a child to save the doctor; therefore, he is out of

time, and out of the mundane world which Anastasie inhabits totally. He is not trapped within the self-justifying casuistry of words for this reason. It is not that Jean-Marie holds spirituality to be valuable (words); he is spiritual (silence). Stevenson has borrowed the simile of the white light, probably from Shelley, to suggest that Jean-Marie is part of the absolute, negatively perceived as the absence of mutability. In real human terms, he is constant. Desprez is able to see with the same clarity and lack of hypocrisy, only after his house is destroyed and he becomes, like his adopted son, homeless.⁷⁶

In the epilogue to The Marble Faun, Hawthorne wrote that Romance tried to present fictional figures which lay somewhere 'between the Real and the Fantastic'⁷⁷ - that is, the romantic figure is, often, not true to the observable reality, but, in Stevenson's term, 'typical' of some persistent tendency of human nature. These attributes are applicable to Jean-Marie. He does not conform to the naturalistic conception of a character in a story at all, lacking, as he does, all density of definition. He is not completely Platonic, because he has a mundane form; but as a symbol he is informed by the Platonic notion of changelessness. In this way, he reveals certain intuitions of the doctor's. Insofar as this is the case, he is a memory in Desprez' mind; remember that he felt he had seen Jean-Marie's look before but could not understand it, and that later in the story we are told that Jean-Marie's soul 'stared straight out his eyes'.⁷⁸

Jean-Marie, we might say then, is Desprez's intimation of immutability, the spiritual complement to the animal pleasures that he both enjoys and fears. Like Wordsworth's adult, the doctor cannot turn time back or fully comprehend the nature of his adopted son. But his love of the boy and his soulfulness save him in the end: when Casimir, who is the true materialist in the tale because he bears love to no one, points out that Jean-Marie must have been the thief, both Desprez and his wife

deny the evidence of their senses and refuse even to consider his possible guilt. A tender wit conceived that scene. As a result, we are prepared to give some credence to the Doctor's claim, at the end of the story, that he owes his deliverance to his own teaching. Much of the subtlety of 'The Treasure of Franchard' lies in that final ambiguity, whether Desprez was saved because of his teaching or despite himself.

'The Treasure of Franchard' is not a faultless story. It has a number of minor infelicities, such as the sloppy construction implied by this sentence:

The Doctor's house has not yet received the compliment of a description, and it is now high time the omission were supplied.⁷⁹

In addition, the discovery of the treasure is perfunctory and too obviously a mere device. There is no narrative impulse running through the story at all; the plot is static and the action theatrical, consisting of set pieces, tableaux vivants. But these latter are very well written, and it is the writing which carries the witty play of ideas that I have tried to bring out. There is no aesthetic engagement with these ideas; they are treated with an irony which accounts for much of Stevenson's famous charm: the mock-heroic tone of Desprez's injunction to wreck the train if necessary presides over the whole tale.

'Olalla' (1885) is concerned with a renunciation occasioned by 'That subtle knot which makes us man', the intertwining of the animal and the divine. Therefore, it seems just to consider it alongside 'The Treasure of Franchard'.

The narrator is an English soldier convalescing on the estate of a once-grand Spanish family brought, by in-breeding, to a dilapidated condition. The family has a horrible secret, which the story-teller can only guess at, and this mystery forms the

main centre of interest, until the soldier meets and falls in love with Olalla, the daughter of the family. The werewolf element in the tale (it turns out that the mother is just that) frames and provides the conditions under which the love-story works itself out. The whole tale is heavily influenced by Poe. The very name Olalla points to the American writer's love of exotic combinations of vowels and l-sounds. And the house acts as a symbol of the family's decay in the same way that the House of Usher does in the story of the name; here it is embodied in a Poe-like language, elevated and rich, full of metaphor and alliteration:

It was a rich house, on which Time had breathed his tarnish and dust had scattered disillusion. The spider swung there; the bloated tarantula scamp-ered on the cornices; ants had their crowded high-ways on the floor of halls of audience; the big and foul fly, that lives on carrion and is often the messenger of death, had set up his nest in the rotten woodwork and buzzed heavily about the rooms.⁸⁰

The degeneration which has afflicted the family is evinced in Felipe the young boy, who is little more than an animal, and his mother, who seems to lack all intellectual capacity - although the full extent of her ferality does not emerge until, at a climax of the story, she is aroused by the narrator's bleeding hand and throws herself on him. Otherwise, she appears to exist in a placid vacancy of mind:

She lived in her body; and her consciousness was all sunk into and disseminated through her members, where it luxuriously dwelt.⁸¹

The reader's suspicions as to the source of the terrifying cries which the soldier hears in the night are, in fact, directed more onto the absent Olalla or the cruel and moody Felipe, than the mother.

The narrator is led to consider the question of heredity, and of the effect of the ancestral indentivity on the mysterious Olalla, by the many portraits on the walls of the residencia. (The painting as a story in itself is used by Poe in 'The Oval Portrait', which is also set in Spain and has a narrator who is a wounded soldier).⁸² He finds an indefinable evil in the features repeated around him. When he eventually meets Olalla, then, he is quite prepared for her beauty and her asceticism (mirrored in her room, which he has explored), but not for the complete absence of evil of degeneration from her bearing. Their encounter is, for him, like a 'wedding of souls'.⁸³ He is thrust into this metaphor by a Poe-like, and high Romantic, moment of transfixion which changes the whole aspect of the world for the lover. In fact, her love, once declared, reconnects the soldier to a world of feeling which he had lost:

Something elemental, something rude, violent, and savage, in the love that sang in my heart, was like a key to nature's secrets... Her touch had quickened, and renewed, and strung me up to the old pitch of concert with the rugged earth, to a swelling of the soul that men learned to forget in their polite assemblies... She seemed the link that bound me in with dead things on the one hand, and with our pure and pitying God upon the other: a thing brutal and divine, and akin at once to the innocence and unbridled forces of the earth.⁸⁴

Love has the power of reconciling the animal and the divine, because unlike the divine it is concrete, and unlike the animal it is creative, it can transcend its circumstances. In 'Olalla', the theme of the mixed nature of human beings is handled more forcefully and less playfully than it is in 'The Treasure of Franchard'. The true knottiness of human life - Olalla renounces her lover in the name of her love for him - is faced in this story; and the fact that Stevenson manages to convince us of the grand passion of the lovers makes the loss all the more poignant. Olalla is persuasive both as an erotic figure and as an emblem of renunciation. It is she who points out the

meaning of the parable, which is what the story is, in her farewell speech about men being the 'inheritors of sin' and each having a 'sparkle of the divine'.⁸⁵ Her grand gesture of renunciation is a transcendence of her own feral inheritance. At the end she becomes one with the crucifix beside her; but the Christ figure is a mere abstraction of suffering, while Olalla is the real thing:

I stood by and looked now at her and now at the object of her adoration, now at the living figure of the penitent, and now at the ghastly daubed countenance.⁸⁶

Unfortunately, Olalla then gives her 'speech'. It is too explicit. Olalla should not, I think, have spoken the words, although they might have been acceptable as thoughts going through the narrator's mind. As it is, the lecture represents a failure of Stevenson's aesthetic sense and a crudity of feeling absent from the rest of the story. Besides, the moral is made sufficiently clear by the following paragraph, which consists of the writer's sad assessment of the meaning of Olalla as an experience as well as an emblem.

Olalla is able to make her sacrifice because she can appeal to a set of absolutes which recognise her inheritance of sin not as an aberration of nature, but as part of the nature of things. She is able to draw on the archetypal image of the voluntary sufferer.

There is a fable by Stevenson called 'The Touchstone'.⁸⁷ In the allegory two brothers, sons of a king, are in competition for the hand of the beautiful daughter of another king. The girl's father requests that before deciding which of the brothers is to marry his daughter, they find and bring to him the touchstone which will reveal truth. The younger brother rides home and returns with a piece of mirror which reflects the splendour of the second king's castle, whereupon the king

awards his daughter to this brother. The other prince takes the quest more seriously and searches throughout the world for the stone. Men are eager to offer him what they claim to be the touchstone. He receives and rejects in turn a mirror, saying 'there should be more than seeming'; and claiming that 'at least there is the seeming', he refuses a lump of coal;⁸⁸ he finds beauty in a large number of coloured stones, but each has only a partial truth, being discretely blue or green or red. Finally a man gives him a clear pebble, which has no beauty and no colour. The elder son is not impressed by the final offering of the clear pebble, but next morning as he rides on his way he decides to look at it again:

[He] got down from his horse, and emptied forth his wallet by the side of the way. Now, in the light of each other, all the touchstones lost their hue and fire, and withered like stars at morning; only the pebble was the most bright. And the elder son smote upon his brow. 'How if this be the truth?' he cried, 'that all are a little true?' And he took the pebble, and turned its light upon the heavens, and they deepened about him like the pit; and he turned it upon the hills, and the hills were cold and rugged, but life ran in their sides so that his own life bounded; and he turned it on the dust, and he beheld the dust with joy and terror; and he turned it upon himself, and he kneeled down and prayed.⁸⁹

It will be seen that this is a crude parable. Its meaning has two elements. The first element is aesthetic: the story implies that straightforward naturalism only reflects the surface of things. The other element, which bears on the argument of this chapter, expresses the idea that reality is a dialectical relationship of subject and object; but that the subjective is elective. In the absence of transcendent truths, then one must accept the variety of possible truths.

The elder brother is turned away by the younger brother, who has married the girl, and says of their family that they are 'sedentary folk and known in the land', while the elder

brother is 'a restless man'.⁹⁰ The elder becomes a wanderer.

We are dealing here with another version of 'The Citizen and The Traveller', but this time the opposition is linked elaborately to the question of subjective and objective truth. We have also seen that another group of ideal oppositions are to be found in the short stories. In 'Treasure of Franchard', City and Country, Speech and Silence, Flesh and Spirit, appear as opposites. The first element of each pair can be abstracted from the at-homeness of Dr Desprez in society. The second element of the pairs is represented by Jean-Marie. In 'The Merry Men' we have another set of opposites: Lowland and Highland (which become important in Kidnapped and Catriona); Ego and Id; Law and Lawlessness; Transcendence and Immanence. Flesh and Spirit and Immanence and Transcendence are again evident in 'Ollala'; as they are in 'Markheim', where we can add to these oppositions Self and Other, and Lawlessness and Law.

In 'Markheim' we get the clearest demonstration of Stevenson's idea of the gap, and the hostility, between "I" and "him" - because the guilty-feeling part of Markheim is imagined by Stevenson as a separate entity who appears before the thief. 'Markheim' must also be seen in conjunction with the other short stories which have supernatural elements: 'Tod Lapraik', 'Merry Men', 'Thrawn Janet', 'Will o' the Mill'. In the last of these tales, 'Will o' the Mill', Death, which comes to take Will away at the end, is an objectively represented personification. The function of this figure is overtly allegorical. In the other stories which I have cited, the objective existence and the allegorical significance of the various apparitions are problematical, not taken for granted. To explain their possible parabolic significance we must refer to the subjectively presented consciousness which dominate these tales. The problem of whether to take them as objectively presented supernatural apparitions or as projections is solved

by reference to their psychological significance.

This psychological dimension is brought before the reader by narrative techniques which cast doubt upon, but do not wholly deny, the objective reality of the supernatural figures. The tactic works in several different ways in the various stories. This chapter has attempted to explain how the narratives are devised in order to subjectivise their supernatural components. Nevertheless, the demons and devils and angels are not presented as pure phantasms. In 'Merry Men', and 'Tod Lapraik', the demon characters are recognised by more than one person.

Thus we are left with doubt and ambiguity. Yet it is possible to suggest a framework which will explain, though not resolve, the doubt and which will replace the ambiguity with ambivalence. To do so, we need only recognise that for Stevenson objective reality is merely the sum of subjective realities; and that truth, therefore, consists of the dialectical interaction of these two categories.

Consequently, it is of particular interest to examine Jekyll and Hyde because in this work Stevenson gives to the supernatural lore of the tale a quasi-scientific explanation. The events of Jekyll and Hyde are not set in the past to lend plausibility to the superstitious explanation; they are set in the present. And a highly sceptical doctor is witness to the transformation. It is the task of the next brief chapter to describe how Stevenson handles the essentially supernatural doings in Dr Jekyll and Mr Hyde.

CHAPTER III

The Double Prometheus: The Strange Case of Dr Jekyll and Mr Hyde

'All art is at once surface and symbol.'

(Oscar Wilde, Preface to The Portrait of Dorian Gray)

... there is a fire
And motion of the soul which will not dwell
In its own narrow being, but aspire
Beyond the fitting medium of desire.

(Byron, Child Harold's Pilgrimage, Canto III)

CHAPTER III

As the American literary critic Leslie Fiedler has remarked, Jekyll and Hyde, along with some other Stevenson characters such as Long John Silver, have passed from their original realm to become the stuff of common English proverb and Hollywood myth-making.¹ For many people these characters have been wrested from their immediate context, and have thus taken on an existence which is independent of the artistic surface which Stevenson created.

In his introduction to the Everyman edition of The Strange Case of Dr Jekyll and Mr Hyde,² M.R. Ridley has allowed a simplistic conception of the symbolism of the tale to obscure the fact that the text will not permit a bald statement of the moral which is to be extracted from it. According to Ridley, the story is about the irreconcilability of good and evil and this is the message which it 'hammers home'. It is true to say that a man's dual being is the most striking feature of Jekyll and Hyde. But I shall argue in this chapter that it is not legitimate to claim that the elements of this duality correspond to good and evil. Nor is it licit to equate such a moral view with a didactic intention attributable to the author when it is espoused by Dr Jekyll, a character in the story.

Another recent critic of Stevenson, Robert Kiely, has asserted that the 'moral' of Jekyll and Hyde was introduced ab extra, and that it does not inhere in the narrative. Kiely writes that 'the emphasis in narration and tone is on gruesome effect rather than on motivation.'³ The moral dimension was added, he claims, when the story was rewritten on the advice of the author's wife, Fanny Stevenson. (The latter has described how the first draft of Jekyll and Hyde was destroyed and the story

recast so as to emphasise 'the allegory'.⁴) In a more general comment on Stevenson's 'Gothic tales', a category in which he includes Jekyll and Hyde, Kiely remarks: 'In the best of his Gothic tales we feel some pity and a good deal of fear. But the morality ... remains curiously irrelevant.'⁵

Peter Penzoldt, a theorist of fantastic fiction, confirms Kiely's view that a morality has been grafted onto a straightforward horror story. Unlike Kiely, he disapproves of there being any moral dimension at all to the tale of horror.⁶

It is clear that each of these critics classifies Jekyll and Hyde as an allegory. They discern a moral scheme which can be detached from the story and stated separately from it. It is not my intention to deny that Jekyll and Hyde exhibits allegorical characteristics. One scholar has convincingly argued that the names Jekyll and Hyde denote other meanings, and this is an allegorical procedure.⁷ Instead, I want to postulate that surface and symbol in this tale are indissoluble. In effect, I wish to demote the allegorical element of Jekyll and Hyde, and to examine the themes of the self which are present in it in the context of the complex of documents which make up the story.

Jekyll and Hyde begins with a character sketch of Mr Utterson the lawyer, who is a friend of Henry Jekyll's. Some aspects of this description are enriched by subsequent developments in the tale. Despite a 'rugged countenance' and 'cold, scanty' speech Utterson is 'somehow lovable' and occasionally 'something eminently human beamed from his eye.'⁸ Stevenson thus introduces a contradictory relation between Utterson's external appearance and his essential nature which prefigures a more fundamental disharmony in Jekyll. An ascetic man, Utterson proclaims a certain amount of indifference to his fellow beings, saying: 'I let my brother go to the devil in his own way.'⁹ The word 'devil' has, in this context, minimal reverberations.

But it will be repeated many times in the course of the narrative; and in retrospect we can see that its use here is not without irony, because Utterson does not stand by and let his brother go to the devil. Instead, he becomes the main enquirer into the mysterious Hyde's influence over his friend Jekyll.

It is also significant that Utterson is a lawyer. Later in the story we are told that the will in which Jekyll leaves all his property and money to Hyde 'offended him both as a lawyer and as a lover of the sane and customary sides of life, to whom the fanciful was immodest.'¹⁰

With that associative 'and', Stevenson unites respect for custom with the profession of the law. Utterson, we know from the first, serves not only the law of statute and case. He also observes a set of regulations governing his own behaviour in the strictest way. He has a code to live by, and he foregoes certain pleasures in the observance of that code.

This symbolic association of the law with an ethical code is a typical habit of Stevenson's mind. Consider Lord Weir eschewing the dangers of the imagination and committing his whole self to his duty as a lawgiver. On the other side of the coin, Herrick, in The Ebb-Tide, struggles to preserve his sense of right and wrong when he finds himself outside of Europe and its tradition of coded law.¹¹

The implication that men obey an ethical code in the same way that they obey the law indicates the presence of a strain of religious thought and feeling which emphasised the prohibitory laws of the Old Testament. It can be said that the Mosaic inheritance of Lowland Scotland (as evidenced in, for example, the theocratic ideas of Knox and Melville) persisted in Stevenson beyond his disavowal of the main tenets of his father's religion. It was a yeast continually working in his mind and imagination.

Returning to the text, we will note that Jekyll, in the guise of Hyde, breaks the law. He does so at first in outrages which are implied, rather than directly observed; and then by a murder. Jekyll does not thereby transgress the law in a literal sense only. He also frees himself from that self-regulation, that taking the law into oneself as a rooted part of one's being, which we identified as an important part of Utterson's profile. The doctor speaks of himself in the third person to describe the fracture of moral self control which occurs in the extraordinary circumstances of his transformations:

Henry Jekyll stood at times aghast before the acts of Edward Hyde; but the situation was apart from ordinary laws, and insidiously relaxed the grasp of conscience.¹²

Thus Utterson is, diagrammatically rather than dramatically, placed in a contrast to Jekyll, since he is a keeper of the law in the twin sense we have been discussing, where Jekyll is a law-breaker.

Although Utterson is himself austere, his asceticism does not extend to his judgement of others. Thus the narrator can observe that 'his affections implied no aptness in the object'.¹³ His tolerance permits him to set a high value on his friendship with Richard Enfield, a 'kinsman' who is temperamentally his opposite. This attraction introduces unobtrusively - indeed surreptitiously on a first reading - what is to be dilated into the main theme of this story: the possibility of one disposition being attracted to its opposite. Their mutual respect parallels, in everyday terms, the extreme duality which Jekyll cannot countenance; and Utterson's tolerance can be seen as a positive, if banal, value when related to Jekyll's self-recrimination and his inability to tolerate what he identifies as his lower self.

It must be remembered that the creation of Hyde does not arise out of the monstrosity of Jekyll's indiscretions, but from the

rigour with which he judges himself. In his confession he concedes that:

The worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public.

And as if that is not clear enough, he goes on:

Many a man would have even blazoned such irregularities as I was guilty of; but from the high views I had set before me, I regarded and hid them with an almost morbid sense of shame. It was thus rather the exacting nature of my aspirations, than any particular degradation in my faults, that made what I was, and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature.¹⁴

The evil is engendered by Jekyll's aspiration to be unmixedly, irreproachably good. (Throughout, the story suffers from its inability to suggest what goodness could possibly be, if anything at all other than the fear of society which Wilde suggests it is in The Portrait of Dorian Gray¹⁵). The arrogance of Jekyll's demands ('my imperious desire to carry my head high') come through only as an undertone.

The imagery of concealment in Jekyll and Hyde is extensive. Hyde's very name is suggestive in this respect. The first chapter of the story brings before us the mystery of who or what lies behind a door, the only entrance to the sordid and 'sinister block' which protrudes into a bright mercantile thoroughfare.¹⁶ This contiguity of menace and everyday life is sustained throughout the story, and it is a device which Stevenson had exploited elsewhere. In New Arabian Nights (1882), doors are exits from the ordinary world into one of crime,

adventure, disguise and danger - into a dream or nightmare world. In those stories, featuring the Prince of Bohemia, Florizel (the prince) returns from his adventures in disguise through the 'postern door' to resume his official identity. Walled gardens to which a gate gives entrance are frequently the scene of strange happenings. One of the character, Rolles, discovers a heap of diamonds in just such a setting, and subsequently an attempt is made to murder him in a similar walled garden. In another story, 'The Sire de Malétroit's Door', the young hero falls through an apparently closed door into a nightmarish trap.¹⁷

In each instance, going through a door brings about a change in the very conditions of existence. Life becomes more melodramatic, more dangerous, more adventurous. The procedures of the "real" world are never far away; often, in fact, we can hear this "real" world outside, since it is not more than the thickness of a wall away.¹⁸ So it is in Jekyll and Hyde. In this story, doors represent a transition from one sort of reality to another. They are the route by which fantasy enters the objective world. (As was observed in the previous chapter, the possibility of a transaction between an interior, psychological reality and the world of objects was one of the characteristics of romance.) We can say that the transformation of Jekyll into Hyde and the reverse process indicate a fracture of the membrane dividing the real and the fantastic.

In the story of Enfield, the young relation of Utterson, the sordid rear door of Jekyll's laboratory is associated with the vicious and fantastic figure of Hyde. It is the entrance to and exit from a subterranean world of vice. This actual underworld of the metropolis is occupied, in the form of Hyde, by the individual consciousness of Jekyll.

Enfield's story begins when he describes himself returning from 'some place at the end of the world'. He is in that state

'when a man listens and listens and begins to long for the sight of a policeman.'¹⁹ It is in this atmosphere of urban lawlessness that he sees Hyde brutally trampling a young girl. The same strange feeling is present when Utterson and a policeman visit Hyde's Soho lodgings after the murder of Carew:

The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful reinvasion of darkness, seemed in the lawyer's eyes, like a district of some city in a nightmare.²⁰

Looking at the policeman beside him, Utterson 'was conscious of some touch of that terror of the law and the law's officers which may at times assail the most honest.'²¹ The city has a dual aspect, embracing both the respectable squares of lawfulness and the dingy lanes of crime. Scenes are invested with the human emotions of fear and loneliness.

In Jekyll and Hyde, mind and city correspond, as did mind and sea in 'The Merry Men'. With Kensington its front door, and Soho its back door, the city itself is unable to achieve wholeness; and so it reflects the duality of being which afflicts Henry Jekyll.

The city is also the domain of crowds, of men in the mass. Yet, within it an individual can still feel frighteningly alone. When Utterson is hurrying to Jekyll's house on the last night of the doctor's life, he is aware of an atmosphere of menace and thinks that 'he had never seen that part of London so deserted':

He could have wished it otherwise; never in his life had he been so conscious of so sharp a wish to see and touch his fellow-creatures.²²

This need to be reassured that one is part of humanity is not

shared by Hyde. When the latter is exiled from the safety of Jekyll's cabinet after the murder, he prowls 'the less frequented thorough-fares', 'an object marked out for observation' in the crowds which he cannot wholly avoid.²³ It is not the case that Hyde is made an outsider by his crime. It is more accurately responsive to Stevenson's intentions to say that Hyde's crime crystallises his status as an outsider. He kills Carew because the very existence of others is a threat to him.

The description of Hyde, therefore, contrasts with Utterson's need to feel that he is a part of a social bond, which was pointed out above. Hyde is hostile to this whole way of being in the world: 'his every act and thought centred on self',²⁴ in antithesis to Jekyll's overweening desire 'to wear a more than commonly grave countenance before the public'.²⁵ To re-emphasise here an earlier distinction that I made between the moi and the lui, we may say that Hyde cannot see himself as "him"; he can only recognise himself as the first person, as "me". He is antagonistic to the sense of being witnessed which mediates between self and society and which manifests itself in individual consciousness as "him". Insofar as Hyde is an element of Jekyll's nature - and Jekyll says that he is 'projected' from him²⁶ - the doctor is confronted with this unwitnessed appetite in himself, upon which the law is not imperative and which is not familiar with itself as a social being at all.

These two categories of being, "him" and "me", form the basic dialectic within Jekyll and Hyde. They imply each other in the limited sense that Hyde is the shadow of Jekyll's public demeanour and, as was indicated above, is created by the rigour of his self-image. In a letter to his father of 1883, Stevenson wrote that:

Hegel the German got the best word of all philos-

ophy with his antinomies: the contrary of everything is its postulate.²⁷

This intuition of a dialectic well describes the relation of Jekyll to Hyde. However, it must be noted that it is an asymmetrical relation: Hyde is present in Jekyll and as a figure is incomprehensible without the presence of the doctor; while the reverse is not the case. Hyde, therefore, is intended to exist on a different level of reality from Jekyll. At the same time, he has an apparently objective existence because he enters the lives of others and is observed by Utterson and Enfield. It is what one critic has called the symbolic topography of Jekyll and Hyde which allows these two orders of reality (the level of fantasy and the level of the everyday) to intersect in the symbolic domain of the city.

The text itself recognises these disparate yet connecting orders, for it is not a uniform narrative. We have to ask how it organises the transition from the sphere of the subjective to that of the objective while preserving a distinction between them. Before doing so, I wish to comment on the isolation of Jekyll/Hyde.

The feeling that he is a part of humanity is not available to Jekyll after he loses his power of changing his appearance at will. (Finely dramatised in the scene in the park, where he looks down to find his own hand gone sinewy and hairy. As Marcel Schwob has observed, this sort of contradiction of the laws of nature is of the very essence of the horror genre.²⁸) At the end of the story, Jekyll/Hyde is trapped within his cabinet and forced to a horrifying consciousness of his divided self by the mirror in his room. Jekyll acquired the mirror 'for the very purpose of those transformations'.²⁹ Thus it objectifies his self-consciousness in its isolation. When Utterson and Poole break into the cabinet and find Hyde dead on the floor, they look into the mirror, which presents to them an enigmatic depth

in which they see their own frightened countenances. The mirror adds to the sense of introversion which inheres in the secret enclosure of the cabinet.

That Jekyll/Hyde is trapped and alone by the end of the story is conveyed by the structure of the narrative. Its varied rhetoric confirms the ontological cleavages between the inner and outer, between moi and lui. The different voices and perspectives in the text make it a collection of narratives and not a uniform one. The rhetorically distinct narratives are four in number. There is the main, third person one. It is centred around Utterson's thoughts and feelings, and these act to sift and order the action. Even so, the third person narrator may draw back and examine Utterson from the outside, comment on his life, his taste in wine or whatever. A further function of Utterson is that he is the eyes and ears of the author, since he is given good reasons for being involved in most, though not all aspects of the case. Finally, being a dry, commonsensical man, he also makes the outlandish components of the tale more credible. Into this third person narration is inserted Enfield's tale. This report tells, in the first person, how Enfield saw a strange man trample a young girl in a poor part of the city. Dr. Lanyon's testament follows after the third person narrative. The final document is Jekyll's confession.³⁰

These narratives are arranged in such a way that the story is not told in a linear, chronological manner. The Utterson narrative begins, although the reader cannot fully realise this until the end of the book, in the midst of things. Enfield's tale refers back to a period before his walk with Utterson, which is the scene which opens Jekyll and Hyde. Dr Lanyon's statement takes us, albeit discursively, back to a time before that again, to the beginnings of Jekyll's chemical experiments with identity and up to the point of Jekyll's suicide. Jekyll's confession covers most of what we could call the total time-span of the story up to the point where it converges with the

end of the third person narrative.³¹

At several points the same events occur in both Utterson's (that is, the third person) narrative and in Jekyll's confession, told in a different way and from a different point of view. The confession thus illuminates what has been mysterious in the earlier narrative. One could draw a comparison with a certain kind of detective story in which a series of actions run parallel to the reported action, but are only revealed in the dénouement. An example of this in Jekyll and Hyde is the second occasion on which Utterson and Enfield are described taking their walk. They enter Jekyll's courtyard and spot him at his laboratory window; he seems ill, unconvincingly cheerful, and when they invite him to stroll with them he undergoes a startling change of manner; a look of 'abject terror and despair'³² appears on his face, and he disappears into his cabinet. Only in the light of Jekyll's final revelations is this explicable; for, it must be at this time that the Doctor is regularly and involuntarily transformed into Hyde. Lanyon's death is explained in the same way, though more fully, in both his own account of the midnight appearance and transformation, and in Jekyll's. The latter acquaints the reader with the reasons for this bizarre episode.

Our awareness of action running parallel to the main narrative, but kept beyond the knowledge available to us from the text, contributes enormously to the mystery element of the thriller. Quite simply and obviously, because it keeps us guessing about the connection between the respectable doctor and the unusual figure in black. But its significance is wider than that. It organises the reader's perception of events in such a way that he is on the outside, with Utterson, and thus is unable to get at the solution to the mystery. With Utterson, he can stand outside that sordid door, look into the window of the laboratory, wait in Jekyll's hallway; but he cannot get inside. Only Jekyll's confession allows us to do that. Thus the

story does not take us along, in and through time; but it penetrates deeper into Jekyll's secret, thereby drawing attention to the simultaneity of his two lives through the sly ordering of limited narrators. The form of the story is strikingly appropriate to its theme of duality.³³ The tale presents this double life in the most lurid and obvious terms; but it does make us feel it, de facto as it were, because in reading we enact the puzzlement of the exterior observer, Utterson, and to a lesser extent Enfield; and we achieve full understanding only through confession. The secrets of the self, the text cries out, can only be told by the self.

The organisation of Jekyll and Hyde into a bundle of documents has a number of consequences. One of these effects is to suggest to us two kinds of reality in the book: a subjective perception and an objective one. Objective knowing, or seeing from the outside, is shown to be limited. This effect is supported by two other factors in the story. The most immediate factor is on the surface, in Stevenson's dual working of language to distinguish Jekyll and Hyde. Jekyll is there described straightforwardly; whereas Hyde is almost always described metaphorically or as if he was not quite real. He is called 'Juggernaut',³⁴ 'Satan',³⁵ 'devil',³⁶ 'child of Hell',³⁷ 'ape',³⁸ 'animal'.³⁹ His unreality consists of the terrible impression he makes without any of his observers being able to say precisely why his physiognomy has this impression. Enfield makes this point:

'He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment.'⁴⁰

Uttersen's disquieting curiosity lead him to haunt the squalid back street to get a view of Hyde. When he finally does, his sighting confirms Enfield's words:

Mr Hyde was pale and dwarfish; he gave an impression of deformity without any namable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice, - all these points were against him; but not all of these together could explain the hitherto unknown disgust, loathing and fear with which Mr Utterson regarded him.⁴¹

Lanyon, too, comments on the 'odd subjective disturbance caused by his neighbourhood.'⁴² Thus, Jekyll is delineated by what he is, Hyde by the effect he has on others. The inward status of Hyde is thereby stressed. He belongs to a different order of reality, a metaphorical order. ✓

If Hyde is subjectivised, it is also the case that the process of discovery in Jekyll and Hyde falls short of what is finally revealed. I mean that the investigative and forensic elements of the story - for example, the search of Hyde's room in Soho, the comparison of Hyde's and the Doctor's handwriting, the discovery of the broken key - lead to the mistaken, or at least insufficiently accurate, conclusions that Hyde is guilty of murder, that he has great influence over Jekyll. Dr Jekyll is not unmasked, like Deacon Brodie. Moreover, his confession is in no way tacked on to the tale. The interplay of a consciousness with its guilt and its past is integral to the impact of Jekyll and Hyde upon us; and the distinctive narrative voices expose the difference between a statement in the third person and one in the first. The subjective perspective of the confession is thrown over some of the events covered by the dispassionate third person narrative, animating it by dramatising it with a voice. This is more than a technicality. The epistemological importance of the first person

to Stevenson is revealed in something which he wrote in his Notebook:

It may be more than a mere truism - I think it is - it has rather to me the appearance of being very significant - that 'all human reasoning is simply declaratory'.⁴³

The implication of this jotting - that a statement is 'true for' and not 'true of' - illuminates what we have been saying about Jekyll and Hyde and some of Stevenson's other short stories. The first person was a way of achieving an authenticity which lay in the truth with which the 'emphasis and suppressions' of the 'speech' of the 'human actor' were narrated.⁴⁴ Thus, truth is not to be found in any object of contemplation; it consists in achieving an authentic relationship of the self and the object of its activity.

If, as I have argued, Hyde is of a different order from the other characters in the story, if he is a being who is half perceived and half perceiver, then can we be more particular about what kind of figure he is?

It has been put forward above in this chapter that the descriptions of Hyde are very metaphorical. We have seen how Hyde is repulsive to all the characters in the book except Jekyll. While Lanyon and the others experience him as a subjective disturbance, Jekyll experiences him as a longing. The longing is desire for freedom, as is revealed in Jekyll's confession. There, we learn that the transformation 'shook the doors of the prison-house of my disposition; and, like the captives of Philippi, that which stood within ran forth.'⁴⁵ The double identity allows him to 'strip off these lendings' of 'genial respectability', 'and spring headlong into the sea of liberty.'⁴⁶ When he first takes the drug, he experiences 'a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul.'⁴⁷ Jekyll's 'second self'⁴⁸ is an

asocial self, and the freedom which he desires parallels, though it corrupts, the traveller's longing for freedom from the burdens of social identity. It is indeed the very strength of his sense of social obligations which leads him to create a being in whose form he could conduct his unrespectable 'adventures'.⁴⁹ It may be, though it is not explained by Stevenson, that when Lanyon notes that Hyde is not purely personified hatred but that there is something 'noble' about him he is recognising the impulse to freedom in Hyde.⁵⁰ Hyde's resentments are, we are told, 'causeless';⁵¹ but surely they arise from his imprisonment. He is a rebel. Two themes emerge from the text to embody Hyde's rebelliousness.

The first is what could be named the ape motif. Hyde is an ape in two senses of the word. He is identified as a monkey in various places. Poole, Jekyll's servant, calls him 'that masked thing like a monkey'.⁵² The maid who witnesses Carew's murder speaks of 'the apelike spite' of the assassin.⁵³ Jekyll also attempts to capture the destructiveness of Hyde when he too refers to 'the action of his apelike spite';⁵⁴ but in a different sense of the word ape he remarks 'the apelike tricks he would play me'.⁵⁵ While Hyde is the primate from whom man is descended, he is also the mocking imitator of Jekyll. He wears the doctor's clothes, mimics his handwriting ('scrawling in my own hand blasphemies on the pages of my books'⁵⁶), and worst of all from Jekyll's point of view he apes his creator's desires, magnifying and intensifying the doctor's transgressions.⁵⁷ In that word ape, the idea of the beast within and the notion of satirical mimicry are conflated.

The second and more significant theme concerns the underlying conflict of fathers and sons. It is a theme of rebellion against authority. As it extends out in Stevenson's work to both finer and more imperfect fictions than Jekyll and Hyde, description of this theme will only be begun here and will be continued through the following chapters.

Hyde, we are told, was born out of 'the agonised womb of consciousness'.⁵⁸ His birth causes Jekyll the 'most racking pains';⁵⁹ and his first appearance in the world is described as 'the first breath of this new life'.⁶⁰ He is 'much smaller, slighter, and younger than Henry Jekyll'.⁶¹ We also learn that he stands to inherit Jekyll's whole estate in the event of the Doctor's death or disappearance, as an only son should. In fact, Jekyll's 'protégé' is metaphorically a son of Jekyll's.

At one point in his confession the Doctor says that, 'Jekyll had more than a father's interest; Hyde had more than a son's indifference'.⁶² This comparison achieves interest for us, not as an integral part of the conception of the story, but as a simile, consciously or unconsciously executed, which is typical of one Stevensonian pattern of thought. The association of law-abiding elder and rebellious son may be traced back to Stevenson's own youth, to the very minor transgressions of his father's law and his subsequent guilt for the pain caused.⁶³ Hyde is certainly associated with disrespect for the father. He plays his 'apelike tricks' on Jekyll,

scrawling in my own hand blasphemies on the pages of my books, burning the letters and destroying the portrait of my father.⁶⁴

When, after Hyde has murdered Carew he is subsumed again into the body of Jekyll, Jekyll's memory is involuntarily cast back to childhood, a period of innocence and moral security as contrasted with his present horrific fix:

I saw my life as a whole: I followed it up from the days of childhood, when I had walked with my father's hand, and through the self-denying toils of my professional life, to arrive again and again, with the same sense of unreality, at the damned horrors of the evening.⁶⁵

Hyde has no memories of this past time and, therefore, no

memories of the fall from innocence. In fact, he has no sense of time at all; he lives in a continuous present. His main characteristic is resentment of anything which threatens his moral autonomy. Thus, he despises Jekyll's desire for the good opinion of the world at large and his respect for his father. ✓

Hyde is also being identified as a rebellious son in a broader sense. As Satan, he embodies a vital principle of disobedience; and by using the analogy Stevenson introduces an echo of that cosmic rebellion. This echo is not without significance since Stevenson frequently associated paternal authority with a more absolute moral authority.

Paternal authority connects with the theme of the self through identity because the relation of father to son is seen as being one of genetic determination. It is understandable, then, that Hyde should be patricidal since he is a being who desires freedom and autonomy and who resents all abnegation of self. Indeed, he resents all that is not "I". The father, through genetic identity, enters the self as "he" and becomes in this way Hyde's enemy.

In his notebook Stevenson wrote down a thought which is worth quoting in the discussion of the theme of fathers and sons:

Nothing so thoroughly brings back to us the unthinkable moralities of the past, as the story of Abraham and Isaac. It is strange enough that this grown man should have consented to follow his father on such a fool's errand and, when he learned at last of the object of the journey, should have meekly suffered himself to be bound for the sacrifice; but it is far stranger to think that, while we have plenty of praise of Abraham's faith, we hear not a syllable of comment on Isaac's obedience, that the whole of his conduct in the matter was too much matter of course for commendation. This comparison gives us an aperçu at the same time into the contemporaneous theology. A man was evidently expected to do much more for his parents than for his God; and this

is natural enough; for there was a large choice of deities out of which a man could make his selection, but he never could have another father. All through the earlier part of the Old Testament there are incidents and expressions that can only be understood in the light of this competition of Godheads.⁶⁶

He is surely being disingenuous here in distancing the image of paternal authority by placing it amongst 'the unthinkable moralities of the past'. In his fiction physical or moral peril are almost absolutely the consequence of the death of the father or the transgression of the father's law. Each of the subsequent chapters of this thesis will provide evidence of that fact. To confirm the connection provisionally, we need only mention a few of the stories in which the father is a figure of moral authority and the son a rebel. 'The House of Eld' (first published, 1895) is a familiacidal fable. The son kills father, mother, and catechist uncle, to rid himself of sin and guilt; only to find that the burden is still there.⁶⁷ In The Misadventures of John Nicholson (1887), the story of the Prodigal Son is re-enacted. The son's expulsion from the father's house puts him beyond the law, and he is hunted for a murder that he did not commit. The paternal rejection and the state of being outwith the law expose the habitual association in Stevenson's mind which I have been trying to describe.⁶⁸ Weir of Hermiston is both law-giver and father; he banishes his son from the city for rebelling against him in each of these capacities. Weir makes it clear in his lengthy and sarcastic rebuke to Archie - it is like a summing up of the case to be answered - that he has offended him as judge and father.⁶⁹ Likewise, insofar as Jekyll is father, the law is an imperative he feels is laid upon him; and insofar as Hyde is a son, he is a rebel and outlaw.

The longing of the moi to be free and to throw over social and paternal determinations leads, in Dr Jekyll and Mr Hyde, to despair and to death. However, it does not always have

these results in Stevenson's tales. Chapter one of this thesis argued that the longing of the moi for this autonomy represented a desire for authenticity, and that it was a positive and liberating impulse which was essential to the independence of the artist; while the self control and obedience of the lui was a falling into deadness and convention. A further recognition of the ambiguousness of the longing of one part of the self to transcend the quotidian social self can best be achieved by further examining the idea of antinomianism in its more positive aspect and contrasting this with the dark resume of the theme of the self in Dr Jekyll and Mr Hyde.

As a postscript to this discussion of Jekyll and Hyde, I would like to gloss the use of the notion of antinomianism in this short chapter. Generally this word denotes the theological view that Grace is not dependent on Works but is predestined. Beyond this, the psychology of the antinomian personality has a specific place as an important theme in Scottish literature. Robert Burns' 'Holy Willie's Prayer' (1789), John Galt's Ringan Gilhaize (1823) and James Hogg's Confessions of a Justified Sinner (1824), all deal with the psychology (and in the case of the last two, with the theology) of antinomianism.⁷⁰ The tenets of Calvinism which pertain to antinomianism are as follows: predestination; irresistible grace; the utter depravity of natural man, which deprives him of free will; particular redemption. Gordon Darnaway of 'The Merry Men' belongs to a strict Calvinist sect, the Cameronians, and we have noticed how his spiritual despair is described as owing a great deal to this kind of fatalism about salvation. However, it may be that commentators on Scottish culture and literature since the Reformation have ascribed too much importance to zealous and sectarian Calvinism and too little to the psychological and cultural effects of the severe behavioural discipline which characterised the reformed Scottish Kirk as a whole. From the Book of Discipline compiled by Knox and other Reformers in 1561 through at least the next two centuries, the Kirk

demanded of its adherents no less than moral and spiritual perfection. The reason for this is not hard to find, if we confine ourselves to the broadest terms. By removing the institution of confession and the ritual of the Catholic church, the Protestants had also destroyed the principal instruments of mediation between man and God and had blocked off the means by which imperfect and sinning man could be redeemed. In these circumstances even the most minor sin constituted a falling from grace, a fracture of discipline from which there was no immediate, visible possibility of redemption.⁷¹

Gordon Darnaway's impulse to seek out damnation rather than look for redemption shows Stevenson's awareness of the consequences of the religious beliefs which I have been outlining. In 'The Merry Men' Stevenson placed the action in historical and geographical circumstances which warrant Darnaway's outlook. He is a Cameronian at a time, in the latter half of the eighteenth century, when it would actually have been possible for him to be so.

Jekyll and Hyde is a different case. The doctor acts and thinks in a similar way to Gordon Darnaway. The commission of minor sins convinces him of his own depravity. But by setting his story in Victorian London Stevenson has broken the link between Scotland and zealous puritanism. He has, thereby, made the import of his parable more universal and has brought the regional contours of his perception of antinomianism into line with a more general understanding of that notion. This broader conception derived from a literary source, and I want to outline that source and its impact upon Stevenson now.

Writing to a friend, Cosmo Monkhouse, in 1884, Stevenson had this to say:

After all boyhood's aspirations and youth's immoral daydreams, you are condemned to sit

down, grossly draw in your chair to the fat board, and be a beastly Burgess till you die. Can it be? Is there not some escape, some Furlough from the Moral Law, some holiday jaunt contrivable to a Better Land.⁷² ✓

After this semi-humorous and therefore defused complaint against bourgeois life, he remarks that:

Heaven is - must be - that great Kingdom of Antinomia, which Lamb dimly adumbrated in the Country Wife, where the worm which never dies (the conscience) peacefully expires, and the sinner lies down beside the Ten Commandments.⁷³

The work by Charles Lamb to which he refers in the letter is 'On the Artificial Comedy of the Last Century' (1822).⁷⁴ In it Lamb undertakes a defence of Restoration comic dramas against the charge that they are immoral. Why are they so unpopular? he asks. Then he begins to answer that question by laying out the view of the moralistic critics:

The business of their dramatic characters will not stand the moral test. We screw everything up to that. Idle gallantry in a fiction, a dream ... startles us in the same way as the alarming indications of profligacy in a son or ward in real life should startle a parent or guardian.

And he continues:

We carry out fireside concerns to the theatre with us. We do not go thither ... to escape from the pressure of reality, so much as to confirm our experience of it.⁷⁵

Then Lamb presents the argument which Stevenson remembered in his letter to Cosmo Monkhouse:

I am glad for a season to take an airing beyond the diocese of the strict conscience - not to live always in the precincts of the law-courts - but

now and then, for a dream-while or so, to imagine a world with no meddling restrictions.

The Fainalls and the Mirabells ... in their own sphere, do not offend my moral sense; in fact they do not appeal to it at all. They seem engaged in their proper element. They break through no laws, or conscientious restraints. They know of none ... It is altogether a speculative scene of things, which has no reference whatever to the world that it is.⁷⁶

Stevenson exactly parallels this sentiment when he writes in 'A Gossip on Romance' that a great deal in both life and letters is 'not immoral, but simply non-moral.'⁷⁷

Finally, Lamb concludes the main thrust of his argument with the following words:

We dare not contemplate an Atlantis, a scheme out of which our coxcombical moral sense is for a little transitory ease excluded. We have not the courage to imagine a state of things for which there is neither reward or punishment. We cling to the painful necessities of shame and blame. We would indict our very dreams.⁷⁸

Lamb's plea corresponds materially with Stevenson's view, noted above, that literature could be amoral playing, and with Oscar Wilde's anti-naturalistic aesthetic. It prefigures the general reaction against earnestness in literature which we can discern starting in the 1880s. For the reading and theatre-going public, Wilde was the most visible and shocking example of that process. His play The Importance of Being Earnest (1895) might have been written to illustrate Lamb's essay. Nevertheless, Treasure Island, published in 1883, and H. Rider Haggard's King Solomon's Mines, which was directly provoked by Stevenson's pirate story, mark a decisive point in that shift of cultural tone.⁷⁹

There was a certain amount of pressure on Stevenson to inject

some moral significance into Treasure Island. This came from his father who wrote to him with the following suggestion:

The character painting which is so well done in the early chapters drops a good deal after getting to the island ... But I think you should intermit this tragic work if possible and I think you have a good opportunity with Ben Gunn. I would interject a long passage then of a religious character. I would have him ask if Jim had ever been at some little port[?] village, say Mousehole near Penzance [?] and whether he had ever seen or heard of his father or mother. The want of such an enquiry strikes me as unnatural. Then I would have him regret the fatal day on which he had run away from his home and some pathetic passages should follow as to what he had lost ... and something about his misspending of Sundays and something about the Minister of the place and the sayings of his father or his mother and so forth. So far as I can see this is the only way of harking back to something higher than mere incident ... I want you to make a real point of his breaking away from home and this should be a kind of religious tract and should be fully done but all in the Defoe style.⁸⁰ ✓

Stevenson resisted this suggestion without refusing to do so. He merely omitted to make the requested insertion.

The exclusion of didacticism from Treasure Island accorded with the author's aim of achieving a deliberate simplicity in the characters - the action of this masterpiece of the adventure genre occurs in an arena of lucid and guiltless gestures. In writing such a story he was hoping to appeal to an audience of boys. But he was aware that the deliberate naivety of Treasure Island would find a response outside the world of children's fiction because, as he argued to Henry James, all men have been children once.⁸¹ Thus G.K. Chesterton is in Stevenson's camp when he writes in defence of boys' fiction of the blood and thunder type:

The simple need for some kind of ideal world

in which fictitious persons play an unhampered part is infinitely deeper and older than the rules of good art, and much more important.⁸²

Stevenson's qualification of this statement would have been to the effect that ideal simplicity was compatible with good art.

Trusting to an analysis of his own personality, he felt that such a desire for a guiltless Eden was not confined to children; that it was a basic and natural human need. In this guise the antinomian idea had a power close to the roots of Stevenson's imagination and to his very desire to write. It represented a secret subversion of moral authority and a return to the Edenic condition of childhood where the brightness and joyousness of things (what he called the 'romance of facts'⁸³) stood unmediated by moral evaluation and in a state of original freshness. Fathers, those symbols of moral authority in the Victorian age, are banished from his early adventure stories; Jim Hawkins and David Balfour are orphans. It is possible that this symbolic elimination of the father, allowed him to write about the Kingdom of Antinomia.

Stevenson represents this antinomian freedom as desire, or as a dream which is a form of desire. The adventure in its purest form - in Treasure Island - fulfils desire within the framework of genre expectations set up by the story. But he recognised that this desire could be dependent upon its opposite: the submission to some form of moral authority. It is this duality which is given parabolic expression in Jekyll and Hyde.

CHAPTER IV

Escape to the Past: Two Historical Novels

'You think that a wall as solid as the earth separates civilization from barbarism. I tell you the division is a thread, a pane of glass.'

(John Buchan, The Power-House)

No, he discovers nothing: he does not want to arrive.

His journey is false, his unreal excitement really an illness

On a false island where the heart cannot act and will not
suffer:

He condones his fever; he is weaker than he thought; his
weakness is real.

(W.H. Auden, A Voyage)

CHAPTER IV

In Stevenson's comic novel The Wrong Box a number of the characters successively find themselves with a problem: 'How does a gentleman dispose of a body, honestly come by?' The machinations in which they become involved as a result, are not of their own initiation, but are completely out of their hands, as though they were victims of a gremlin and mechanical providence which worked, all the same, by chance. Various people find themselves with a body on their hands. They are incriminated, caught up in a process from which it is very difficult to withdraw.¹

In one sense, the quandary in which these characters from The Wrong Box find themselves, is comparable to David Balfour's situation when, after the murder of Colin Campbell, he becomes an involuntary criminal. David becomes enmeshed, through his presence in the wood of Lettermore at the time of the assassination, in a process which is not simply a criminal matter; he is also thereby involved with powerful political forces and the movement of history.

Although Stevenson took liberties with minor details and David himself is a wholly fictitious character, many of the events and characters of the duology correspond to actual historical ones. Stevenson researched this period of Scottish history for a book which he had planned to write, a non-fictional work on the period from the rebellion of 1745 up to his own time; and also for an article that he had intended to produce to prove his fitness for a chair of history at the University of Edinburgh. Consequently, his grasp of the socio-political character of Scotland immediately after 1745 was very sound, within the limits of nineteenth century historiography. Nonetheless, neither Kidnapped nor Catriona is a genuinely historical novel. The

specifics of the milieu, such as dress, are authentically described; but the spirit behind the novels is profoundly unhistorical, even anti-historical. David becomes enmeshed with historical forces just as the protagonists of The Wrong Box are involuntarily caught up in "murder". He is not of history but in it.

Some of the principal and most colourful events of eighteenth century Scottish history are described in Sir Walter Scott's lengthy introduction to Rob Roy.² In this Stevenson would have read of the assassination of Colin Campbell, as well as of the careers of Rob Roy's sons and the political intrigues of post-1745 Scotland. Scott's introduction deals with the basic material on which Kidnapped and Catriona are built. Robin Oig MacGregor, Alan Breck, James Drummond and his daughter, are mentioned by Scott and they all appear in Stevenson's novels. Since Stevenson's works overlap in this way with an area of which it may be said that Scott was in imaginative and intellectual possession, then I want to touch fleetingly on the relationship between Scott and Stevenson.

In a letter to Mrs. Sitwell, Stevenson mentioned his plan for a book on four notable Scotsmen: Knox, Hume, Burns and Scott. The book was never written, but his remarks on Scott are pertinent:

Scott again, the ever delightful man, sane, courageous, admirable; the birth of Romance, in a dawn that was a sunset; snobbery, conservatism, the wrong thread in history, and notably in that of his own land.³

These strictures are so vague as to be almost meaningless. They are the more enigmatic because Stevenson at no point indicated a different thread in Scottish history. Whereas, Scott's introduction to Rob Roy preferred to him a conception of the Lowland/Highland divide which was a fertile source of

ideas for Stevenson. Scott writes of Rob Roy:

It is this strong contrast betwixt this civilised and cultivated mode of life on the one side of the Highland line, and the wild and lawless adventures which were habitually undertaken and achieved by one who dwelt on the opposite side of that ideal boundary, which creates the interest attached to his name.

Scott's conception of the divide is echoed by Stevenson:

Now Scotch is the only history I know; it is the only history reasonably represented in my library; it is a very good one for my purpose, owing to two civilisations having been face to face throughout - or rather Roman civilisation face to face with our ancient barbaric life and government, down to yesterday, to 1750 anyway.⁵

Stevenson embodied that divide in the figures of Alan Breck and David Balfour. Like Scott, he envisages the Highlands as a lawless wilderness. But in the shape of Alan Breck the reader is presented with a fugitive adventurer who does not represent a threat to the new civil order. Whereas Rob Roy and Redgauntlet were serious, if doomed, characters: the former was attached to a clan society fighting for its life; the latter was a genuine political rebel. The adventures of Alan and David are entirely incidental to the course of Scottish history; and the stories which they appear in are intimate and psychological.

In view of E.M. Eigner's assertion that Scott belonged to a 'bad' romance tradition and Stevenson to a 'good' one and of Bradford Booth's claim that both were engaged in writing the same sort of historical novel (at least, he does not distinguish between one kind of historical novel and another), it may be worthwhile to make a brief attempt to clarify the issue.⁶

Simply to call Scott a romancer is to fail to take account of

the powerful description of his novels associated with Lukacs, which places Scott at the beginning of a tradition of historical realism and within the context of the growth of historiography which was taking place at the time. As Lukacs says, the main characters and the conflicts of Scott's novels sum up, in themselves, a whole historical motive. For example, Redgauntlet, in the novel of that name, has a desperate and bold character; but we do not just receive in this way an impression of a particular temperament; his desperation and boldness are indivisible from the background of the failure of his whole cause and his own refusal to recognise that the Stuart restoration is no longer possible. Or, take Bailie Nicol Jarvie: he is a man coming into his own, because the world in which he feels at home - of capital, of accounts, or merchandise - will be the great social power of the near future; his inability to use a sword and his dislike of shows of violence, his self-confidence and astuteness in his natural, urban setting, all point forward to the time when the burgess will be the dominant force in Scottish society. Scott's method is to create individual characters with the material of typical social-historical forces. This conception is touched on in the introductory chapter to Waverley, where he writes:

Society and example ... more than any other motives, master and sway the natural bent of our passions.⁷

While this description does not tell the whole story about Scott, it helps to explain his massive contribution to the development of the novel. Stevenson recognised that his compatriot had advanced the flexibility of prose narrative and broadened its power of realising the conditions of men's lives:

Fielding's characters were always great to the full stature of a perfectly arbitrary will. Already in Scott we begin to have a sense of the subtle influences that moderate and qualify a man's personality; that personality is no longer thrown out in

unnatural isolation, but is resumed into its place in the constitution of things.

It is this change in the manner of regarding men and their actions first exhibited in romance that has since renewed and vivified history.⁸

In using the word 'romance', Stevenson is distinguishing between the fiction of Scott and Hugo and the eighteenth century novel.

Although Stevenson recognised Scott's achievement, he did not see in Scott's epic and panoramic novels a possible course for his own fiction to follow. When he turned to Scott "territory" in Kidnapped and Catriona, the result is more intimate than any of Scott's novels. The focus is on a smaller range of characters; his approach to history is more oblique and personal, in that the action takes place seven years after the rebellion and tangentially to the decisive social conflicts of the period. (This is not to say that James Stewart's trial, for example, was unimportant or insignificant. But its significance is dependent on what went before, and in Stevenson's books that context is a given factor.) Furthermore, Stevenson's duology has an active first person narrator who subjectivises the action, which therefore happens for him as well as before him. Through this teller, a psychological focus emerges and action is distilled through an intervening consciousness, that of David Balfour. The particular angle of vision is not only more clearly defined than it is in Scott, but is, in a sense, the object of which we are most continually aware. Waverley also has a first person narrator. Although his role, as an individual caught between two warring causes and two distinct forms of social organisation, is similar to that of David Balfour, he is perceptually a much more neutral figure. The distinctive idiom and order which his narration brings to events is doubly mitigated: firstly, by his retrospective glosses on the point of view he had at the time of the story, which he is writing up

much later; secondly, by what David Daiches has identified as the omnipresence of Scott's own voice.⁹ This brings before us a vital difference between the fictional worlds of Scott and Stevenson. In Waverley (and this is true of Scott's novels as a whole) characters may be concealing things: but ultimately their motives will out, because they are the great historical motives. The world is as transparent to Scott as history or as folklore because it has objective existence. There is nothing inward or paradoxical about, say, Vich Ian Vohr; where he is politic or deceptive, we see that he is being so and his personality is coextensive with his public commitment so that it must emerge through the narrative of historic events. To compare him with Prestongrange, of Catriona, is instructive. The latter is a political and devious character whom David Balfour cannot fathom. The ambivalence of Grant's character is sustained by the interiority of the narration. David says:

He was kind to me as any father yet I ever thought him as false as a cracked bell.¹⁰

Even more interestingly, Stevenson himself was puzzled and in the dark about Grant's motives. So, personality is not easily inferred from appearance. It may be inaccessible to the point of view of the first person narrator, permeated by a bedrock ambiguity; it is framed within the subjective perspective. This indicates to us that the world is far more opaque for Stevenson than for Scott.

It has been pointed out before that Kidnapped has many of the qualities of the pre-Romantic picaresque novel. Ignoring the deliberately archaic elements of style in the book (it purports to be an eighteenth century text; but is not so heavily marked, for instance lexically, as a pastiche would be), we can still observe that the story has many features which we could relate to Fielding or Smollett or early Dickens. The subtitle itself is 'Memoirs of the Adventures of David Balfour',

and the title page goes on to list these: 'How he was kidnapped ... his sufferings ... his acquaintance with ...' etc. It all suggests a tale which will be episodic (note the plural, 'adventures'), a succession of discrete encounters. The plot is put together like a necklace, one pearl after another. It is not like the well-wrought, involuted brooch which we expect from the mainstream nineteenth-century novel; where we usually also demand to find great import in the sequence of action, instead of seriality, and the attribution of value to scenes and objects, instead of their use as stage properties. John Barth says something which, if it is not the whole truth about eighteenth century picaresque fiction, is nevertheless illuminating, when he writes that 'Roderick Random is par excellence a novel of non-significant surfaces'.¹¹ So we have two factors, the valueless surface and the serial plot, which we might expect to find in a recreation of the picaresque novel.

Certainly the composition of Kidnapped shows signs of its rather haphazard conception. This point was conceded by Stevenson to Theodore Watts-Dunton:

What you say of the two parts in Kidnapped was felt by no one more painfully than by myself. I began it partly as a lark, partly as a pot-boiler; and suddenly it moved, David and Alan stepped out from the canvas, and I found I was in another world. But there was the cursed beginning, and a cursed end must be appended ... So it had to go into the world, one part ... alive, one part merely galvanised.¹²

(Watts-Dunton had remarked that the parts dealing with David's inheritance and Ebenezer really had nothing to do with the rest of the story).

We need not here go into the state of Stevenson's health or his bank balance, both in bad shape and, in the writer's eyes, dictating that Kidnapped had to be guillotined and published

in mid-course. However, it is clear enough that the episodic structure of Kidnapped allowed him to do that without damaging the novel as a whole. Now, this seriality which Kidnapped displays is, artistically speaking, neither a vice nor a virtue, even for a contemporary of Henry James. It merely suggests to us that in this fiction plot is subordinated to some other form of organisation - such as myth, for example. But that 'cursed end' is a problem. It is a failure of thought as much as craftsmanship because its contrived nature results from a need to bring the novel to a close with David reconciled to his essentially benign fate, a tying up of one of the strands of narrative which was by no means incumbent on the author.

This is a failure which is found in other Stevenson stories. For example, in The Misadventures of John Nicholson (1887) the 'hero' is outlawed and banished from the family home, and eventually trapped into appearing to be a murderer. The ending however, finds him accepted back into the bosom of his family, and then all his other problems disappear simultaneously. The ending is totally out of harmony with the very convincing impression of John's insurmountable outsidership, given to the reader in the middle section of the story. This is a failure in thought as well as in art, because Stevenson has not really fixed and worked through in his mind the relationship of the asocial tendency of the individual to the social and domestic one. We know that on this question, he was ambivalent, saying on one occasion:

I defend civilisation for the thing it is, for the thing it has come to be, the standpoint of a real old Tory.¹³

and on another:

This civilisation of ours is a dingy, ungentlemanly business; it drops out too much of man.¹⁴

The ambivalence is quite just and is not to be held responsible for the lamentably automatic 'happy ending' to John Nicholson. The latter fails to answer our sense of the knottiness of the conflict that it has set up so well: the feeling, central to all good literature, that a character cannot just clamber out of the fate inherent in every story as one would out of a river onto dry land. At the end of Ebb-Tide, Stevenson solved the problem by leaving Herrick in limbo, again aloof from what is before him, but with both his exile and his memories of domesticity persisting, his ambiguity in this respect preserved.

I make this digression to elucidate the fact that the problem of cursed ends is not confined to one book - The Master of Ballantrae provides another example of a much-criticised denouement - but is a 'Stevensonian' difficulty. The ending of Kidnapped is cursed because Stevenson was, again, unsure of David's relationship to domesticity and social position. As a result, at the end of Kidnapped David is both an outlaw and a potentially well-off bourgeois. Stevenson has failed to integrate the abduction narrative with the part of the story centred round the murder of Colin Campbell. (It thus resembles John Nicholson where a murder dilemma is surrounded by a separate narrative of a prodigal son). I think it is evident that, given what we have been calling the episodic structure of Kidnapped, Stevenson had to guard against an abrupt and contrived ending. He did not do this adequately. The novel's composition as a succession of events is not, as I have previously indicated, alone responsible for the flawed end. ✓

The other aspect of eighteenth century picaresque which we have identified as being descriptively decisive is the presentation of nature generally as a valueless surface. Stevenson himself thought that Defoe's Robinson Crusoe exhibited something of this perspective:

Crusoe was one sole centre of interest in the midst

of a nature dead and utterly unrealised by the artist.¹⁵

Indubitably Stevenson is again thinking of the unenviored appetite that he observed in the characters of Fielding. In the article on Hugo from which the above comes, he argues that Romanticism became concerned, through the novel, with actualising the hitherto abstract depiction of men's relationships to each other and to nature. Stevenson never treated nature neutrally. Take, as just one example, the point where David and Alan's flight is almost at an end and they look over from one side of the Firth of Forth to the other; they are in Limekilns, which

sits near in by the waterside, and looks across the Hope to the town of Queensferry. Smoke went up from both of these, and from other villages and farms upon all hands. The fields were being reaped; two ships lay anchored and ships were coming and going on the Hope. It was altogether a right pleasant sight to me; and I could not take my fill of gazing at these comfortable, green, cultivated hills and the busy people both of the field and sea.¹⁶

This is a very straightforward piece of writing; but it is evocative, leads us to look behind it. We have communities here; we get from the description an impression of activity ('The fields were being reaped', 'the boats come and go'); David's three adjectives - comfortable, green, cultivated - form a set of antitheses to the Highlands they have just come through. In fact, David is also describing himself; he is identifying himself, in sensuous rather than factual terms as a Lowlander, as a man who feels at home in a world of business, of the careful discipline of people's time, of economy (the farm), of trading (the ships). The hills are 'comfortable', an adjective which evokes a memory of and relation to them. It is a scene where the author is aware of the symbolic weight of the details; a weight gathered not just from David's apprec-

iation but as much from an unstated contrast with the bare, uncultivated and unproductive territory of the Highlands. Each area is home to one of the two characters and says something about their respective consciousnesses. The precision of this recognition is aided by the author's focusing upon the new territory in this scene, by his narrative economy; for, Alan has already noted that David is now in his own land (after they pass Stirling), and Stevenson has foregone earlier possibilities in order to gather its, admittedly minor, significance into the one picture, which acts as bridge into the social world of Edinburgh. These narrative activities are not peculiarly Stevensonian. However, they do distinguish his procedures from the eighteenth century tag which has often been loosely attached to them.

Kidnapped is dominated by one consciousness; psychologically active, evaluating and ordering, it puts actions and objects into perspective. This perspective on the action, the construction of a persona for the teller, severely limits any relationship to epic which we might want to see in Kidnapped. Perhaps in Alan Breck we find that identity of self and action which is one of the most distinctive characteristics of the heroes of the Iliad and the Odyssey. This is what Lukacs calls, in Hegelian terms 'directness of social life, its public spontaneity'.¹⁷ Alan is a warrior and a member of a clan; his name and reputation are the foundations of his personality, as is neatly conveyed through his discomfort at having to adopt an alias before Rankeillor and, earlier, in his immediate impulse to compose a song to commemorate the battle in the Roundhouse. Alan's piping contest with Robin Oig McGregor (the son of Rob Roy) is a ritual confrontation which does justice to the legendary status of both of them.

However, Alan's epic largeness is limited. It is limited by history, which is quickly making him a fish out of water. His virtues of bravery and swordmanship belong to an epoch which

is clearly coming to an end, and his eventual exile represents the extinction of a united brutality and chivalry that were never to be joined again. What takes its place is law - which insists on abstract and ideal loyalties, as opposed to those of the clan. His system of honour, while Stevenson hoped that it could be partially recaptured, exists only as a human possibility and not as a social reality. (It is pertinent to record that Alan effectively disappears from Catriona, which creates a world in which he would be out of place). The failure of Jacobitism does not demean Alan existentially, but distinguishes his existential weight from its historical background; the Stewart cause in Catriona is prosecuted by lawyers who are as place seeking and as bourgeois as their Whig counterparts.

Alan's heroic profile is circumscribed by David Balfour's more downbeat, Whiggish view of his character and deeds, as the irony in this well-known description shows:

For his faults, they were on his face, and I knew them all. But the worst of them, his childish propensity to take offence and to pick quarrels, he greatly laid aside in my case, out of regard for the battle in the roundhouse. But whether it was because I had done well myself, or because I had been a witness of his own much greater prowess, is more than I can tell. For though he had a great taste for courage in other men, yet he admired it most in Alan Breck.¹⁸

What Stevenson valued in the Breck persona was a spontaneity and clarity of gesture that the plastic power of literature was well placed to realise memorably. It is this literary capability for the irreducible image that Stevenson called 'epical'.¹⁹

David is presented to us at first as innocent and immature orphan who has never been outside his village of Essendean before his adventures begin; and his subsequent adventures form his worldly education. However, in Kidnapped these are confined to a certain area of experience, largely to his encount-

ers with various sorts of lawlessness and wickedness. David's ill-treatment at the hands of his uncle is the first of these confrontations and is a fairly straightforward one because he retains his self-assured righteousness, looking down on Uncle Ebenezer from what he calls 'the heights of my sufficiency'.²⁰

Far more interesting, because relevant to his relationship with Alan, is David's experience with the sailors. His primary reaction had been to draw back in disgust to the heights of his sufficiency. However, after he has been on the ship for some time, in close contact with his abductors, he develops a more ambivalent and tolerant attitude towards them:

Yet I had not been many days shut up with them before I began to be ashamed of my first judgement, when I had drawn away from them at the Ferry pier, as though they had been unclean beasts. No class of man is altogether bad; but each has its own faults and virtues; and these shipmates of mine were no exception to the rule. Rough they were, sure enough; and bad, I suppose; but they had many virtues. They were kind when it occurred to them, simple even beyond the simplicity of a country lad like me, and had some glimmerings of honesty.²¹

David here fits his experience into a previously formed percept. But he does become aware, though not in any intense way, that judgements are not resolveable into black and white. There is now on his part an attempt to understand wider poles of experience, an effort we saw Stevenson himself make on the emigrant train to America.

This is further emphasised in the affair of the murder of the cabin boy Ransome by Shuan. Ransome is potentially one of the most fascinating figures in Kidnapped; Conrad, perhaps, could have developed this half-animal boy further than Stevenson, who disfigures his chilling remoteness from the ordinary by a Victorian pathos that diminishes his sinister qualities. Ransome

echoes David in that he is also an orphan. The doubleness is an undeveloped one, as it often is in Kidnapped because of David's moral superiority; doubleness expresses between characters what is also going on within an individual personality. He is cut off from a previous domestic existence and is, as it were, locked into squalor and hardship so that he has difficulty imagining any other sort of life: 'He could remember nothing of the time before he came to sea.' But he does carry dim images of innocence and domesticity from before his involuntary corruption; he remembers 'a starling in the parlour, which could whistle 'The North Countrie'.' Like some young Caliban, 'he had a strange notion of the dry land' as a sort of hell.²² The autism of this 'creature', to whom civil society and ethical considerations of the kind that bother David are outlandish, brings home to the hero his transition to a world where the safety nets of civil society are absent.

This is most horrifyingly done when Mr Shuan drunkenly tries to explain why he killed the boy:

'Well... he brought me a dirty pannikin!'²³

The casual violence that this so economically suggests is David's first encounter with irrational brutality; and we therefore recognise a suppleness in his comment:

You may think it strange, but for all the horror I had, I was still sorry for him.²⁴

David now reaches a new stage of his initiation into an altogether more perilous existence than he has known hitherto. He could capably fend off his uncle; but to defeat the sailors, he needs other life skills - not only a sword arm, but a wholly different kind of personality. And this personality appears in Alan Breck who, significantly, is both the cause of danger to David and the solution to it. This simultaneity is

interesting because it illustrates how the stages of the story do not arise consequentially out of what went before, but are added on to the earlier narrative.

Alan's arrival on the scene brings a new complexity to David's dealings with lawlessness; because this friendship with one who represents what he had hitherto looked upon as beyond the pale, forces him to recognise his own incompleteness and provinciality. Alan Breck complements David and is his shadow. Thus, any wholeness to which David may aspire will be based on his acceptance not only of the specific Highlander, but of what we might call Breckism: a bundle of qualities associated with unselfconsciousness, wilfulness, chivalry and violence. David Balfour must learn to value these modes of existence, albeit that they constitute much of what his own ego rejects and represses. Indeed we can observe here a recurrence of that old distinction of witnessed and unwitnessed, in as much as it is through Alan that David becomes aware that how he would like to be seen by others does not form the absolute limit to morality, that his witnessed existence (the presentational ego) is a provincial and partial one. Thus it is appropriate that David should feel some of the force of Captain Hoseason's rebuke when he decides to stand with Alan in the round-house: he has had to choose the lesser evil, which is another way of saying that he has had to adopt an unsatisfactory image of himself.

The fight in the round-house is an initiation into purely material conflict; for, he kills for the first time, in a situation which will not admit of moral qualms that would get in the way of action and inhibit his chances of survival. (The fight, it should be noted, is very brutal and bloody indeed.) In the scene of the battle in the round-house, Stevenson's style eschews the adjectival and concentrates on the transitive verb and on straightforward description of the action, uncluttered by reflection on the part of the narrator David or the

protagonist David.²⁵

When the battle is over, David's habitual conscience is reawakened and 'the thought of the two men I had shot sat upon me like nightmare'.²⁶ And the simile there is apposite, if a nightmare is what threatens our picture of ourselves. David has had to reach a compromise with what he is not as it is represented by Alan Breck; for, Alan is not just a character, but also a set of circumstances which face David with an unexpected situation in which he must act.

The dualism makes sense of Stevenson's claim that romance should 'satisfy the nameless longings of the reader, and... obey the ideal laws of the day-dream.'²⁷ The romance, in this case the adventure, achieves an integrity, a reconciliation of apparently incompatible ways of experiencing life; and this integration offers a temporary transcendence of the provinciality which living itself imposes on us. It might be noted at this stage that romance tales commonly involve pairs of characters: Don Quixote and Sancho Panza; Holmes and Watson; Linton and Heathcliff; the Lone Ranger and Tonto. The companion can have various functions; but, generally he fills out and extends the personality of the hero. The effect is that the completion is dependent on the separateness. In Kidnapped also, we find that this is so and that neither, therefore, is changed by the other.

The interaction of David and Alan has another effect that is dear to modern adventure fiction as a whole; it promotes an awareness of the relativity of ethics. For example, Rider Haggard's exotic adventures questioned superficial, and therefore provincial, notions of virtue. In King Solomon's Mines (1885), Allan Quartermain writes:

What is a gentleman? I don't quite know, and yet I have had to do with niggers - no, I'll scratch

that word 'niggers' out, for I don't like it. I've known natives who are ... and I have known mean whites with lots of money and fresh out from home, too, who ain't.²⁸

And again in She his narrator echoes a relativist sentiment which we have come across in Stevenson's essays:

It is very curious to observe how the customs of mankind on this question vary in different countries, making morality an affair of latitude and religion, and what is right in one place wrong and improper in another.²⁹

This kind of relativism questions, in effect, the dynamic basis of imperialism. Empire expresses itself, morally, in the notion of a centre of virtue and law which can justify its colonialism in terms of bringing enlightenment to peripheral areas of lawlessness. Now, the imperial idea was also metaphorically competent to externalise, in space, in action, internal divisions of the self. Stevenson's response to the imperial temper was always quizzical because he was sceptical about the concept of a central virtue. Stevenson's distrust of Judaic exclusiveness began with observation of the psychology of his own country. Lowland and Highland represented a quarrel between Order and Adventure which was an inner conflict and not merely an historical one.

Stevenson was later to explore the correlation between empire and psyche in Ebb-Tide and The Beach of Falesá. In Kidnapped we can see the partial emergence, in the Highland/Lowland distinction, of a colonial situation capable of acting as a realisation of multiple moral and psychological values. In Kidnapped integrity is measured by competence in valuing both Highland and Lowland cultures; so that Mr Henderland is seen as wholesome when he balances his judgement of Alan Breck's 'bold, desperate' character and of the Stewart's resistance to the forfeitures:

There's love too, and self-denial that should put the like of you and me to shame. There's something fine about it; no perhaps Christian, but humanly fine. Even Alan Breck, by all that I hear, is a chield to be respected. There's many a lying sneck-draw sits close in the kirk in our own part of the country, and stands well in the world's eye, and maybe is a far worse man, Mr Balfour, than you misguided shedder of man's blood. Ay, ay, we might take a lesson by them.³⁰

There is an association of a superficial virtue founded upon witness - 'in the world's eye' - with 'our own part of the country'. There is an implied comparison with a more spontaneous life to be found in the more 'primitive' society north of the Highland line. It is even suggested that Alan Breck is closer to the natural world than any Low Countryman could be, because of his ability to live off and find refuge in what to David appears an inhospitable wilderness. Other Highlanders have similar skills. Cluny MacPherson's men come on David and Alan out of the heather with the stealth of one of J.F. Cooper's Red Indians.

It will be remembered that Stevenson wrote Kidnapped after he had been to America, after he had travelled right across the continent, heard about the aboriginal Americans, and himself made a serious attempt to write a Western, never completed, called Vendetta in the West.³¹

The importance of the Western frontier to the development of American consciousness has been stated by Frederick Jackson Turner in his 'The Significance of the Frontier in American History' (1893). Turner makes one point of interest to us: that the frontier was 'the meeting point between savagery and civilisation'.³² As the frontier was pushed ever westward, he argues, Americans were renewed by contact with the primitive and with the spontaneity to be found in earlier, less complex forms of social organisation. While the parallel is not exact in all particulars, one can see how the idea of the frontier might

have influenced Stevenson's partially symbolic treatment of the Highland/Lowland divide in Kidnapped. In the scene in Cluny's cave David witnesses older forms of loyalty, among them a fugitive warrior culture, which is on the point of extinction. (Later, Stevenson was to compare, in In the South Seas, the kinship system of the Polynesians with the clan system of Celtic Scotland. His primitivism was always highly qualified, never so desperate or vital as that of Lawrence or Melville; but his respect for the 'lesser breeds beyond the Law' was persistent and authentic.³³) The Highland line divides a soon to be dominant society, whose values are dependent on law and abstract moral categories, from one whose virtues and vices are 'bred in the bone'.³⁴

This is the nearest that Kidnapped comes to being a 'national epic':³⁵ that is, in its apparent identification of a peculiarly Scottish dissociation of sensibility, consisting of a breaking-off of moral categories from experience, a lack of intercourse between moral self-discipline and spontaneous action. The division is de-historicised in Jekyll - persistent instincts co-exist in the Doctor with moral self-discipline. (J.G. Lockhart, in his Adam Blair and James Hogg, in his Confessions, are both perceptive on this aspect of Scottish character.³⁶) David's conscientiousness and Alan's gay ferocity individualise these respective tendencies. The companionship of Alan and David points to a possible resolution of the conflict in a surrender of the motivation to universalise any given moral framework. David says admiringly of his friend:

Alan's morals were all tail-first; but he was ready₃₇ to give his life for them, such as they were.

And later, Alan observes:

I have often observed ... that you Low-country

bodies have no clear idea of what's right and wrong.³⁸

We notice here that the Whig/Tory alternatives are not mistaken for moral ones. From the perspective of the narrator, David and Alan's separate outlooks and purposes are less important than their honourable commitment to these outlooks and purposes. This honour is a given factor. In his frequent moral stock takings David is analytically moral; the definitive and larger moral issues are not at stake. That is to say, he is concerned to act in accord with his honour and not with whether that honour is worth anything in itself. But we cannot assert much more about this until we have looked again at the character, David.

After the murder of Colin Campbell, Alan suggests flight, a course of action which David opposes:

'Oh!' says I, willing to give him a little lesson, 'I have no fear of the justice of my own country.'³⁹

His naivety is doused by his rebel friend: 'as if this was your country!'⁴⁰ However much the above, and similar lessons given to David, may resemble a romance version of the novel of sentimental education, the comparison would be of little value. (In Catriona the initiation pattern is more strongly in evidence; there David has his first sexual encounters, learns some of the social graces, and sees political life.) Stevenson has taken only the form, or shell, of an initiation process. David simply acquires experience and gets larger through the episodic accretions; he is never penetrated by experience, never changed by it in the sense of some particular adventure altering his fundamental perceptions about anything. He is such perfectly consistent material because he is a bedrock personality. By the latter, I mean several things, which I shall try to outline.

David is not a multi-faceted figure; he exemplifies the 'significant simplification' that Stevenson argued for in essays on fiction which are roughly contemporary with the making of Kidnapped.⁴¹ In Kidnapped, he is in transit between periods of his life where he has a social identity, and the effect of this transition is to strip his gestures of their social background and significance because his position as an outlaw deprives him of the possibility of adopting civic roles. Indeed, even in Catriona he finds it difficult to understand how Grant can reconcile his graceful domestic behaviour with his hard-nosed attitudes in the role of Lord Advocate. David's persona is presented to us in such a way that his qualities are seen to be innate and, therefore, immutable. The sum of his gestures displays few characteristics which could be seen to have been formed prior to and independently of the core of his own personality. It seems that the character is confined to the limits of an unchanging self which is resistant to the demands of flowing history; it becomes even more apparent in Catriona that David is trying to escape history into an integrated private existence. It is this asocial conception of character that places Kidnapped as a kind, within the category of adventure romance. Adventure romance becomes interested in men at the point where they are stripped of their lendings, where they cease to be fully working social beings but are thrown back on their basic selves. One can see how it would be inaccurate to call fiction with that emphasis historical.

The above does not necessarily dictate that David be an unchanging character. But the absence of motivation and of civic roles, which could lead the critic to call David a child, combined with the short time-span of the tale, effectively inhibits any change or decay in David's self.

I pointed earlier to the successiveness of the episodes in Kidnapped; 'and' is the hidden copula between each chapter. Just such successiveness is a concomitant of Stevenson's concept-

ion of David; if he were to develop, an analogical procedure would be required - time, that is, would have to become more important than it actually is in this most spatial of novels. That is why Stevenson's envoi to the duology is so false in its irony. He writes:

But you [i.e. David's children] will find as you grow up that even the artful Miss Barbara, and even the valiant Mr Alan, will not be so very much wiser than their parents. For the life of man upon this world of ours is a funny business.⁴²

The idea of a different David, promoted by the irony here, is an absurd one. Note how even his children are given not only the names but also the qualities of two of the main characters in the books - 'artful' and 'valiant': as though to suggest that little changes in the non-historical world of the stories. His narration never displays an irony towards his then character which he would have been incapable of expressing then. The notion that age, wealth or fatherhood would have consequences for David is unacceptable because the objectivity and force of these properties has never been established in the permanent world in which we have seen him. Bertie Wooster, Tom Sawyer, Sherlock Holmes, are all characters who may be compared to David in this quality of permanence; as witness the fact that they all appear well nigh unchanged in more than one book. They are movable because they are mythic creations. At this stage, we can attribute to myth, a term which I want to define more fully as we go on, two properties. The first is that it is distrustful of history; setting a fiction in the past does not inhibit Stevenson's contention that 'truth to the conditions of man's nature and the condition of man's life, the truth of literary art, is free of the ages.'⁴³ Secondly, myth is hostile to the idea that a narrative can depict objective existence that is independent of any perception of it. We have looked at this last element of myth in previous chapters, where we saw that story did not relate veritable events but an

attitude to events. That is why the various circumstances in which David finds himself are expressive of his personality, except where the historical world impinges on him and falsifies his character. This happens when he is wrongly accused of complicity in the murder of Colin Campbell. (Stevenson was more thoroughly concerned with the way that a community could bear false witness in other books: for example, in The Master of Ballantrae Henry Durie slowly becomes the mean and twisted man that the local folk would have him; while the secret of James' power over him, Stevenson tells us, is his indifference to others). Adventure, therefore, focuses on that freedom from social definitions which we saw Stevenson pursuing in his travels. We might say that Kidnapped is an unsceptical adventure because it does not question the benign moral implications of that freedom.

One would expect, in view of the above, that the action of Kidnapped would confirm the nature of the hero's self-consciousness in its overall direction as well as in its separate parts. But what is this direction? Surely it is problematic in a story which the author has described as having a 'cursed end'.

I would suggest that it is the controlling myth of the journey that gives Kidnapped direction. (In Catriona, it is rather clumsily continued in the trek through Holland - by then, plot considerations have diminished its simplicity.) Journeys have been divided into two broad categories by Homeric scholars: the centrifugal and the centripetal. The Ulysses of Dante and of Tennyson are examples of the former; they are forever going west, seeking new lands and new experiences.⁴⁴ David Balfour's journey in Kidnapped is of the latter type. At one stage of their journey, he consults Alan about their destination:

I asked him whither we should flee; and as he

told me 'to the Lowlands', I was a little better inclined to go with him.⁴⁵

As this shows, he does not will lawlessness and adventure. He is a passive traveller and his journey is, like Stevenson's own early travels, an interlude between domesticities. The centripetal journey ends - prematurely, but appropriately - in the modern Scotland, at the doors of the British Linen Company's bank. And then again, in Catriona, with David marrying the girl that he has rescued, and for whom his adventures have made him worthy. In psychological terms, the endings of both novels point to a reintegration with the social and domestic, which he wants, and which is indeed the destiny owing to his character. If this seems an unusual quality in an adventure hero, then we must recognise that Stevenson has split the Hero of his tale into two figures. Alan is the active and restless principle. He completes the persona of the adventure hero.

Alan Breck has only a peripheral role in the second novel. Catriona is both a continuation of Kidnapped and a distinct piece of fiction; and it is to this novel that I want to turn in the second part of this chapter.

PART 2

Kidnapped had many of the virtues of Stevenson's favourite game, the 'thrice-royal hide and seek'.⁴⁶ The chase through the Highlands derived in part from his memories of this childhood activity. The simple action and the clear gestures of the characters were properly located in the kind of uncivilised background which seemed essential to the adventure genre of fiction.

The second part of the adventures of David Balfour, Catriona, was not published until seven years after the first. Initially, it shifts the action to Edinburgh in the middle of the eighteenth century; from the country to the city. This alteration of locales could be described in the words of Rousseau's account of the decisive change in man's conditions:

The passing from the state of nature to the civil society produces a remarkable change in man; it puts justice as a rule of conduct in the place of instinct, and gives his actions the moral quality they previously lacked.⁴⁷

We saw earlier that it was precisely the lawless and the instinctual which were brought before David by adventure. The shift to the city indicates that we may expect an altered idiom, and this is the case.

In the urban context of Catriona, the characters are registered more densely than in the first part of the duology. I want, therefore, to begin this discussion of Catriona by recording the development - in the early stages of the novel - of moral perplexities, evasions and political opacities, insofar as they build up an atmosphere of uncertainty and menace.

David's position as a hunted man causes him to be wary in his proceedings from the start. He has to forgo the help of the 'caddies' to guide him about the labyrinths of old Edinburgh, because these men often acted as informers for the authorities. His meeting with Catriona Drummond arises out of her suspicion that his naive curiosity is an attempt to overhear what she is saying to her retainers. Edinburgh's dangers are less straightforward than those of the Highlands:

Such danger as I had seen the face of but that morning, in the midst of what they call the safety of the town, shook me beyond experience.⁴⁸

New dangers are introduced by the veiled and problematic nature of personal and political loyalties found in the city. When David goes to see Stewart the lawyer, the latter assumes that he is an adherent to the Cause:

'I needn't ask your politics,' said he.
'Ye need not' said I, smiling, 'for I'm as big a Whig as grows.'⁴⁹

Stewart is surprised. But the position is further confused by his own confession:

'See, sir, ye tell me ye're a Whig: I wonder what I am. No Whig to be sure; I couldnae be just that. But - laigh in your ear, man - I'm maybe no very keen on the other side.'⁵⁰

This is the very voice of evasion, using the vocabulary of politic strategy ('I would not have you judge me over-sorely'). And that phrase 'I wonder what I am' insists upon uncertainty. Stewart's whole presentation of his position - 'My case is dooms hard', a phrase he repeats later - gives the impression of a man worrying his own dilemma.⁵¹ It shows resentment of being forced into public commitment, into an historical role in which he is uncomfortable. Speaking of a case he has been

given on behalf of 'young Ardshiel', he makes us aware that it is this public recognition that makes him squirm:

'And there was I cocking behind a yadvocate that liked the business as little as myself, for it was fair ruin to the pair of us - a black mark, dis-affected, branded on our hurdies like folk's names upon their kye! And what can I do? I'm a Stewart, ye see, and must fend for my clan and family.'⁵²

This reminds us of the feeling behind Markheim's scream against the 'giants of circumstance' which make him act against his will.⁵³

Juxtaposed to Stewart's canniness is David's stiff-necked loyalty, which leaves the lawyer puzzled and admiring:

'That's what makes me think so much of ye - you that's no Stewart - to stick your head so deep in Stewart business. And for what, I do not know; unless it was the sense of duty.'
'I hope it will be that,' said I.⁵⁴

But Stewart's final perfunctory comment seems, by its tone, to qualify the admiration:

'Well', says he, 'it's a grand quality.'⁵⁵

There are a number of shifting perspectives here which obfuscate David's moral judgement. The imprecision of such judgements is concisely summed up near the end of David's rich dialogue with the Writer. When Stewart and his clerk tell him that one of the most trustworthy of skippers is the Captain Hoseason who had abducted him earlier, the information provokes a lapidary banality from David:

'Well, it seems hard to ken folk rightly.'⁵⁶

Viewed from another angle, Hoseason was emphatically untrustworthy. So this contradiction casts a dense and opaque shadow over reality as David encounters it. He exists in a social milieu to a far greater extent in Catriona than he did in Kidnapped: and he recognises this himself, saying that he 'dwelt in politics'.⁵⁷ The essence of a man or situation is not revealed to David in any clear way at all. One of the few obvious exceptions to this is in his first encounter with Catriona, where a pious meeting of eyes flashes a mutual realisation of attraction between them. Initially it contrasts, as an authentic relation, with David's 'perplexed and dangerous fortunes' in the sphere of political intrigue.⁵⁸ Without Alan Breck, in fact, David's desire is for a historyless domestic existence not an adventurous one:

I had had my view of that detestable business they call politics - I had seen it from behind, when it is all bones and blackness; and I was cured for life of any temptations to take part in it again. A plain, quiet, private path was that which I was ambitious to walk in, where I might keep my head out of the ways of dangers and my conscience out of the road of temptation.'⁵⁹

On the one hand, there are the complexities of politics and the 'course of events' which proceed 'like a marching army'.⁶⁰ On the other are the perils of adventure; and David likes them no more than the politics. He imagines being able to win free:

So, in a moment, I could lay all these troubles by, which were after all and truly none of mine; swim clear of the Appin murder; get forth out of hand-stroke of all the Stewarts and Campbells, all the Whigs and Tories, in the land; and live thenceforth to my own mind, and to be able to enjoy and improve my fortunes, and devote some hours of my youth to courting Catriona, which would be surely a more suitable occupation than to hide and run and be followed like a hunted thief, and begin over again the dreadful miseries of my escape with Alan.⁶¹

The corruption of the city and the disorder of adventure are both seen by David as threats to his puritan conscience.

The uncomfortable relationship of social role and essential character, was, as I have suggested, most economically captured in David's dialogue with the evasive Stewart. The concomitants of that relationship are extended by the introduction of Lord-Advocate Grant, Prestongrange.

David Balfour perceives in Prestongrange various personas; for example, kind father, solicitous friend, severe lawgiver, cunning politician. None of these various - and, on the surface, incompatible - perceptions impairs any of the others. The variety of the Lord Advocate's faces confounds any possible essentialist description of his character. His attitudes do, however, congeal in an especially piquant way. He is a figure of authority in two distinct ways: naturally, through his paternity; and conventionally, through his position as an administrator of the Law. Both of these are a kind of trusteeship: the first of his three 'braw daughters'; the second of, as David would idealistically have it, Justice. (David says that 'the main thing of all must still be justice, and the death of any innocent man a wound upon the whole community.')62 However, a far more complex activity with regard to fatherhood, trust, loyalty, and authority, is being carried on in this novel and I want to turn, now, to these themes.

Catriona marks a new stage in Stevenson's struggle with the relationship of fatherhood to moral authority. More specifically, the quality of the fatherhood, as trusteeship of another fate, comes near to being used as a yardstick of moral worth. In Catriona, Stevenson takes this theme and repeats it in a variety of situations which clash with and echo each other, refining and making more complex the overall picture. To begin with, there is David's deceased father who seems to have been responsible for the continuity of what can only be called recti-

tude in the 'hero' - that is to say, the impulse to do right or, in Orwellian terms, the decent thing, even at his own expense. When Stewart the Writer expresses amazement that he is going to throw himself on the mercy of the vengeful Campbells and adds that he, a Stewart, would do it for no man, David says

'It's a different way of thinking, I suppose ... I was brought up to this one by my father before me.'

'Glory be to his bones! he has left a decent son to his name'⁶³

replies the lawyer. David is less certain of his rectitude than this would suggest. Indeed his fatherless condition seems to be the major contributor to his vulnerability. Coincidentally with being thrown back on his own resources at the start of Catriona he takes off the clothes of Rankeillor's son. Yet he does not see himself as being ready to take on the role of father and find, by implication, the principle of moral imperative within himself:

'I was never brought up on sugar biscuits, but on the hard food of the truth. I knew that he was quite unfit to be a husband who was not prepared to be a father also; and for a boy like me to play the father was mere derision.'⁶⁴

He is thinking here of his connection with Catriona, of course; and at this point she, whose father he has met at the Lord Advocate's house, appears and speaks to him. The scene which follows introduces another dimension to the conflation of paternity and authority. James More has betrayed Catriona's blind, or short-sighted, trust ('those that do not love and cherish him I will not know' she says to David'⁶⁵), as well as his friends and fellow prisoners. This disloyalty is apparent throughout the story. James More abandons Catriona in Holland and discloses Alan Breck to the authorities. His disloyalty is

paralleled by Simon Fraser's betrayal of what are seen as the heroic and honourable principles of his father, Lovat. Importantly, this dispersal prevents the complete association of disloyalty with James and promotes it to a full grown theme prevalent throughout the book. Character is subordinate to situation. The possibility of betrayal appears again in the character of the Lord Advocate who was, says David, 'kind to me as any father'. Despite his kindness David says 'I ever thought him as false as a cracked bell'.⁶⁶

The theme of fathers and sons is central to Stevenson's fiction, and I shall return to it in future chapters. What is more immediately important about the fathers and sons in Catriona is that they afford us the opportunity to observe Stevenson striving to preserve his fiction as a gestalt picture. This gestalt configuration marked the stories which we looked at in earlier chapters. It was what made doubles possible, that everything flowed from the one consciousness, and it distinguished his fiction from the linear, uniform and objective reality of the mainstream novel.

But in Catriona, he has moved further into civil society (and into history; it is his most Scottean novel) and, therefore, into a world where a certain solidity of specification is requisite. Characters, with their own discrete, acted-upon space, partially emerge; a distinct social world surfaces in the Edinburgh section of Catriona. (Such a condition raises the whole question of location with respect to the adventure novel: its peripheral, exotic, extra-communal milieux are not accidental but implied by the metaphysical concerns of the genre itself.⁶⁷) One of the ways in which this tendency of his novel is subsumed under a more generalised (or typical) pattern is through the repertoire of fathers and pseudofathers that is woven into the adventures of David. That is to say that the mosaic-like construction and typicality of the normal Stevenson narrative is in tension with plot - and the result is that he has to remove the action from

the city (the isolation on the Bass, the trek which Catriona and David make through Holland) or render the substance of the plot a mystery and eventually an irrelevance.

There are latent in the narrative a set of actions that would be of interest to a different sort of writer from Stevenson: the business of James' imprisonment, framing and trial, for example, which all happen behind closed doors. For Stevenson, however, these possibilities are subordinated to the need to define and variously work through the naturalness and innocence of David Balfour. For instance, the fathers that David comes into contact with both create and define a moral dilemma for him - what they seek is to trap him in social and historical existence; but the social existence is seen as inherently false. What David represents is the capacity to retain consistent ethical intentions in the face of falsity. This is why we define him as natural: his intentions are pure because they do not have to be shared and this in turn gives meaning to his freedom which is always constituted, in him, by incorruptible intentions towards the world.

The two most traumatic moments in Catriona for David Balfour involve the attribution to him of motives which he never had. I am referring to Simon Fraser's accusation that he was acting as a decoy in the assassination of Campbell; and to James More's attempt to blackmail him on the grounds of his circumstantially incriminating stay in the same room with Catriona.

In each case David is horrified - and horror is, as Francis Hart has pointed out, a sentiment which he expresses very freely - at the thought of what will become of his reputation if the charges stick: 'I am to be killed and shamed' he tells Catriona, 'my name is to be nothing but a by-word'.⁶⁸ And there is little doubt that the prospect of the shame is harder to bear than the possible hanging.

Stevenson disturbs our earlier impression of David as a figure of absolute and innate rectitude. This returns us to an observation we made about witnessed and unwitnessed modes of self-consciousness. This exemplary social consciousness of shame has a paradoxical relation to the inner, guilt driven figure who was socially innocent. The contradiction can be explained if we take due account of the discontinuity of narrative which becomes increasingly prominent in Stevenson's fictions. That is to say, we must not expect a fully motivated, continuous development of character in his stories. Just as there was no attempt on the writer's part to fuse the disparate impressions of Prestongrange; so, David himself is seen in different lights, is subordinate to the thematic possibilities of the narrative.

The ambivalent status of David Balfour consists of the possibility of the moral imperatives which appear to dictate his actions being either ethical intentions formed prior to and directed towards the world or flowing from conventional immersion in the world (e.g. fear of witnessed dishonour). David debates these very possibilities with himself as he attempts to come to terms with his motivations for intervening in the trial of James Stewart.

This situation, in which a character's motivations for an particular act are seen to be irrecoverable, becomes increasingly prevalent in Stevenson's fiction. It is vital to Catriona's subversive relation to the mechanics of adventure stories; so vital that Robert Kiely's belief that Catriona displays the same simple boys' daydream morality as Treasure Island and Kidnapped is mystifying.⁶⁹ Perhaps Kiely does not share the unease which I feel in response to the second episode referred to above - the ménage in Leyden. Once again he is trapped by circumstances (those giants that haul Markheim into the world) in a position which by his own puritannical standards reflects rather badly upon him. David reads Heineccius, a dry old law

writer, to cool his ardor. However he is more threatened than he is threatening in the sexual sense - and in a very paradoxical way:

'The base of my trouble was Catriona's extraordinary innocence ... She seemed to have no thought of our position.'⁷⁰

The position is in its overall shape a familiar one in melodrama: an innocent virgin and a possible seducer who is foiled by the arrival on the scene of a pursuing father. However, in Catriona the father's appearance saves David from his fix and that father is one of the most unscrupulous characters in the novel. We observe Stevenson deploying romance conventions, yet manipulating them in such a way as to evince dissatisfaction with their normally triumphal mechanism. (Increasingly, Stevenson was to go this way: playing off his own peculiar perception against various non-realistic forms, like the fable, the saga, the exotic and historical romances). There is here the potential of satire on the subjective adaptation of action to the intentions of the hero whereby the plot marshals the phenomenal world to realise those intentions.

We can best see Stevenson using the conventions of historical romance in the middle section of Catriona. David has again been kidnapped to silence his testimony; he is to be released just too late to bear witness. He makes a superhuman effort to get to the trial, reminding one of Valjean's ride in Les Misérables, in that he goes reluctantly to the rescue; Valjean is guiltily relieved when his carriage breaks down and David is equally gratified to be able to retain his 'honourable' intentions without those intentions having effective consequences for himself or for others.⁷¹

David's relation to the historical world of Grant, James Stewart and the rest is implicit in the uneasy coexistence of romance

mode and historical mode within Catriona. David, we have suggested in discussing Kidnapped, was not a fully integrated, socially and historically placed character; and he therefore is of that romance world (even when it is a parody of romance) and not of the historical world within which he finds himself temporarily trapped.

The problematic, ambiguous and changing order of the socio-political sphere (an aspect of Catriona which distinguishes it very clearly from the earlier novel) is a continual surprise to David who finds himself not of it, but in it - that is why he can have intentions towards that sphere which have no effect upon it. David's destiny is himself and cannot work through the historical process. W.H. Auden has written that 'in the fairy-tale world, what appear to be the personal choices of the characters are really the strategic choices of the storyteller.'⁷² Auden's insight holds good for romance, too; and it is in this sense that David is his destiny. In adventure fiction, freedom is a state, not an act or choice. Hence when he comes up against actual history (the trial) David can have no effect upon it. The actual historical verifiability of James' execution mitigates the adventurous excitement of David's exaggerated ride cross-country (exaggerated in that it employs an impossible timetable, as John Buchan has pointed out.⁷³) The result is predestined, so his choice has no significance except in the ritualistic sense of David himself being tested for manhood.

What I wish to suggest by the above is that there is a paradox or confusion at the centre of Catriona. It is partially exhibited in the uncertainty of mode which I have tried to indicate and which is not necessarily reprehensible; and partially in the conflict in the narrative economy between a background of civility (the City) and one of adventure (the topographic neutrality of Kidnapped, haltingly continued in the episode on the Bass, David and Catriona's hike to Leyden, the last section of the novel involving James More and Alan Breck).

In order to explain the discordance of civility and adventure, we may compare the persona of David Balfour in Kidnapped to his representation in Catriona. In the former he exists in a state of freedom. This freedom consists not of liberty of action, but of apparently unconditioned action. The sudden turns and intrusions in the tale are, to all intents and purposes, random. This aspect of adventure was affectionately satirised by Stevenson in his New Arabian Nights, where the utter contingency of the connections between the episodes advertises the randomness of the action of the stories. Returning to Kidnapped, we can say that it is only the arbitrary fact of Stevenson's knowledge of Earrid that leads to David being marooned there. This turn of events is not a consequence of anything which has happened to David previously and it is not required to explain any of the action to come. So it is with David's meetings with the blind beggar and with Mr Henderland the missionary. No attempt is made by Stevenson to simulate necessity or to imply a teleology. The sequence of David's perils is accidental in a way that those of Pip of Great Expectations, and those of Madame Bovary or Anna Karenin, are not. In the case of each of these novels the fate of the main protagonist is their character. David's destiny is arbitrary and hinges on the chance that the ship he is on runs down Alan Breck's dinghy, or that he happens to be in the wood of Lettermore at the time Colin Campbell is killed.

It is possible to say that in Kidnapped the reader is introduced to a world of chance. This is one aspect of the freedom which we perceive in the adventure. The other element of freedom displayed by the novel is formed by the hero's isolation. He is not represented as belonging to any social milieu. We know that he did belong to a community. But it is a community which exists in the novel only as a set of moral exhortations from the local minister; it is not realised. Because he does not exist in any society, he does not derive his sense of his own existence from the opinions of others; and since his piety is

in no way diminished by dangers and temptations, his ethics appear to be spontaneous and his goodness natural.

Against the operation of chance and the Adamic conception of David, we can place two other phenomena: firstly, the guiding hand of Providence, which is evident in Kidnapped as well as in the sequel; and, secondly, the existence in Catriona of others.

The former is a compact between David's piety and virtue, and his fortune or fate, an agreement which is underwritten by the author at the very end of Kidnapped:

The hand of Providence brought me in my drifting to the very doors of the British Linen Company's bank.⁷⁴

That David has more trials to endure in the second volume of his adventures does not mitigate the Defoe-like dependence of piety and good fortune. In a postscript, the author confirms what we have expected all along when he

hastens to protest that all went well with both, in the limited and human sense of the word 'well'; that whatever befell them, it was not dishonour; and whatever failed them, they were not found wanting to themselves.⁷⁵

If this is found a little ambiguous as an assurance of providential benignity, then there is Stevenson's significant defence of the realism of the fight in the roundhouse. This had been criticised in a review of the book by Theodore Watts-Dunton, on the grounds that it was incredible that an unwarlike boy and one soldier would have been able to fend off the whole crew of the Covenant. In his reply, Stevenson cites a most unusual weapon:

David and Alan had every advantage on their side

- position, arms, training, a good conscience.⁷⁶

Here Alan and David are united in their righteousness. But this is not the case throughout Kidnapped. More often their sense of virtue is not all alike, as we have seen above. It is Alan Breck who introduces to the adventure its properties of action and the eager acceptance of chance. Like the Master of Ballantrae, Alan is a gambler; David, on the contrary, disapproves of his friend's card-playing and gambling activities. While Alan can kill without remorse, David is a self-conscious, morally querulous and inefficient fighter.

On the basis of these observations, we can propose that the adventurous matter of Kidnapped conforms to the dual meaning of the word 'aventure' as employed by the Arthurian romancers; that is to say, it includes the notion of random encounters and of providence, which is the manifestation of God's will in the physical world. Yet it must be said that in Kidnapped this Providence is merely a shadow of the vital function of God's will in either the mediaeval romances or in later Protestant stories of adventure. In The Quest of the Holy Grail, Lancelot's knightly grace is insufficient to vouchsafe him the ultimate vision of the Holy Grail. There is no hint of such spiritual disbarment for the chivalric Alan because Stevenson's adventure is purely physical, a secular romance, and it has no spiritual ends.

In one prototypical Protestant exemplum, Robinson Crusoe, the castaway learns to trust and submit to a providential God. The transgression which has caused Robinson's hazardous isolation is that of adventurousness. He has thrown himself upon chance, ignoring the authority of his father. When he discovers some barley growing on the island, he begins to perceive this so helpful distinction between the random and the providential:

It is impossible to express the astonishment and

confusion of my thoughts on this occasion. I had hitherto acted upon no religious foundation at all; indeed I had very few notions of religion in my head, or had entertained any sense of what had befallen me, otherwise than as a chance... without so much as enquiring into the end of Providence in these things, or his order in governing events in the world.⁷⁷

Compare this with the episode of David's temporary marooning on Earrid. It is an accident borne of his own impercipience, not of any substantial transgression of moral or spiritual authority:

I have seen wicked men and fools, a great many of both; and I believe they both get paid in the end; but the fools first.⁷⁸

David remains a respectful son, an involuntary adventurer, and guilty of no transgression.

In Catriona the simplicity of David's character is deranged because the opinions and actions of others come more solidly between his thoughts and his actions than they do in the first volume. This complication of David's identity is perhaps best explained by referring to a distinction that is made by Rousseau, between amour de soi and amour propre. The former is a property of natural man, the latter of social man:

One must not confuse amour propre with amour de soi... Amour de soi is a natural sentiment which inclines every animal to watch over his own preservation... Amour propre is only a relative and artificial sentiment, which is born in society and which leads every individual to make more of himself than any other. If this is well understood, I maintain that in our primitive condition, which is the true state of nature, amour propre does not exist.⁷⁹

And in that same text Rousseau addresses himself to the distinction which I have been making in terms of the lui and the

moi:

There is a sort of men who value the opinion of the rest of the world, who are happy and content with themselves on the testimony of others rather than on their own... The savage lives within himself; social man, always outside himself, knows how to live only in the opinions of others; and it is, so to speak, from their judgement alone that he derives the sense of his own existence.⁸⁰

In Kidnapped David's consciousness functioned spontaneously and without reference to others, and he therefore corresponded to this Rousseauistic view of natural man. Whereas in Catriona it is a problem whether David can remain true to himself and yet still be compatible with the social order of things. As it turns out, David the natural man is composed into a socially satisfactory position by the end of the book, and his sense of honour does not need to surmount his sense of legality.

When David, in his stiff-necked fashion, suggests to Catriona that her father, James More, may be less than perfect, she is angry and shuns him. David, whose intention to testify on behalf of James Stewart has already made him unpopular with the authorities, cannot endure the breaking of this last friendship, exclaims, 'I am alone in this world...', and then goes on:

'O, let me have one to believe in me!... I cannae bear it else. The whole world is clanned against me. How am I to go through with my dreadful fate? If there's none to believe in me I cannot do it.'⁸¹

This consciousness of David Balfour's, which has a primarily ethical cast, begins to take account of the opinions of others; he becomes, in other words, a social being:

I should trifle with my conscience if I pretended

my stay upon the Bass was wholly disagreeable. It seemed to me a safe place, as though I was escaped there out of my troubles. No harm was to be offered me; a material impossibility, rock and deep sea, prevented me from fresh attempts; I felt I had my life safe and my honour safe, and there were times when I allowed myself to gloat upon them like stolen waters. At other times my thoughts were very different. I recalled how strong I had expressed myself both to Rankeillor and to Stewart; I reflected that my captivity upon the Bass, in view of a great part of the coasts of Fife and Lothian, was a thing I should be thought more likely to have invented than endured; and in the eyes of these two gentlemen, at least, I must pass for a boaster and a coward. Now I would take this lightly enough; tell myself that so long as I stood well with Catriona Drummond, the opinion of the rest of man was but moonshine and spilled water.. But anon the fear would take me otherwise; I would be shaken with a perfect panic of self-esteem, and these supposed hard judgements appear an injustice impossible to be supported.⁸²

So, David has these two aspects: the natural man, who stands out from the strategic thinking of the political men around him; and, on the other hand, the social being whose shame is disguised as guilt and who exhibits in his extensive reflections the disease of civilisation called by Rousseau amour-propre.

David's isolation on the Bass rock, yet 'in view of a great part of the coasts of Fife and Lothian' is emblematic of the concordance of self-determination and social being which Stevenson effects in this book. The socially disruptive elements of chance and adventure, in the form of Alan Breck, are pushed to the periphery of the story. Providence turns out to be fundamentally just this reconciliation of self and society. In Chapter VI I shall examine The Master of Ballantrae, in which a more antagonistic relation of self and society is evident.

Of the hero of these two novels we might say, inverting Henry James's formula, that he is a duteous son haunted by a Bohemian in the shape of Alan Breck. The latter appears as

a Bohemian to David, because he is a free spirit, with no home and hearth, and with no stake in the existing order of things; and he ends up as an exile, at home nowhere. For David, submission of the self to society is sweet because he is predisposed to be subsumed into a domestic role, and his period of fretful play becomes tolerable because it lies in the past. Like Frank Osbaldistone, he can tolerate chance and wildness only as a memory.⁸²

In what does this predisposition of David's consist? In the first place, it is a consequence of race. David is seen as a distinct Lowland type, and Stevenson remarks that he is an Angle, where Alan is a pure Celt. In the second place, we are told that David was his father's son. In Chapter VII I will take up this line of thought about a very important motif in Stevenson's work: the romance of heredity.

In this chapter we have noted a number of oppositions which show different aspects of the "I"/"he" split: Lowland and Highland; law and lawlessness; city and country; community and hero (Alan), with the distance between them mediated by Hero (David). The first of each pair is compatible with the "he", the second of each pair with the "I".

CHAPTER V

Exotic Places: The Self and Oceania

'The world is disenchanted; over soon
Shall Europe send her spies through all the land.'

(Andrew Lang, 'She')

CHAPTER V

In this chapter I want to discuss some of Stevenson's later fiction, to relate its themes to the generic qualities of romance and place them within a constellation of motifs, images and ideas, which recur throughout the texts of exotic literature. Specifically, I shall examine several fictions which were written between his departure from San Francisco in 1888 and his death in Samoa in 1894. It is reasonable to suggest that the decisive personal experience of this period was Stevenson's contact with the cultures of the Southern Pacific. His professional existence as a writer also was not immune to the impact of a part of the world which had been present in his imagination for some time. Ballantyne was a childhood favourite; later, he read Melville's Pacific books on the advice of Charles Warren Stoddard, an American who had travelled extensively in the South Seas.

It was Oscar Wilde's intriguing contention that Stevenson would have written far more coloured and imaginative romances in those last five years had he never left London: that the South Seas became far too real for him to idealise.¹ However, we saw that one of the virtues of Stevenson's response to Oceania was that, uncommonly for the time, it was not entirely an ethnocentric fantasy about noble savages or man-eating barbarians; which is to say that he tempered what he wanted to see with what was there and, moreover, gave full recognition to the variety of those cultural patterns that he encountered. It is exactly in the tension between the Pacific as a complex of signs which were a product of the European imagination (a mythology of primitivism and/or imperialism) and the Pacific islands as they actually were, that Stevenson's perceptions were most active. This collision of literary convention and observed reality had some significant effects on subsequent fiction.

Since he was exposed to a range of literary attitudes to the Pacific before he ever saw a South Sea island, I want to refer in the first place to several literary views of Oceania. These form a very small sample from a massive literature on exotic places. It is not intended to argue that these texts had a direct influence on Stevenson's conception of Oceania. They simply represent perceptions of primitive life which elucidate his expectations of Polynesia and Melanesia. In the course of the nineteenth century that area of the world, along with Africa, became the object of ever more intense yearnings on the part of Europeans for exotic diversity and adventure. Therefore, we shall also consider how these desires impinged on the practice of fiction in the last part of the century. (For related material on contemporary or near contemporary developments in the status of exotic milieux in British fiction, see the Appendix.)

Perhaps one of the most sustained pieces of writing on the South Seas from a distance is Lord Byron's The Island (1823). It is an account of those of the mutineers from H.M.S. Bounty who went from Tahiti to settle on Pitcairn Island in 1789. This narrative poem describes the sailors' desire to remain on the 'happy shores without a law' which is their 'guilt-won paradise'.² In Byron's hands, the island becomes an exotically coloured dream of Eden:

The goldless age, where gold disturbs no dreams,
Inhabits or inhabited the shore,
Till Europe taught them better than before.
Bestowed her customs, and amended theirs,
But left her vices also to their heirs.³

Oddly and significantly, Byron applies the word 'age' to the island. Thus space has been transmuted into time; the island has become of the past, although it is not in the past: or rather, the specific milieu is absorbed into timelessness.

Byron extends the typology of his description in the Edenic

direction:

Thus rose a song - the harmony of times
Before the winds blew Europe o'er these climes.
True, they had vices - such are nature's growth -
But only the barbarian's - we have both:
The sordor of civilisation, mix'd
With all the savage which man's fall hath fix'd.*

He is mythologising furiously, constituting the Fall as a lapse from nature. To this mixing of the historical and the mythical, he adds another temporal configuration. He describes Neuha, the native lover of Torquil, as a ripe child; she is 'the infant of an infant world'⁵: that is to say, childhood is elevated into a state of innocence which is free of both law and guilt.

Byron, then, utilises two different kinds of primitivism: chronological and cultural primitivism. The first refers to a felicitous past, and human history as a long decline from some aboriginal purity to corruption; the passages in which he laments the inevitability of European domination of Oceania would come under this dispensation. Whereas the relation of childhood to innocence refers us to a cultural primitivism which is recapitulated in each individual biography. These two versions of primitivism were not incompatible. In fact, it was common for the savage and the child to be linked together as inhabitants of a pre-logical life of instinct. Even Darwin - in the The Voyage of the 'Beagle' - makes the connection, and he was by no means a primitivist. A more radical evaluation emerged from German Romantic thought. Schiller, for instance, conceives of the child, and the savage as leading the same sort of mental life as the creative artist: to each he attributes the characteristics of animistic perception, a breaking down of the cognitive barriers between subject and object. In the child and in the savage, according to Schiller, we should find an ideal model of the self in harmony with the world. He parallels Byron in proposing this twin conception of a Golden Age, or Eden, in

which men long to transcend their alienation from the sphere of the given.⁶

If we add to these configurations the imagery and language of Bohemianism, then we have outlined the complex of primitivisms to which the late nineteenth century romance responded, around which it attempted to adapt its own special historical world view. Bohemianism crystallised the quarrel between the Artist and the Bourgeois in terms that were more carefree and mundane than those of Byron and Schiller. Nevertheless, the Bohemian sought to place himself outside civil society in much the same alienated spirit as found satisfaction in the asocial condition of the child or savage. Béranger (who was the subject of a short article by Stevenson) made gypsydom a generalised vocation in his 'Les Bohémians':

Sans pays, sans prince et sans lois,
Notre vie
Doit faire envie,
Sans pays, sans prince et sans lois,
L'homme est heureux un jour sur trois.⁶

The first line of the above verse indicates that another version of primitivism is present. Each of these three expressions of dissatisfaction with European civilisation was of considerable importance to Stevenson, as they were to nineteenth and twentieth century culture in general. However, before identifying the connections between Romanticism and Stevenson's art we shall return to the specific question of attitudes to the South Seas.

The reason for examining The Island was to give prominence to one representative way of seeing Oceania. For Byron, who had never been there, it was a mythical place like the Hesperides. It acted as a counter image to European civility and was a product of a radical discontent with European civilisation. The South Seas was an Eden constructed out of the collective

wistfulness of European culture.

Byron's primary sources for The Island were the narrative which Captain Bligh produced and William Mariner's Account of the Tonga Islands (1817). The latter, a record of a long stay with the natives of those islands, had the most bearing on the primitivist aspects of Byron's poem.⁸

That this also formed a quarry for R.M. Ballantyne's Coral Island is made clear by the various points at which his text corresponds to Mariner's, most especially in the latter's description of

a peculiar cavern... the entrance to which is at least a fathom beneath the surface of the sea.

Mariner

dived into the water... and, guided by the light reflected from his heels, entered the opening in the rock, and rose into the cavern.⁹

This whole episode, down to details as to how the swimmers transported into the cave flints wrapped in plantain leaves, is faithfully reflected in that section of Coral Island where Jack, Ralph and Peterkin escape from the pirates into a similar cave.. Ballantyne's story relies on Mariner's Account at many other points. But how different in tone and perspective is Ballantyne from either Mariner or Byron. Here is what Peterkin has to say of the prospect which their South Sea island opens up:

I have made up my mind that it's capital - first rate - the best thing that ever happened to us, and the most splendid prospect that ever lay before three jolly young tars. We've got an island all to ourselves. We'll take possession in the name of the king; we'll go and enter the service of its black inhabitants. Of course, we'll rise, naturally, to the top of affairs. White men always do

in savage countries.¹⁰

And he goes on to elaborate a vision of paradise in their new dominion:

We'll build a charming villa, and plant a lovely garden round it, stuck all full of the most splendid tropical flowers, and we'll farm the land.¹¹

(I cite Peterkin's rather suburban picture for two reasons: to indicate the new colonising energy which appeared more prominently in exotic literature from mid-century onwards than it had previously; and to remark how it corresponds to Stevenson's life at Vailima).

Ballantyne's depiction of the natives, in the latter part of the book, as brutal and infantile, merely confirms what we would deduce from the above: that there has been a decisive shift in the way of seeing the same material from Byron's Rousseauism to Ballantyne's adventure. One of the factors contributing to the change was the development of a nineteenth century ideology of imperialism, underpinned by a racial theory and characterised by the sense of a civilising destiny. Ballantyne's missionary outlook, however, does not have solely contemporaneous origins. As his indebtedness to Defoe's Robinson Crusoe indicates, the dependent relationship of black to white and the colonising energy had appeared in earlier adventure.

Stevenson was well acquainted from an early age with the writing of both Ballantyne and Defoe. He met R.M. Ballantyne in 1886; and in the conversation that followed the older writer's refusal of a dinner invitation, Stevenson confessed that he admired Coral Island above all Ballantyne's other stories.¹² His intimate connection with Robinson Crusoe does not have to be rehearsed at this stage. Along with Coral Island, it formed a local climate which was persistently present in Stevenson's

imagination. The fantasy of the South Sea island was, in each case, adjacent to and involved with a conception of the savage or primitive.

Stevenson had literary acquaintance with European attitudes to aboriginal people. In particular, he must have read Montaigne's essay 'Cannibals', which puts forward a relativist view that is sceptical of Judeo-Roman centrism. Montaigne begins by noting the Greek habit of labelling all foreigners barbarians, a case of Hellenic ethnocentrism. Then he moves on to discuss the reports of Brazil brought back to France by a recent expedition, and remarks:

From what I have heard of that nation, I can see nothing barbarous or uncivilized about it, except that we call barbarian that which does not fit in with our usages.¹³

From this recognition of provincialism, also familiar to us in Stevenson's travel-writing and essays, Montaigne goes on to argue that European civility produces a 'corrupt taste' which is unable to recognise its own prehistory in a primitive society where men 'are still ruled by the laws of Nature'.

They are still in that happy state of not desiring more than their natural needs demand.¹⁴

There in the sense of the previousness of the natural state is the origin of a line of European perceptions about primitive people that was bolstered by its analogous relation to the Christian doctrine of the Fall, and which we saw in The Island.

(The Utopian nature of Montaigne's description of Brazil was reproduced, virtually verbatim from Florio's translation, by Gonzalo in The Tempest. Shakespeare's play is pertinent to Stevenson's fiction, in that the archetypal figures of Prospero

and Caliban resurface in some of his stories. Jekyll and Hyde enact a drama of disowned bestiality which can be usefully compared to Prospero's relation to Caliban; Attwater, in Ebb-Tide, is a god-like island ruler of the Prospero sort. This last is a matter we shall return to in this chapter).

We have taken note of several examples of a massive literature on faraway places and primitive people: a literature so extensive and powerful that its, admittedly various, significations could substitute direct observation of 'native' cultures, revealing that primitive life was a subjective need and a recurrent part of the existence of Europe itself. In the nineteenth century, the confrontation of Caliban and Prospero was given a new force by two phenomena: Darwinism and its related racial theories; and second, by the emergence of an explicit imperialist ideology. Both had a bearing on the fiction of the late nineteenth century in Britain.

The Congress of Berlin, which culminated the scramble for Africa by dividing that continent and Oceania amongst the Great Powers, took place in 1884-5. Treasure Island was published in 1884. Rider Haggard claimed to his brother that he could write an exotic romance at least as good, and King Solomon's Mines duly appeared in 1885. Both Kidnapped and She came out in 1886. There is no causal relation between that political event and these literary ones. However, the expansion of the new Empire brought about, at the very least, a public interest in distant lands which was contemporary with a demand for exotic romances. (Stevenson's Kidnapped may seem an odd citation in this context. But although it is not set in a distant land, its central conflict of an old clan society and a modern civil state is indirectly bound up with the imperial project). K...
✓

Romance fiction was seen by many critics as opposed to the "realistic" novel and it had no lack of distinguished supporters amongst the reviewing establishment. Saintsbury, Henley and

Lang (all friends of Stevenson) were prominent propagandists and the latter made an explicit connection between the romancers and an earlier generation of imperialists:

There has, indeed, arisen a taste for exotic literature: people have become alive to the strangeness and fascination of the world beyond the bounds of Europe and the United States. But that is only because men of imagination and literary skill have been the new conquerors, the Cortezes and Balboas of India, Africa, Australia, Japan and the isles of the southern seas. All such writers... have, at least, seen new worlds for themselves...

...they are rather to be counted among romanticists than realists, however real is the essential truth of their books.¹⁵

Lang was an anthropologist as well as a critic, and an underlying awareness of the presence in romance of a mythical appeal comes through his writing:

Romance is permanent. It satisfies a normal and permanent human taste, a taste that survives through all the changing likes and dislikes of critics.¹⁶

He consistently championed Stevenson and Haggard in his widely read 'At the Sign of the Ship' column in Longman's Magazine.

Saintsbury was a less facile proponent of romance. He shared with Lang certain conceptions and misconceptions, which come out most strongly in a piece which he wrote on 'The Present State of the Novel'. There, Saintsbury pictures a war between Realism and Romance which he confuses with a struggle between pessimism and optimism. His views are historically interesting, nevertheless. He conceives of Stevenson and Haggard as the leading practitioners of 'the pure romance', representing a Wordsworthian return to a simpler natural world. Indeed, Saintsbury is at one with Lang in assuming Romance to be a

reactionary tendency and a return to fundamentals; it will not be 'a mere passing phenomenon'¹⁷ like the analytic novel of character and manners. The latter, he says, anticipating Heidegger's objection to science, is so tied to observation that it will eventually only be able to repeat what has been said before; whereas the writer of romances is in 'no danger of repetition' because he 'is only drawing deeper on a perennial source'.¹⁸ Thus the reaction is a neo-Romantic impulse. It approves the power of the aboriginal tales and recommends dispensing with close psychological analysis and dealing with action. Stevenson himself echoed this notion in his advocacy of the adventure story which turned on a purely material interest, 'problems of the body and of the practical intelligence, in clean, open-air adventure, the shock of arms or the diplomacy of life'.¹⁹

Stevenson's writing on romance in no way constitutes a programme. It is rather in the nature of a self-administered vaccination against current orthodoxies. He often promotes notions for which he himself found no use in the exact form in which they were articulated in his essays. Indeed, chronologically they are preliminary formulations, antedating as they do most of his actual fiction. However, their mélange of aims, roots, antecedents and methods, made the act of writing possible for him. Further that they were put forward as part of a revival of romance fiction is clear.

I want to take just one point that Stevenson made in 'Humble Remonstrance'. It is a criticism of William Dean Howell's theory of fiction, and thus an attack on one branch of Realism:

He dreams of an advance in art like what there is in science, he thinks of past things as radically dead; he thinks a form can be outlived: a strange immersion in his own history; a strange forgetfulness of the history of the race.²⁰

This is worth remarking because it implicitly connects the persistence of archaic, or past, forms in the race with the living presence of the old forms of art. The existence of a transpersonal instinctual life, he insists, ensures that we cannot disown the old tales:

A trade that touches nature, one that lies at the foundations of life, in which we have all had ancestors employed, so that on a hint of it ancestral memories revive, lends itself to literary use, vocal or written. The fortune of a tale lies not alone in the skill of him that writes, but as much in the inherited experience of him who reads; and when I hear with a particular thrill of things that I have never done or seen, it is one of that innumerable army of my ancestors rejoicing in past deeds.²¹

Compare this with Andrew Lang:

The natural people, the folk, has supplied us, in its unconscious way, with the stuff of all our poetry, law, ritual: and genius has selected from the mass, has turned customs into codes, nursery tales into romance, myth into science... The student of this lore can look back and see the long-trodden way behind him... He sees the caves, the camps, the villages... where the race has tarried.²²

Much of the feeling is similar; but Lang lacks the recognition, so vital to Stevenson, that the archaeology of culture is also the archaeology of the self.

The presence of archaic physical forms is associated by Stevenson almost wholly with instincts; and they are antithetical to men as social beings. Stevenson was sceptical of the explanatory breadth of the principle of natural selection, but the general evolutionary perspective was not one that he tried to flee, and the assumption of post-Darwinian anthropology that contemporary primitive people represented an earlier stage of the races on his own continent, is confirmed in much of his writing


about Oceania. Hence his conviction that going to the South Seas was a step back in time (see Travel Chapter) and an opportunity to observe the earlier conditions of his race; back not to a race of Hydes, for he is the distorted result of a certain kind of civilisation, but to a happy land pictured by Loudon Dodd like this:

Man moving in these scenes scarce fallen, and woman lovelier than Eve; the primal curse abrogated, the bed made ready for the stranger, life set to perpetual music.²³

His image, which is prior to any actual experience of the Pacific islands, is akin to that of Byron and Montaigne in its espousal of the potent conception of the noble savage in an Edenic setting. We shall see shortly what becomes of that dream in Stevenson's hands. At the moment, it is enough to note its unreal quality, its origin in desire and in the literary imagination (Dodd has just been reading Melville's Omoo) of a Western man. The imputed power of the islands to transform the degrading condition of men, to recover their lost felicity, is going to be of interest to Stevenson and evidence of his involvement with Oceania as a literary myth.

Before discussing The Wrecker (1892), I would like to touch on the other factor that I mentioned as being concomitant with an opening up of the world to late nineteenth century fiction: the new Empire. The Empire as a fulfilment of the dreams of European man proved a very marketable quality from the 1880s on. I put it that way because I wish to suggest that the imperial psychology could precede any colonial experience, a point which is made ably by O. Mannoni:

What the colonial in common with Prospero lacks, is awareness of the world of others... This is the world from which the colonial has fled... It is always a question of compromising with the desire for a world without men.²⁴



Hannah Arendt would seem to support this rather sweeping statement when she calls the first colonists of the 'new' Empire 'the superfluous men'; spat out by Europe, they speak through Kipling's poem:

Ship me somewheres east of Suez where the best is
like the worst,
Where there aren't no Ten Commandments, an' a
man can raise a thirst.²⁵

These dispossessed men achieve their most distinguished and complex representation in the fiction of Joseph Conrad. But Stevenson's South Seas Stories abound with men with 'pasts' and dreams of transforming wealth. Indeed, the connection between exotic adventure and money is dimly adumbrated in Treasure Island. However, it only achieves explicit recognition in Wrecker and Ebb-Tide. Many of Stevenson's tropical characters remind one of Markheim trying to make himself invisible to God, hiding in his bed, unwitnessed. (Interestingly, Marlowe in Conrad's Lord Jim reckons that Jim is saveable because of his anxiety to be witnessed, which is what makes him one of 'us'). The colonial in Stevenson's Pacific projects his own black heart onto a dependent native race. In fact, as we shall see, the dream of the Prosperos is comparable to Jekyll's antinomian invention Hyde, a desire for existential freedom.

Stevenson's unwillingness to endorse the imperial idea was, typically, rooted in his conception of identity. Imperialism required an assumption of a political centre which could be the source of moral and spiritual authority for its dominions, a latter-day Rome. His distrust of that is not simply based on the observation that 'some of the majesty of the British Empire dwells in the constable's truncheon'²⁶, but on a distinct difficulty in recognising an authentic centre of moral and spiritual authority anywhere.

To illustrate the decentred nature of the world, he turned to the metaphor of the maze or labyrinth as an image of confusion:

How if there was no centre at all, but just one alley after another, and the whole world a labyrinth without end or issue?

And then to Pascal's anguished conception:

There is no centre to the maze because, like the famous sphere, its centre is everywhere.

What is more, the labyrinth is in constant Darwinian movement:

We cannot even regard ourselves as a constant; in this flux of things, our identity itself seems in a perpetual variation.²⁷

The above is a commonplace of the post-Darwinian generation, and perhaps even frivolous in a sense. However, Stevenson's friend J.A. Symonds identified this loss of fixity as being one of the key effects of Darwin's researches on his contemporaries:

By penetrating our minds with the conviction that all things are in process, that the whole universe is literally Becoming, it has rendered it impossible for us to believe that any one creed or set of opinions possesses finality.²⁸

We can see that this uncertainty, where the subject and object of cognition are in flux, can make things awkward for a writer. As Edward Said put it, it is hard to author a text when the origins of the world into which the text is born are in doubt.²⁹ Stevenson's fiction exemplifies the problems of authority not just in being peopled by orphans and outcasts, but also in the tentativeness with which texts themselves are proffered. Sometimes this is done lightly. Nevertheless, look at the multiplication of authors in Dr Jekyll, everyone starting again to tell a story; not only is the identity of the main protagonist fragmented, the story is also fragmented. A similar fertility of sources distinguishes Master. There, the main narrator does not appear anonymous and godlike. Instead, we see the inter-

action of teller and tale; a dynamic structure is given to the novel, so that it becomes difficult for Stevenson to conclude. The Wrecker is a loose scan of Stevenson's own past, a disillusioned commentary on treasure islands and a multiplex bundle of narratives. It seems, therefore, a good place to continue the preceding remarks and take us to the edge of Stevenson's Oceania.

It is ironic that the The Wrecker is the result of a collaboration between Stevenson and his stepson, between a pseudo-father and his pseudo-child. The irony exists because the story is suffused with intimations of sterility and littered with instances of the failure of continuity between father and son. Loudon Dodd and his father misunderstand each other completely; Jim Pinkerton is an orphan; Captain Nares ran away from home: 'his temper had been ungovernable from the first; and it is likely the defect was inherited, and the blame of the rupture not entirely his'³⁹; Carthew is banished by his father to Australia, where he eventually severs even the slim connection with his family which was provided by a regular and minuscule allowance. On a slightly different tack, Bellairs has been deserted by his wife, which further establishes the absence of domestic family existence from this novel.

This is just what we would expect from an adventure novel, the dropping of typical social relations which we have noted elsewhere. But the disintegration of families is accompanied by fractures in the narrative itself. There is more than one narrator; the story is stopped and restarted elsewhere, filled out by someone else - and these restarts are never balanced at the other end. Let us look at how eccentrically structured the narrative is.

It begins with a segment of anonymous first person narrative, set in the South Seas and introducing us to Loudon Dodd. Then there is the longest section of the story, Dodd's first person

narrative, closely paralleling Stevenson's own life. Another fairly lengthy part consists of Carthew's own narrative. It overlaps temporally with Dodd's narrative and represents some of the events in it from a different angle. Finally, the story is rounded off by the epilogue in which stray ends of the tale are rounded up and the authors offer an apology for their method and a dedication. Each section of the novel finishes in an open ended way, due to the almost circular structure of the text as it keeps moving back in time. The authors connect this circularity to Dickens' late novels and to the mystery story:

We had long been at once attracted and repelled by that very modern form of the police novel or mystery story, which consists in beginning your yarn anywhere but at the beginning, and finishing it anywhere but at the end; attracted by its peculiar interest when done, and the peculiar difficulties that attend its execution; repelled by that appearance of insincerity and shallowness of tone, which seems its inevitable drawback. For the mind of the reader, always bent to pick up the clues, receives no impression of reality or life, rather of an airless elaborate mechanism; and the book remains enthralling, but insignificant, like a game of chess, not a work of human art.³¹

These objections to the mechanical nature of the mystery story come unexpectedly from a man who, not ten years earlier, was insisting upon art being an autonomous set of media like a work of geometry - or, it might be said, a game of chess. That aside, however, the above objections decided the authors to approach the mystery element of the novel obliquely and start the book 'in the tone of a novel of manners and experience briefly treated.'³² Hence, the first section of The Wrecker relates the early life of Loudon Dodd in an attempt to give characterological substance and 'life' to his subsequent adventures. But this is not quite an adequate or the most fitting description of the function of the Paris section of the novel. Dodd is not more rooted in a living community than he is afterwards; and it is this displaced condition, this lack of belong-

ing, which is everywhere throughout The Wrecker and connects Dodd's narrative with the rest of the tale.

The epilogue says that the authors intended the novel to be 'full of details of our barbaric manners and unstable morals'³³; and one is struck by the revelatory strength of that 'unstable'. For it is the lack of continuity and of a robust social identity that form the theme of The Wrecker and which we have seen to be realised in the instability of the text itself. Discontinuity and aridity attend every enterprise of the book's orphans; so that when Loudon Dodd finally admits defeat in Paris, he declares he is 'no longer an artist, no longer myself'³⁴, confirming in these words that his very existence was a dream which he could not sustain; or again, Carthew brings to an end the ancient gracious paternalism of his family, becoming at the end a prince-in-exile to his retainers and tenants and unable to have an heir.

The disintegration of the family, and especially the son's alienation from the father, signify an absence of moral authority which we have remarked before and which is concomitant with a shifting presentation of personality. Ballairs, the ineffectually vicious lawyer (like Nares, officially barred from his profession) turns out to be acquainted with someone called 'Go-ethe' and a sentimentalist; he also supports an unfaithful and alcoholic wife who nowise appreciates his aid. Nares himself is a strange mixture of cruelty and selfless dedication. Jim Pinkerton is, to Dodd, the most interesting of these moral chameleons. Loudon calls him a 'benignant monster'³⁵ to his own Frankenstein. And while this is not a very evocative analogy, it does give the reader a clue to Pinkerton's comic basis in his innocent enthusiasm for criminal ventures, in his uneducated naivety. Pinkerton's character forms an antithetical counterpart to Loudon Dodd's, particularly in respect of the interaction of art and commerce. (Actually, The Wrecker has a good deal to say about art and artists). But it is Dodd's own

disillusion that facilitates his understanding of Jim. In Paris, Loudon is reduced to a level of existence from which his father's wealth had previously protected him. The lesson is brought home in one episode. He goes, absolutely destitute, to borrow money from the successful English artist Myner and he is refused. Myner outrages him by asking him to keep his projects for continued survival in Paris within the bounds of honesty:

'Honest? honest?' I cried. 'What do you mean by calling my honesty into question?'
'I won't, if you don't like it,' he replied. 'You seem to think honesty as easy as Blind Man's Bluff. I don't. It's some difference of definition'.³⁶

And the difficulty of being honest, both morally and artistically, is crushingly borne in upon Dodd throughout the rest of the story. The old French maestro tells him that he has some talent: 'enough for a son of a reech man - not enough for an orphan'.³⁷ (The psychology of Dodd's situation had a counterpart in Stevenson's own life. He became uncomfortably conscious that his youthful contempt for the bourgeois and for commercialism was only possible through his father's wealth. ✓ Also, at the time of writing The Wrecker his doubts about his own capabilities were very strong.)

The irony in this becomes explicit through Jim Pinkerton, whose passion for making money is as single-minded and contemptuous of all other commitments as was Dodd's to his sculpture. Jim resembles his father, too. Pinkerton certainly brings him a new, if bemused, tolerance of his late father who 'laid out, upon some deal... which was little better than highway robbery, treasures of conscientiousness and self-denial'.³⁸ This is a good example of the local and schematic wit of the novel. The comic incongruity of the elder Dodd's greed and asceticism broadens into a wider, still humorous but bitter, comedy of reversal - for, Loudon exercises a magnificently conscientious

rapaciousness in order to obtain the opium in the grim central adventure of The Wrecker. What makes the comedy in the novel ultimately so acerbic is the barren nature of all the activity in it. Throughout the work dreams are blighted; and this is emphasised by the order in which events are told, beginning as the novel does in the downbeat atmosphere of the Marquesas Islands. Dodd is content, but has declined into contentment, so that even the narrator's attempt to evoke a magical South Sea island is placed against Dodd's blasé acceptance of his surroundings:

To Dodd and his entertainer, all this amenity of the tropic night, and all these dainties of the island table, were grown things of custom.³⁹

Thus a tone of disillusionment has been established at the beginning; Dodd has settled for what is and abandoned his dreams of being a sculptor. Indeed, in diagrammatic terms this is the most typical movement in The Wrecker, this falling into things as they are. As such, The Wrecker constitutes an indirect critique of the idea of romance itself. I want to examine that notion now.

Secular romance is relatively unconcerned with the object world. In fact, it is precisely a narrative strategy required by the author that dictates the pace, direction and matter of the tale, because he is not tied to a direct trust of physical nature but to the unknown. The sudden revocable transformations of consciousness and matter can be seen in the fairy tale (for example, 'The Bottle Imp', 'The Snow Queen') or in some fantastic stories (for example, Frankenstein, Metamorphoses, Dr Jekyll). More exactly, romance confronts the reader with the strange, which is as often as not a definition of the natural world quite familiar to us from dreams. As far as Stevenson's personal experience of creation was concerned, the imagination's plastic power to transform was a dreaming quality. We

are offered freedom in relation to the external world, not in relation to ourselves; yet this reduced area of freedom cannot be found elsewhere. In literature it is language that gives the writer and reader their power over the object world; for, language can abolish the resistance to thought which is encountered in the world of objects; it is a shaping and transforming medium. Romance, in its purest form, recognises that it cannot substitute language for the real world. Life, it is suggested in those early essays 'Gossip on Romance' and 'Humble Remonstrance', is externally so full and rich and, in variety and mobility, so beyond our powers of synthesising and representing, that art must be an arbitrary imposition, an eidetic form bearing an, at the most, oblique relation to life. ✓

It is this eidetic quality, the inherited conventions of form and ideas, that becomes more problematic for Stevenson in some of his later stories. We observe in The Wrecker and Ebb-Tide a greater distrust of the romantic moment of delightful quiddity and enlargement of spirit, the convention of transformation. Those two stories and Master do not dispense entirely with romance conventions; rather, they re-write them and in so doing extend to them a subtlety and capacity for negating their own vision which appoints a sceptical dimension to these tales.

One of the tasks of exotic romance was to discover a strange beauty. For Stevenson, as for many other artists, the idea of the Golden Isle was a particularly potent source of strange beauty. In Ballantyne's Coral Island, a relatively impoverished text at most times, the lagoon is registered lyrically and the reader's generic expectations are the target. In the South Seas has a comparable passage, describing the Casco's arrival at an island in the Paumotus Archipelago:

The water, shoaling under our board, became changed in a moment to surprising hues of blue and grey; and in its transparency the coral branched and blossomed, and the fish of the in-

land sea cruised visibly below us, stained and striped, and even beaked like parrots... I have since entered, I suppose, some dozen atolls in different parts of the Pacific, and the experience has never been repeated. That exquisite hue and transparency of submarine day, and these shoals of rainbow fish, have not enraptured me again.⁴⁹

Notice that here the exotic moment is captured, but then comes the significantly emphatic statement, it is made twice, that the magical sight has never recurred; and so it ceases to be capable of permanence. A similar reduction occurs in Ebb-Tide, as the Farallone enters the lagoon of Zacynthos:

She floated on the bosom of the lagoon, and below, in the transparent chamber of waters, a myriad of many-coloured fishes were sporting, a myriad pale flowers of coral diversified the floor.

Herrick stood transported. In the gratified lust of his eye, he forgot the past and the present; forgot that he was menaced by a prison on the one hand and starvation on the other; forgot that he was come to that island, desperately foraging, clutching at expedients. A drove of fishes, painted like the rainbow and billed like parrots, hovered up in the shadow of the schooner, and passed clear of it, and glinted in the submarine sun. They were beautiful like birds, and their silent passage impressed him like a strain of song.⁴¹

Once again the rapturous moment is fenced in by bathos, the vivid language is located alongside matter of a contradictory tone. Effectively, the relationship of reader and text has been altered from what it is in the conventional picture of exotic beauty, because the reader has been offered a qualified image and cannot participate in the picture to the extent that Stevenson demanded in Treasure Island or Ballantyne in Coral Island. In the Ebb-Tide passage, Herrick's position - the movement out of time: 'he forgot past and present' - is that of the reader of naive romance; he is transported. But the ecstatic experience, for the reader and Herrick, comes up against a broader awareness of the actual desperation of Herrick's posit-

ion. A fracture of the continuity of perspective and tone at 'expedients/A drove of fishes' prevents the epiphany from being in harmony with the rest of that passage. The disparity is also hinted at grammatically: the repetition of 'forgot', the simple adjacency of 'foraging', 'clutching' - another repetition - replay a nervous insistence which stands in contrast to the expansiveness of the surrounding description with its plenitude of metaphors. As the narrative develops this disharmony broadens and Zacynthos emerges as beautiful and dangerous, a topographical femme fatale.

In that passage from Ebb-Tide, the romance of the lagoon, for Herrick, lies in its power of inducing absence. (The presiding image of romance in the novel is the magic carpet of Arabian Nights, a false hope). It is precisely this absence that surrounds Loudon Dodd's every thought and which he mistakes for imagination. And when Dodd, retracing Stevenson's own movements, fetches up in San Francisco, he, like Stevenson, finds it above all evocative of other places. He remarks of the city:

She keeps... the doors of the Pacific and is the port of entry to another world and an earlier epoch in man's history.⁴²

(Notice the returning in time metaphor which was touched on in Chapter One and in the remarks on Byron). The prominence given in Dodd's conception of the South Seas to its being "a world elsewhere" is further emphasised when he meets a certain San Francisco character who had travelled all over Polynesia. This figure corresponds to Charles Warren Stoddard, the author of South Sea Idylls (1873), whom Stevenson met in San Francisco in 1880. In Stoddard's house Dodd is surrounded by Pacific artefacts,

evidences and samples of another earth, another climate, another race, and another (if a ruder) culture.⁴³

"Stoddard" gives Dodd copies of his own book (South Sea Idyls, presumably) and Melville's Omoo. The literary experience, for Dodd as for Stevenson, preceded acquaintance with the South Pacific islands. Dodd touches on this gap:

One thing I am sure: it was before I had ever seen an island worthy of the name that I must date my loyalty to the South Seas.⁴⁴

The dream is of a freer world, a primitivist fantasy of a self-sufficient existence denied by contemporary civilisation.

It is one of the ironies of The Wrecker that money is the basis of transformation in the modern world, which is where Jim Pinkerton finds his romance. Money is characterised as a fecund and pioneering force; for Jim

every dollar gained was like something brought ashore from a mysterious deep; every venture made was like a diver's plunge.⁴⁵

And when he invests Loudon's cash:

Dollars of mine were tacking off the shores of Mexico, in peril of the deep and the guardacostas; they rang on saloon counters in... Arizona, they shone in faro-tents among the mountain diggings; the imagination flagged in following them.⁴⁶

Money is an adventurer.

A novel should be able to create its context, testify to its own antecedents and the nature of its relationship to them. The Wrecker is not a rich enough text to realise its simultaneous adoption and criticism of its own antecedents in a very coherent way. However, it is best understood within the context of earlier exotic romances and Stevenson's own previous work; it is a critical gloss on them. For example, the quest for gold in

Treasure Island left Jim and his friends untainted; whereas in The Wrecker the quest for wealth corrupts the searchers. As for the more general conception of a Pacific Eden, a condition of innocence and happiness into which the dreamer may be changed - this has been deformed in a critical fashion to suggest that its Circean attractiveness is dependent on its being a place elsewhere, a condition to which one is directed by desire.

Stevenson had become more interested in the failure of Eden than he was before. In fact, the Pacific island which Dodd eventually makes is Midway, a scrub-covered sandbar, and his boat is a 'vulture' come to pick the bones of the Flying Scud; the object of his quest is not even there to be found. The moral ugliness of the whole episode is sensationally dramatised in the frantic search amongst the rice that is soaked in the blood of the sea-gulls the sailors have killed.⁴⁷ But it is in Carthew's account of his sojourn on Midway that the "desert island" theme is most thoroughly deromanticised. Having landed safely, Carthew invited his fellow adventurers to look around:

They did, and saw the hollow of the night, the bare bright face of the sea, and the stars regarding them... In that huge isolation, it seemed they must be visible from China on the one hand and California on the other.⁴⁸

It is, in fact, a desolate emptiness in which their "treasure" (the trading profit) is of no use to them, is incapable of transforming their conditions. Furthermore, the consciousness Dodd had of 'zones unromanised' is given a new dimension by the violence which emerges amongst Carthew's party:

In that savage, houseless isle, the passions of man had sounded, if only for the moment, and all men trembled at the possibilities of horror.⁴⁹

The Wrecker, in this respect, anticipates another revision of

the theme of the island idyll, William Golding's Lord of the Flies.⁵⁰

The characters assembled in The Wrecker are almost all discontents of civilisation. They have, to a greater or lesser degree, been ejected by Europe or America and swallowed up into a peripheral existence characterised by a moral instability. Like the tattooed white man of Tai-o-hae, they go through a form of cultural ingestion that is inseparable from moral alienation.

Stevenson shares Bishop Blougram's concern:

Our interest's on the dangerous edge of things,
The honest thief, the tender murderer.⁵¹

This is undoubtedly a generic phenomenon to some extent, a characteristic target of adventure stories. However, it is also a consistent theme in Stevenson's moral world. As a result, the demoralised adventures and traders he met in the Pacific could not fail confirm the crucial status he habitually gave to the outcast and provide new material for his art. Just as, in Amateur Emigrant, Stevenson had apprehended that the pilgrims were not sturdy pioneers optimistically setting out for the land of opportunity, but defeated men and women escaping their old lives; so he perceived that the most interesting whites he met had been spat out by Europe and America and had come to the South Pacific to hide or to make a last, desperate attempt to garner a fortune. It was, with central Africa, the last place of hope in a world being colonised by the railways, the telegraph, the bureaucratic empires. As Stevenson knew, Oceania was changing, even then; he lent his weight to the resistance of colonial assimilation. It was becoming harder, nevertheless, for the 'evergreen old salt' who was 'still qualified... to adorn another quarter-deck and lose another ship' to find 'an owner unacquainted with his story'.⁵² For the cosmopolitan group evoked at the beginning of The Wrecker freedom was something

which one might be fortunate enough to come across - a sharp deal, a deserted pearl island. But, they are consumed by their life and only the dull and unimaginative survive, in a moral sense, with any comfort. For example, Wiltshire in 'The Beach of Falesá' manages to do the right thing by a sort of instinct, for he cannot understand the implications of his situation. In this Stevenson prefigures one of Conrad's prominent themes: the man who is saved by his lack of imagination and lack of self-consciousness, like McWhirr in Typhoon.

It is this squalid background that Stevenson deals with directly in Ebb-Tide, and its opening passage invites comparison with that first section of The Wrecker. We observe the underlying suggestion that the European presence is far from beneficial; the sense, also, of the erosion of cultural identity under the conditions of exile:

Throughout the island world of the Pacific, scattered men of many European races and from almost every grade of society carry activity and disseminate disease. Some prosper, some vegetate. Some have mounted the steps of thrones and owned island and navies. Others again... dressed like a native... entertain an island audience with memoirs of the music-hall. And there are still others, less pliable, less fortunate, perhaps less base, who continue, even in these isles of plenty, to lack bread.

At the far end of Papeete, three such men were seated on the beach under a purao tree.⁵³

'The Beach of Falesá' deals with the more official drama of trader, missionary and native; yet it is still set prior to bureaucratic assimilation. Samoa, at the time Stevenson lived there, was still ostensibly an independent kingdom. He chose to settle on Upolu because it was less civilised than Hawaii or Honolulu. However, in addition to the similarity of milieux, these stories ought to be taken together as maps of the condition of exile, a state with which Stevenson was struggling to

come to terms at the time he was writing them. (Ebb-Tide was planned and drafted in 1891, then dropped; The Wrecker, started afterwards, was finished in '92, the same year as 'Beach' was written; and Ebb-Tide was resumed and finished in the next year at the instigation of Graham Balfour, the writer's cousin.)⁵⁴

In these stories Stevenson is handling various possibilities for the exile, not offering definitive representations. Nevertheless, certain preoccupations are carried over from his earlier work into these new settings. In particular, exile from the homeland is still closely associated with alienation from the self: 'Out of my country and myself I go', Stevenson quoted in Amateur Emigrant. The South Seas novels are axial in Stevenson's development from Hazlittian joy in the loss of self to a more complex assessment of the gains and losses involved in such anonymity. The Pacific islands formed a plausible context for observing transgression, particularly violence, against a background of exile.

Ebb-Tide (1893), in two sections called 'Trio' and 'Quartette', could also be seen as falling into three parts: the first dealing with Herrick, Davis and Huish "on the beach" in Papeete (Tahiti); the second describing their escape on the Farallone; and the third taking place on Zacynthos, the pearl island and bringing in the fourth figure, Attwater. Each of these parts provides a distinct set of conditions within which the characters operate, like three scenes of a play. There is no progression in this triad. Each stage of the novel is a more or less radical redefinition of the original conditions which give body to the moral anatomy of decivilisation or exile.

The three sections move the trio of characters from an initial, trapped situation, to a voyage, then to a perilous and beautiful destination. They have been brought down to beggary and are ne'er-do-wells on the verge of imprisonment. (They actually

take shelter from rough weather in Papeete's former prison.) Each has a different response to his decivilised stage; the perceptions of exile are dispersed amongst them, so that for the reader these various reactions modify each other - although it must be noted that Herrick's point of view has an authority and fullness which derives from his position as a 'reflector' within the narrative scheme of the novel. His thoughts are expressed in a free indirect speech which is largely denied the other characters. It is Herrick who carries the freight of the moral problem of decivilisation, and the others realise further facets of that dilemma of existence. Even when Herrick is talking to another, he is essentially talking to himself. (Stevenson always imagines from the subjective outwards to the other; that is, the other appears through the individual consciousness. In contrast, one might compare his friend Henry James. In James the characters speak to each other!).

In the dialogue Herrick presents a fluid, as it were ranked, definition of his loyalties. One example will suffice. The trio are on the ship which they have stolen. Through Davis' drunkenness the stores have been severely depleted and are insufficient to take them to either Samoa or Peru. Davis, forgetting that he was to blame for the situation, threatens to punish the native cook. At that point Herrick intervenes:

'You will not lay a finger on that man... The fault is yours and you know it.'

Then Huish adds a further assault on the American:

'Well!' drawled Huish, 'you're a plummy captain, ain't you? You're a blooming captain!'

Whereupon Herrick shifts ground:

'That will do, Huish,' said Herrick... 'I stand

by the Captain... That makes us two to one, both good men.'⁵⁵

Just at that point, as the conflict comes to a head, land is sighted, and the fourth figure is about to enter the story. I wish to focus attention on the shift in Herrick's allegiance; when Huish gives his view the whole equation changes. The shifting strategies of the speakers in the above scene, typical of this story, fully justify the musical analogy in the titles of the two main sections of the novel. We shall see how the interplay of the characters deepens in the Zacynthos passages.

The flow of attraction and repulsion amongst the figures comes from their various reactions to exile. Herrick 'had broken the last bonds of self-respect'⁵⁶ by coming anonymously to the South Seas. (Compare the change of names in this case with the similar disguise in The Wrecker. In each case a loss of previous normative identity is implied.) Herrick is a man running away from failure and his Western trajectory - Europe, America, Pacific - follows Stevenson's movements and bathetically mimics the optimistic plea to 'Go west, young man!'. Herrick is distinguished from his companions by a heightened sense of shame as well as by his copy of Virgil, the imperial poet par-excellence. Shame produces in him a feeling of personal crisis, of his latest failure impelling him towards suicide or a last desperate act. As he later tells Davis:

'Another week [i.e. on the beach] and I'd have murdered someone for a dollar! God! and I know that? And I'm still living? It's some beastly dream.'⁵⁷

In fact, he is nearer murdering himself. He invites Davis to commit suicide with him to avoid the shame of stealing the Farallone. His awareness of crisis is dramatised when he scrawls the first bars of Beethoven's Fifth Symphony on the prison wall. This melodramatic gesture shows the connection of

his threadbare self-esteem to the culture of Europe. Indeed, it is Europe, and his memories of domesticity most vividly, which live in him and constitute both his sense of a witnessed existence and his shame. Thus, he also writes on the wall: 'terque quaterque beati Quis ante ora patrum'. ('three and four times blessed those/Who fell before their fathers' eyes'. Aeneid I, 15-16)⁵⁸. Herrick's destiny will be far less decisive than Aeneas', just as the imperium of his whole race is less glorious. The appeal to the father as a witness ('ora patrum') shows Herrick turning to a lost moral authority. Davis and Attwater will be pertinent to this need: 'sinful father', Attwater calls the former; and it emerges that Davis' favourite daughter does not exist, she is dead. Attwater is a more convincing substitute father than Davis. But in this decentred world, what else could fathers be but false? - and he turns out to be so too.

The Father - God - also echoes behind the use of 'father'. The name of God reverberates throughout Ebb-Tide, a repetition which must be the deliberate strategy of the novelist. Davis pleads with Herrick to make the escape from Papeete on the grounds that he is a father and it would be morally wrong to destroy himself by staying on: 'Say no, and God pity me! Say yes, and his children will pray for you every night on their bended knees. "God bless Mr Herrick!"'⁵⁹. However, the moral credibility of this exhortation is evanescent. In that same plea Davis has urged Herrick to put aside his scruples:

'What matter laws, and God, and that?'

Herrick accedes:

'I'll do it: a strange thing for my father's son...
I'll stand by you, man, for good or evil.'⁶⁰

I shall follow this one word 'God' through the text. It is used so frequently that it is impossible to note its every appear-

ance; but we can get some idea of the repetitions it undergoes and the variety of emphases and meanings which accompany it.

We have seen Davis employing it both as a curse and as a sentimental appeal to Herrick. This may alert us to the fact that it is as variable as everything else in Davis' life, including his non-existent daughter. His references to God cannot be given more than an emotional locus until we place them alongside the consciousness of fate and of witness, which constitute Herrick's idea of God. As was previously noted, the characters are interdependent, and the one unit of language like this is modulated as it occurs in the discourse of each character. Huish also takes it up and modifies our perception of God, and must be considered in this connection, too. These strands aggregate to become a dominant theme in the second part of Ebb-Tide ('Quartette') when Attwater appears; but he bears a privileged relationship to the word 'God', as we shall see.

We must note, preliminarily, that 'God' is never allowed to develop into an abstract and/or delimited concept. 'God' is given a vital role in the language of the novel; often in an exclamatory, non-referential function - a reflex which is simply the shell of an older, more significant usage. Noting this, we shall turn our attention to instances where it occurs more consciously.

It is Attwater who increases the richness of reference. In him are concentrated a number of features of imperialistic adventure: the search for wealth, the sense of missionary destiny (business and religion went hand in hand on Zacynthos), and the notion that the 'black man' represented a more authentic form of humanity than did law bound Europeans. He is a Prospero. Attwater's religion is

a savage thing, like the universe it illuminates;
savage, cold and bare, but infinitely strong.⁶¹

He has brought a savagery of law to the island:

I gave these beggars what they wanted: a judge in Israel, the bearer of the sword and the scourge; I was making a new people here; and behold, the angel of the Lord smote them and they were not!⁶²

As we shall see, Attwater is a god of sorts. Clearly the forbidding Old Testament Jehovah is his model.

The figure of the imperialist-missionary is put in perspective not only by his own extravagance, but also by the negative response of Herrick. The following words, although in the third person, indicate Herrick's perception:

To find the whole machine thus glow with the reverberation of religious zeal, surprised him beyond words.⁶³

Attwater is, like Hyde, a machine, a rigid will untainted by self-doubt. The metaphor is extended:

All around, with an air of imperfect wooden things inspired with wicked activity, the crabs trundled and scuttled into holes.⁶⁴

This mere hint of a flaw in nature reinforces Herrick's perception and provides an appropriate association for the figure of Attwater. Standing in the centre of Zacynthos, both men turn round and see the cemetery where most of the islanders, who have been killed by typhoid, are buried. It contains

a field of broken stones from the bigness of a child's hand to that of his head...
Nothing grew there but a shrub or two with some white flowers.⁶⁵

The heart of Attwater's paradise is death, a wasteland. It is perhaps too tendentious to claim that the white flowers are

related to the pearls which Attwater has in such profusion - but if it were so, it would remind us of a similar imagistic fusion in Heart of Darkness where Kurtz, near the end of his life, is described as 'an animated image of death carved out of old ivory'⁶⁶ so that the material motive and its outcome are combined.

Herrick's distaste for him in no way inhibits Attwater's charisma. Herrick senses that the lives and characters of the three adventurers are transparent to Attwater, which is indeed so. (Remember Markheim's fear that the house of his identity may be a glass one, his inner being witnessed.) The pearl-fisher's power over them is like his own omniscient God's over humanity. Seated at dinner with Huish, Herrick and Davis, he rings a bell:

'Empty houses, empty sea, solitary beaches!... And yet God hears the bell! And yet we sit in this verandah on a lighted stage with all heaven for spectators! And you call that solitude?'⁶⁷

Attwater's overwhelming certainty of grace makes him another of Stevenson's antinomians; he conceives of his own will as Law; God's will and his coincide.

The assumed identities of the three adventurers is an attempt to deny their own sense of transgression - like Jekyll projecting his unwished-for desires onto Hyde or Markheim's revulsion on seeing himself in the mirror. Herrick is the first to perceive that they are transparent to Attwater, who seems to have a mysteriously thorough knowledge of their characters. Herrick tries to communicate this to Davis:

'There is nothing to do here, when he knows all. That man there with the cat knows all; can't you take it in?'⁶⁸

And again Herrick— after his attempted suicide, when he emerges from the lagoon broken ('I have nothing left that i believe in, except my living horror of myself.'⁶⁹) — says to Attwater: 'But you know all.'⁷⁰ This is precisely how Stevenson understood spiritual authority: as a transparency of soul and the judgement passed upon it, when one exists as him (the lui) to an omniscient being.

These spiritual insinuations are worked finely into the 'grimy' texture of the dialogue.⁷¹ For example, from the moment when Attwater first comes on board the Farallone and casually asks Herrick, 'University man?'⁷², he becomes the 'man... with the cat' who 'knows all'.⁷³ His knowingness shifts from the ordinary to something full of possibilities in the same way as the word 'God' is modulated through repetition into a significant factor in the symbolism of the novel.

Attwater, through metaphor, acquires the status of a god in the text — that is an explicitly symbolic status — for Herrick, and eventually for Davis, too. So that when the latter says to him,

'By God, but you must be a holy terror!'⁷⁴

the phrase is a pun, the full force of which will be revealed to Davis at the dénouement of the story.

It is as a witness to Herrick and Davis that Attwater is god-like and through their reactions to him the analogy is given its various facets.

Herrick's perception of the pearl-fisher is pertinent. As he explains to Davis:

'He knows all, he sees through all... he looks at us and laughs like God!'⁷⁵

Davis himself responds to this by eliding the simile and taking up the iconoclastic attitude which will characterise Huish at the end:

Herrick thought him a god; give him a second to aim in and the god was overthrown.⁷⁶

But this Caliban is outwitted and judged by Attwater:

'I have nothing to do with the Sea Ranger and the people you drowned, or the Farallone and the champagne that you stole. That is your account with God; He keeps it, and He will settle it when the clock strikes.'⁷⁷

This initiates a process whereby Davis is, like Herrick, stripped of what the latter calls his 'apologetic mythology.'⁷⁸ When he has returned to the ship, having been humiliated by Attwater and believing himself deserted by Herrick, Davis has intimations of an intelligence directing his fate:

Then came over Davis, from deep down in the roots of his being, or at least from far back among his memories of childhood and innocence, a wave of superstition. This run of ill luck was something beyond natural; the chances of the game were in themselves more various; it seemed as if the devil must serve the pieces. The devil? He heard again the clear note of Attwater's bell ringing abroad into the night, and dying away. How if God...? Briskly, he averted his mind.⁷⁹

It is when Huish proposes vitriol as a means of solving their dilemma that Davis's sentimental conscience emerges, again illustrating the mobile relationships of the characters. His outburst against his own acquiescence in Huish's plans seems to suggest that there is a limit beyond which he will not step; although Huish points out to him that he was planning to shoot Attwater not long before:

'No! it can't be! It's too much; it's damnation. God would never forgive it.'
He seemed to himself to be parting the last strands that united him to God.⁸⁰

Davis has dreamed of returning to domesticity - and his chance of achieving that lies in killing the pearl-fisher and taking his pearls. The old dream of romance is placed in a sordid light. Earlier, Herrick had had a vision of returning home to London on a magic carpet. Transformation does not work in this disillusioned novel.

Irony is present when Davis chides Huish for blasphemy and then prays - 'Prayer, for what? God knows.'⁸¹ - while they are on their way to murder Attwater. What Huish actually says in this context is noteworthy. He acquires in the last stage of the novel a stature, a boldness, not present before. Associated with it is an inversion of the sense of witness: 'Gawd strike me dead if I don't back you up' he tells Davis.⁸² The latter's rebuke is called forth by Huish's defiant invocation of the deity, which is blasphemous because it used sacred form in a profane and, it is suggested, hellish way:

'Thou Gawd seest me!' continued Huish. 'I remember I had that written in my Bible. I remember that Bible too, all about Abinadab and parties. Well, Gawd!' apostrophising the meridian, 'you're goin' to see a rum start presently, I promise you that.'⁸³

Huish's malignancy is too comic to be sublime, but he brings us back to the seeing metaphor and mimics in a different key the action of Attwater's mind.

With Davis's conversion at the end of the book, the moral and spiritual uncertainty which it moves through is not concluded - it is confirmed. Herrick retains his uncertainty and his scepticism about Attwater who was a god of his own making.

Another story which examines the moral effect of the Pacific on white adventurers is The Beach of Falesá (1893).⁸⁴ It is a briefer, more compact and more realistic narrative than Ebb-Tide. It has been admired for its delicate control over the first person voice of the narrator, its irony, and its finely judged ambiguity.

In view of its ironic ambiguity, this story has frequently drawn from those writing about it, comparisons with Conrad's fiction. These comparisons are entirely just; Stevenson and the Anglo-Polish writer are connected by their use of irony to control and give form to material which had been used by many previous writers in a chivalric, naive and heroic mode.

Stevenson was quite deliberate in his intention to debunk previous work which gave an unreal picture of the Pacific islands, as his well known boast about the story shows. He claimed that it would be

the first realistic South Seas story ... with real South Seas characters ... Everybody else has got carried away by the romance, and ended in a kind of sham sugar-candy epic ... no etching, no human grin, consequently no conviction. Now I have got the smell and the look of the thing. You will know more about the South Seas after having read my little tale than if you had read a library.⁸⁵

This is an optimistic assessment of his story by no means common with Stevenson immediately after the completion of a work. But we find him confirming his view to Henry James and telling E. L. Burlinghame that 'I believe it is good; indeed, to be honest, very good. Good gear that pleases the merchant'.⁸⁶

The mood in which he writes of The Beach of Falesá refers us back to Amateur Emigrant. There is evident the same desire as in that work to unmask and debunk the heroic myth - in the

former case the myth of bold westward emigration; in the latter, that of the adventurous Pacific idyll. In Amateur Emigrant Stevenson linked emigration with empire and adventure and reported that the actual experience of emigration was not a bold turning towards new lands at all, but a dismal retreat:

Emigration, from a word of the most cheerful import, came to sound most dismally in my ear. There is nothing more agreeable to picture and nothing more pathetic to behold. The abstract idea, as conceived at home, is hopeful and adventurous. A young man, you fancy, scorning restraints and helps issues forth into life, that great battle, to fight for his own hand. The most pleasant stories of ambition, of difficulties overcome, and of ultimate success, are but episodes to this great epic of self-help. The epic is composed of individual heroisms; it stands to them as the victorious war which subdued an empire stands to the personal act of bravery which spiked a single cannon ... For in emigration the young men enter direct and by the shipload on their heritage of work; empty continents swarm, as at the bosun's whistle, with industrious hands and whole new empires are domesticated to the service of man.⁸⁷

After elaborately building up the triumvirate of work, adventure, and empire, there comes the bathos of reality:

This is the closest picture, and is found, on trial, to consist mostly of embellishments. The more I saw of my fellow passengers, the less I was tempted to the lyric note.⁸⁸

I have already remarked how anticipation and nostalgia (the two forms of longing) usually made for a more positive view of a place for Stevenson than the actuality: Loudon Dodd's rose-tinted dream of the South Seas is not confirmed in reality; for Stevenson himself Edinburgh only becomes bearable in retrospect. This does not mean that the lyric note is always abandoned. In The Wrecker it is; Ebb-Tide, on the other hand, does contain a lyric beauty and a mood of marvellous

discovery, existing beside a feeling of corruption in the 'lovely but fatal' island.⁸⁹ However, in both these novels, the heroic epic of adventure is questioned.

At the same time as he was writing his sceptical adventures, Stevenson was also producing In the South Seas and A Footnote to History.⁹⁰ We know that the former records his response to the beauty of Polynesia. Of the latter he wrote to E. L. Burlinghame, his publisher in New York, and sounded the lyric (or, more correctly, the epic) note:

Here is, for the first time, a tale of Greeks - Homeric Greeks - mingled with moderns, and all true; Odysseus alongside of Rajah Brooke, proportion gardée; and all true.⁹¹

Here is present once again the notion of Polynesians being a survival of what European men were in the past. But these modern Greeks (the Polynesians) 'fold to their bosoms all the vipers whose sting is destined to poison all their joys', as says Herman Melville of the Hapar.⁹² Melville speaks, in explicitly primitivist accents, of the Polynesian's 'contaminating contact with the white man'.⁹³ Stevenson also recorded the decimation of the population by influenza and other "white" diseases brought by the sailor and the trader and the beachcomber, and the destruction of Polynesian customs by missionaries.⁹⁴ Death is easy to understand as a disaster. The cultural impact seems to have been so because it destroyed the at-homeness of the Polynesian in his realm: a realm in which, like the ancient epic world, inside and outside were at peace. The missionaries had, in many cases, changed island cultures from shame cultures to guilt cultures.

The individual agents of Western civilisation in the part of Polynesia which Stevenson knew best (Samoa Islands) were the trader and the missionary: no satisfactory colonial administration had been set up, and Samoa was still ostensibly

an independent kingdom.

In trying to distill the essence of the modern South Seas into his short novel, The Beach of Falesá, it is understandable, therefore, that Stevenson should base the characters on three types: the native, the trader, and the missionary. But it is noteworthy that when he comes to the aesthetic arrangement of a yarn, the heroic Greeks are entirely absent and his story strives to be "real". The action is foregrounded, given perspective by the first person narration of Wiltshire, a very ordinary trader in copra.

Wiltshire often dreams of going home to England; but it seems that he is waiting to make his fortune. He is moving from a 'low island near the line' to Falesá;⁹⁵ and, as in Ebb-Tide, landfall is once again inspiriting; although as befits the mediocrity of the teller, it is less lyrically dreamlike and the land wind carrying the scent of lime and vanilla, makes him sneeze.

From the beginning we encounter a limited and slangy lexis: the adverbs lack their suffices, the 'aints' are frequent. Language registers the limited point of view, as in many of Kipling's stories, and 'frames' the action of the story.⁹⁶

Wiltshire is accoutred with many of the attitudes of the white supremacist. When he is negotiating with the chiefs of the island about why he has been tapued, he tells Case, his interpreter, 'I've come here to do them good, and bring them civilisation'.⁹⁷ He claims

I know how to deal with Kanakas: give them plain sense and fair dealing, and - I'll do them that much justice - they knuckle under every time.⁹⁸

His sense of fair dealing is clearly limited by the mores of his kind. When he is blowing up Case's 'shrine' he distrusts the

efficacy of the matches which he sells in the store:

Who was going to trust the match? You know what trade is. The stuff was good enough for Kanakas to go fishing with ... and the most they risk is only to have their hand blown off.⁹⁹

In addition to this mercantile callousness, we know that he is a violent and choleric man.

However, he is distinguished from the other white traders, notably in his attitude to Uma, the half-caste girl whom he marries. Stevenson remarks in In the South Seas that 'the trader must be credited with a virtue: he often makes a kind and loyal husband'.¹⁰⁰ Wiltshire eventually rejects the cynical marriage which Case draws up for him and gets a missionary to wed him to Uma properly. This action is a moral test and confirms Wiltshire's moral difference from Case. Above all, it indicates to us what we might call his morale: his decision is his own; he does not sink into the expedient morality of other traders. His dignity is his own. It is through Uma that he has the opportunity to approach a more sympathetic understanding of the Kanakas. But this is what he fails to do. Indeed the tale finishes on a fine irony which depends on this curious conflict between the choleric and racist opinions of Wiltshire and his love for Uma:

'My public house? Not a bit of it, nor ever likely. I'm stuck here, I fancy. I don't like to leave the kids, you see: and - there's no use talking - they're better here than what they would be in a white man's country, though Ben took the eldest up to Auckland, where he's schooled with the best. But what bothers me is the girls. They're only half-castes, of course; I know that as well as you do, and there's nobody thinks less of half-castes than I do; but they're mine, and about all I've got. I can't reconcile my mind to their taking up with Kanakas, and I'd like to know where I'm to find the whites?'¹⁰¹

Wiltshire is essentially a very simple character who is more extensive than he is able to report himself to be. Ultimately we judge him by the ironic discordances between what he says and what he does. (For example, he is prepared to discard his normal hatred of missionaries when met with Mr Tarleton, the sympathetically presented pastor.) His ethics are not situational; they are 'bred in the bone', which is why he is immune to the worst possibilities for corruption on the island.

It is when we turn from the naturalistic and vivid narrative to the setting that certain symbolic possibilities appear in The Beach of Falesá. Those who live on the island are confined to the beach and fear to go into the high, dark forests which clothe the volcano. These are said to be inhabited by demons all overseen by a chief demon, Tiapolo. As death was at the centre of Zacynthos, so it seems the devil is at the centre of Falesá. Even Wiltshire is frightened when he enters the forest¹⁰², although he knows that Case has rigged up the demons by an elaborate trickery.

This last is an important point. Wiltshire's fear legitimises Polynesian animistic belief, while preserving the essential fact that Case's power lies in his immunity to native magical beliefs and his ability to manipulate them to his material advantage. (Only he can gather copra in that part of the island.) Ironically it is Wiltshire's very limitations, his McWhirr-like lack of imagination and his unwavering attention to the thing in front of his nose, which make him able to overcome Case's devices.¹⁰³

The use of an island setting assists in the emergence of this topographic symbolism. An island has a meaning before we give it one: it is an isola, something around which a barrier has been drawn. It seems possible to argue that islands are form giving devices in themselves, because they draw a circle (or frame) around experience: and where experience is delimited it

begins to acquire the rudiments of form.¹⁰⁴ A novel does precisely that. An analogy might be verse: if you divide language into lines of equal length it becomes metric. An island removes human action from the contingencies of actual existence, and so it becomes significant.

A small island is particularly useful, and even more so one from which it is impossible to escape - like Zacynthos, Falesá, Molokai, Earrid, Treasure Island - or for that matter, Defoe's Juan Fernandez or Muriel Spark's Robinson. In that situation, each action becomes reflexive, witnessed. Neither the action, nor the consequences, can be escaped. They are witnessed. They come home to the self and enforce existential isolation. (Unlike the city where men can be lost in the Other.)

On some of the Pacific islands that Stevenson knew, this sense of confrontation with self was made all the more dangerous by the absence of society in any inhibitory guise. Like Conrad's white colonists in the Congo, Case and Captain Randall are 'faithless pilgrims bewitched inside a rotting fence.'¹⁰⁵ For Conrad the isolation of the African jungle is a test:

You can't understand. How could you? - with solid pavement under your feet, surrounded by kind neighbors ready to cheer you or fall on you, stepping delicately between the butcher and the policeman, in the holy terror of scandal and gallows and lunatic asylums - how can you imagine what particular region of the first ages a man's untrammelled feet may take him into by the way of solitude - utter solitude without a policeman - by the way of silence - utter silence, where no warning voice of a kind neighbor can be heard whispering of public opinion? These little things make all the difference. When they are gone you must fall back on your own innate strength, upon your own capacity for faithfulness.¹⁰⁶

This is Conrad's description of the dangers of unwitnessed existence. It is a condition of a white man in a far flung island: on Falesá, Wiltshire's capacity for faithfulness is

thoroughly tested. We are, in fact, offered in The Beach of Falesá a version of what can happen if that test is failed, in the character of Captain Randall. A moral definition and a history of this man's corruption come out of Stevenson's physical description of Randall:

In the back room was old Captain Randall, squatting on the floor native fashion, fat and pale, naked to the waist, grey as a badger, and his eyes set with drink. His body was covered with grey hair and crawled over by flies; one was in the corner of his eye - he never heeded; and the mosquitoes hummed about the man like bees.¹⁰⁷

How right it is that the symbolism should be found in the physical detail, from a part of the composed, natural picture: the fly in the corner of Randall's eye is a quite iconic representation of corruption and perhaps death.

It might be argued that Wiltshire is by no means isolated on Falesá, that a weight of moral vision is here being foisted on a straightforward Maughamesque tale of exotic manners. The second objection may be valid; my argument either convinces or it does not. The first point must be considered.

Wiltshire is faced with the possibility of isolation. He does not speak the island language; he hates the priest; and he is the enemy of Case and Randall and the black man. The wonderfully subtle irony of The Beach of Falesá is that he does have witnesses who have faith and an instinctive trust in him: Uma and Tarleton. Both belong to groups (Kanakas and missionaries) which he professes to despise, and who cannot be said to have moral influence over him. But the origin of that faith is himself. All the possibilities for evil in the island are presented to his self. 'My friend', he thinks when confronted with the drunk Randall, 'you must not come to be an old gentleman like this'.¹⁰⁸ In the situation on the island, then, there are choices for Wiltshire; he does see the possibility of

himself becoming like Randall, or any other down-at-heel trader with an abused Polynesian wife. What we do not know is whether the faith of Uma and, to a lesser degree, Tarleton, is what saves Wiltshire, or if it is his own instinctive response.

The ambiguity of this situation is preserved by the dramatic irony of the narrative: the reader knows more about Wiltshire than Wiltshire, and can, therefore, accept his, the narrator's, point of view and a conflicting understanding which we derive from being able to see beyond that limited point of view.

We are sure that Wiltshire has no transcendent values. His moral certainty differs from Attwater's because it does not justify itself by reference to God or any such transcendent source. Therefore, for all that it moves dangerously close to the sentimental conception of a naturally good man, we can take up Alisdair Fowler's hint that Stevenson was an 'ur-existentialist' and submit that in The Beach of Falesá ethics are existence, not belief or dogma.¹⁰⁹

We begin in Stevenson's own words, to 'approach the fact'.¹¹⁰ In The Beach of Falesá, the physical man is real; the moral man is problematical. This idea will be developed further in the next chapter.

CHAPTER VI

The Culmination: The Master of Ballantrae

Sans père, il n'a personne entre lui-même et Dieu, comment s'étonner de la confusion naïve qu'il entre Dieu et le démon qui porte son masque. Au lieu et place de ce père absent, partout il pourrait le trouver, il est présent, lui, dandy, revendicateur désabusé. Par sa prestance il défie tous les hommes, c'est le société des hommes et ses institutions bâtardes dont il attaque les mâchoires broyeuses.

(Francoise Dolto: 'Le dandyisme et l'absence du père'.)

It is probable that we too still have our virtues, although naturally they will not be those square and simple virtues on whose account we hold our grandfathers in high esteem but also hold them off a little. We Europeans of the day after tomorrow, we first-born of the twentieth century - with all our dangerous curiosity, our multiplicity and art of disguise, our mellow and as it were sugared cruelty in spirit and senses - if we are to have virtues we shall presumably have only such virtues as have learned to get along with our most secret and heartfelt inclinations, with our most fervent needs: very well, let us look for them within our labyrinths!

(Nietzsche, Beyond Good and Evil)

CHAPTER VI

The Master of Ballantrae (1889) is Stevenson's most remarkable attempt to ally the genre of adventure with a deft unravelling of the 'most secret and heartfelt inclinations' of the self.¹ As a precise ordering, seriatim, of layers of consciousness, Master represents the summation of Stevenson's fiction up to that point. In Master the elements of previous adventure stories appear in a new light. They are placed in a context which we may call critical, given the absurdity and futility of the generic parts of the tale. In fact, it is the generic confusion of Master, arising from the interpenetration of the real and the fantastic in its multiple narratives, which forms the problem of evaluation for most critics of this novel. This chapter will analyse the rhetoric of Master and explain the plurality of its narrative documents as Stevenson's most complex attempt to represent the dynamics of that struggle between the moi and lui which underlines all his best fiction. Then, it will be possible to make a proper evaluation of Master.

André Gide noticed the lack of uniformity in this long-matured story:

I have great trouble finishing The Master of Ballantrae. Odd book in which everything is excellent, but heterogeneous to such a degree that it seems the sample card of everything in which Stevenson excels.²

The author too remarked a different sort of variety displayed by the book when he spoke of his 'design of a tale of many lands'.³ The action certainly shifts a great deal. There are scenes in Scotland, India, aboard a pirate ship, and in up-state New York.

However, it is not the territorial fluidity itself that is important, but rather the shifting tone and mode of narration between the summary accounts of domestic relations at Durrisdeer and the exotic adventures of the Master. This novel, like

Jekyll and Hyde and The Wrecker, is not a uniform narrative; rather, it is a collection of documents ordered so as to bring the exotic and fantastic into a revealing connection with the domestic.

The various parts of the story are held together by the consciousness of Ephraim Mackellar, the narrator of the story and editor of the inserted narratives. His function in Master is comparable to that of Marlow in Joseph Conrad's novel Lord Jim. Marlow confesses that one of the causes of his fascination with Jim is his desire to find in the sources of the young sailor's guilt a likeness to his own unacknowledged motives:

If he had not enlisted my sympathies he had done better for himself - he had gone to the very fount and origin of that sentiment, he had reached the secret sensibility of my egoism.⁴

In Lord Jim the technical status of the narrator is inseparable from the meaning of the novel, and so it is with Mackellar.

Stevenson's motivation for using such a first person narrator in his manuscript notes:

The need for a confidant for Mr Henry led to the introduction of Mackellar, for it was only to a servant that a man such as I conceived Mr Henry, could unbosom; and no sooner had he begun to take on lineament, than I perceived the uses of the character, and was tempted to intrust to him the part of spokesman.⁵

Stevenson goes on to say that Mackellar would provide humour in an otherwise grim tale. In the event, Mackellar is not light relief at all; and he is, indeed, far more than an adjunct to the story, a 'spokesman' who merely narrates the incontrovertible history of the house of Durrisdeer.

Although the first chapter of Master is a summary of events

which took place prior to his arrival at Durrisdeer, Mackellar announces his involvement with the tale from the start. He testifies thus:

It so befell that I was intimately mingled with the last years and history of the house; there does not live one man so able as myself to make these matters plain, or so desirous to narrate them faithfully.

And he adds:

The truth is I owe a debt to my lord's memory; and I think my old years will flow more smoothly, and my white hair lie quieter on the pillow, when the debt is paid.⁶

The steward uses hindsight to sift and select the events he reports, and to provide a certain anticipatory excitement at some points in the story.

When Mackellar himself becomes a protagonist in the novel, a dimension of uncertainty is brought before the reader, because Mackellar is not wholly objective and his own state of mind and his judgement obtrude into the story from that point onwards. For example, noting the estrangement of Henry and his wife (who is preoccupied with the memory of the "dead" brother, James), Mackellar remarks that 'the fault, to be very blunt, lay all in Mrs Henry.' Henry is excluded from the mutual commiseration of Alison and Lord Durrisdeer, and the new servant is not pleased:

I was too much of a partisan of Mr Henry's to be anything but wroth at his exclusion.⁷

This is not to say that Mackellar is an unreliable narrator. But we do feel that we learn as much about the dour 'old maid' - so Mrs Henry calls him - as we do about the events

and characters on which he reports. His intrusive subjectivity continually brings his assessing consciousness before us and, as with a dramatic monologue, his words about others create an impression of his own personality which allows the reader to perceive the particular angle of vision from which the action of the novel is being viewed.

Mackellar's association with Henry begins by being simply a case of the steward sharing in a desire to protect the propriety of the house from the threat posed by its black sheep, James. He works to keep within the family the fact of James' continued existence. He becomes indispensable, and all the more so with the first arrival of James at Durrisdeer after his disappearance during the rebellion. He had previously been the means of communication between the brothers, and indeed has provided the link between all the main characters, such is the domestic frigidity at Durrisdeer.

When James appears to have been murdered in a duel with his brother, it is Mackellar who prepares Lord Durrisdeer and Alison for the news, and reports to them 'as a partisan'.⁸ He is, furthermore, in charge of the cover-up of the night's events. Noting the vulnerability of the family, he reveals his own involvement and willingness to see himself as an accomplice:

True, we still lay at the discretion of the traders [i.e. the smugglers who take James away]; but that was the incurable weakness of our guilt.⁵

The switch to the plural of the pronoun subtly marks the responsibility that we should attribute to the steward. Earlier, when Mackellar had threatened to leave his position because he disagreed with Henry's way of handling the problem of James, Henry had pleaded, 'Would you leave me quite alone?' After the duel, Henry suffers a severe illness which burns out his

sense of shame, leaving Mackellar alone to uphold the burden of 'our guilt'. (Similarly, the phase of childishness which ensues from Henry's illness is described by Mackellar as 'our Paradise'; James, of course, is the 'serpent'.)¹⁰ Mackellar has, in fact, identity with Henry; it is he who, as is acknowledged at the start of Master, brings Henry into history and is his witness; and it is in the nature of Henry that he requires witness.

'Well, you shall see, and he shall see, and God shall see', he says,¹¹ speaking of his determination to send the money which James demands as his price for staying away from his home and thus maintaining the good name of the house of Durrisdeer. We shall see how in the symbolic pattern of the novel Mackellar recreates Henry as himself and comes to represent a part of himself.

At present it can be said that in Mackellar's mind the two brothers are polarised. James, as presented by Mackellar, is an evil treat to Henry's moral worth; and it is only after Henry's departure for America that earlier hints of ambivalence in this view of the fraternal hatred are developed. Mackellar's relation to the brothers is revised, becomes incompatible with this initial Manichaeism. But what Mackellar had done by naming this duality is that he had made himself responsible for it; he has authored Henry and James. He is also a reader - a reader of letters, and, in the case of the narratives of the Chevalier de Burke, of adventure stories. In both of these roles his is the consciousness through which all the action directly and vicariously reported is passed.

The steward's black and white conception is confused by the slow adaptation of the good and the evil, which in Stevensonian terms consists, as was noted in the discussion of Ebb-Tide, of the perversion of the sense of witness. As an example, we might note a meeting which the now childish Henry has with

Mackellar on the very spot on which the duel took place years before. Henry offers up a prayer which concludes with an appeal to God to witness his own righteousness:

'Defend us from the evil man. Smite him, O lord,
upon the lying mouth!'¹²

This incident is important because it anticipates and parallels Mackellar's prayer on the voyage to America, identifying Mackellar and Henry in a solipsitic repudiation of an evil to which they are both irretrievably tied. Mackellar's responds to Henry's tirade: 'It [i.e. forgiveness] is a duty laid upon us strictly.'¹³ Here the reference is to that old form of virtue, mentioned by Nietzsche, which consists in obedience to an outside imperative. It is the Master's defiance of all obedience that makes him so dangerous to Henry and Mackellar - he is a threat to their conception of themselves as moral beings, a provoker of that which they have disowned in the name of morality. Mackellar is horrified by Henry's declaration; yet he himself will say and do much worse, when he attempts to murder the Master. A high level of symbolic art is in evidence in effecting that transition, in binding the fates of the various characters together.

For example, while Henry is lying ill he feverishly recalls an incident in childhood (or what Mackellar imagines as such) when he was playing with his brother:

'Oh! James will be drowned - Oh, save James!'
which he came over and over with a great deal of
passion.'¹⁴

That this incident should be remembered at the height of Henry's resentment of James is no more than the dialectic of Master requires. It is perhaps more interesting in relation to the parallelisms of the novel as a whole that Mackellar eventually does try to drown James. This occurs when Mackellar

finds himself in that conditions of exile which Stevenson described in Amateur Emigrant: 'Out of my country and myself I go.' He was describing that loss of customary self which is associated with the journey from home. It is, as we have noted, a transformation which is a precondition of the adventure story. What I wish to argue is that in the course of Master Mackellar moves from a customary social existence into an adventure story, passing from a reader of adventure stories (the memoirs of Burke, safe on the printed page where Mackellar can put a scornful footnote correcting the Irishman's willingness to accept coincidence) and into real danger. He thus carries through Henry's desire to escape respectability which was summed up when he remarked of the smugglers:

'I was thinking I would be a happier man if I could ride and run the danger of my life, with these lawless companions.'¹⁵

In a grand structural zeugma Stevenson brings the secret life of the self into contact with its witnessed element. We can now look more closely at this process.

As James and Mackellar set out from Durrisdeer in pursuit of Henry and his family, the steward has a nightmare which is to recur throughout their journey:

It showed me my lord seated at a table in a small room; his head which was at first buried in his hands, he slowly raised, and turned upon me a countenance from which hope had fled. I saw it first on the black window-panes, my last night in Durrisdeer; it haunted and returned upon me half the voyage through.¹⁶

The dream is not a pathological hallucination, nor yet does it turn out to be a prophecy. What are we to make of it? If we look back to Mackellar's 'last night in Durrisdeer', we find the following:

When I got to my chamber, I sat there under a painful excitation, hearkening to the turmoil of the gale ... I sat by my taper, looking in the black panes of the window, where the storm appeared continually on the point of bursting in its entrance; and upon that empty field I beheld a perspective of consequences that made the hair to rise upon my scalp.¹⁷

In fact, Mackellar's dream recalls him looking at his own reflection; it is his own black despair that he identifies in the countenance of Henry. This twist in the conventional imagery of self-consciousness further ties Henry and Mackellar together. With Henry gone, Mackellar's very being changes. The journey out of himself begins before his journey to America, so that the voyage is the elaboration and fulfilment of his condition. A part of his identity has gone to America with the Durie family:

The sense of isolation burned in my bowels like a fire. It seemed that we who remained at home were the true exiles and that Durrisdeer and Solway-side, and all that made my country native, its air good to me, and its language welcome, had gone over the sea with my old masters.¹⁸

With Henry, the steward loses the customary influences of his life. He sits up late, he plays at cards. And as his absolute rectitude eases, so his hostility to the Master is lessened.

The voyage to America is the culmination of the relationship of Mackellar and James. It is told baldly and in general terms, with very few details.¹⁹ Nothing, in other words, deflects the reader's attention from the symbolic values of ship, storm and voyage.

Mackellar's earlier premonition of despair is borne out:

I suffered from a blackness of spirit and a painful strain upon my temper ... never before, or after, have I been so poisoned through in soul and body.²⁰

This disturbed state is accompanied by contending feelings of attraction to and repulsion from James:

This frame of mind was doubtless helped by shame, because I had dropped during our last days at Durrisdeer into a certain toleration of the man.²¹

In the beauty, vitality and strength of the Master, Stevenson is returning to an old theme of the attractiveness of evil and dullness of conventional virtue. (Henry says, 'I am not one who engages love.'²²) MacKellar has passed into the world of low adventure. For example, he bears arms for the first time, in order to hold off a mutiny. Meanwhile, the Master becomes less and less real to him, as though he had fallen into a dream, (and lack of particularity in the narrative allows Stevenson to introduce this element of the surreal):

Sometimes I would draw away as though from something partly spectral. I had moments when I thought of him as a man of pasteboard - as though, if one should strike smartly through the buckram of his countenance, there would found a mere vacuity within.²³

We find that with his exile Mackellar ingests the dream of simplicity of gesture and unselfconsciousness and finds himself unable to deny its attractions. In fact, he acquires some of the wit and sharpness of James, as well as the power of hatred; as though the energy of the Master were flowing out of him into Mackellar. The general irony of this reversal is reinforced by the remarkable local irony that emerged from the steward's attempts to repress back into the subconscious that which he has to disavow. His resentment, worthy of the Master himself, leads him to pray for the ship to sink. The appeal to God is blasphemous, like Huish's in Ebb-Tide:

If the Nonesuch foundered, she would carry with her into the deeps of that unsounded sea the creature whom we all so feared and hated; there would

be no more Master of Ballantrae.²⁴

And so he prays for the destruction of the ship. The irony lies in this: that once the storm is over, the captain of the ship, who has overheard Mackellar's prayers, congratulates him on having saved them all by his intercession with Providence - the disparity between the black dream and appearance is never wider in this book. James remarks on the inconsistency:

'Ah! Mackellar,' said he, 'not every man is so great a coward as he thinks he is - nor yet so good a Christian.'²⁵

The steward rises further in his esteem when he tries to kill him, pushed into that action by 'the vision of my lord at the table, with his head upon his hands.'²⁶ At the point of full communion with Henry he becomes most like James and the interdependence of the three figures is realised in this peripety at the heart of Master: the method - though not moral, for there is none - is summed up in the fable which James tells Mackellar; it is a Blakean parable in which desire becomes narrative, as the subsequent narrative of Master realises the secret dreams of James and Henry. The narratives of Burke are also in this sense a key to Master. They consist of the most fantastic wish fulfilment: Teach the pirate is an histrionic shape from a dream, easily disarmed at a word from James. It gives form to the real dream of adventure which is the desire for a world without others; James is like Attwater in this, that he must have utter mastery over other men; he must dissolve their stubborn otherness and make them his own instruments, just as he uses Secundra Dass, the Indian servant, who would commit murder for him. (His audacity in wishing this freedom is a direct challenge to God and Providence. He allows chance to rule his existence and to decide any course of action James tosses a coin). 'Had I been Alexander' he says. And again: 'I was born for a good tyrant!'²⁷ That others are a matter of

indifference to him leads to his mercurial ability to be at home in the army, in the salons of Paris, on board the pirate ship. His complete hostility to social institutions allows him to be all things to all men; it is, after all, the virtuous who care what others think of them. He has contempt for the self-conscious, moral side of man as it appears in social institutions, and forces Burke to promise that they will 'dare to be ourselves like savages'.²⁸ He murders with all the insouciance of a dreaming child.²⁹

In the section of Master set in America, James' invulnerability is finally betrayed. It is as though Stevenson was refusing the seductively plastic power of language, challenging its credulity and yet not denying it. The Master makes the point about language to Mackellar:

'Oh! there are double words for everything: the word that swells, the word that belittles; you cannot fight me with a word! You said the other day that I relied on your conscience: were I in your humour of detraction, I might say I built upon your vanity. It is your intention to be "un homme de parole"; 'tis mine not to accept defeat.'³⁰

Mackellar is a man of his word, but also a man of words, of language: and it is this doubleness of language that led Stevenson to create the multiple perspectives and moralities of Master. The very ending elucidates only a final ambiguity.

When James is dug out of the ground, Henry's death is confirmation of his own earlier prophecy that they were bound together unto death; what actually happened can only be reported by Mackellar as a legend: 'This may have been. I know not'.³¹ Even the plain frontiersman Mountain's narrative requires intensive corroboration, for 'he could scarce be certain whether he had dreamed or whether it was a fact'.³² The strangeness of that episode in the wilderness is a proper working out of conformation of dream to desire, and is thus

both a celebration and a criticism of adventure.

Stevenson was aware of a problem in connection with the last, American section of the Master primarily in stylistic terms. He records that Mackellar is forced to abandon his dry, factual manner. However, it is doubtful if Mackellar was ever so dry and factual as all that. The real loss is not one of stylistic consistency. It is, instead, the loss of Mackellar as an active consciousness awakening to all its capacity for good and for evil: and so the uneasy resolution of the conflict between the brothers finds no answering response in the narrator of the story of the House of Durrisdeer.

The important thing is that an understanding of MacKellar's function is essential for a clear understanding of the novel. To understand Mackellar, we must recognise that the Master is a potential of Mackellar's self, in a symbolic way; just as Henry is another version. That is what the dialogue with James on board the Nonesuch is about. James's taunts to Mackellar all take the form of an insistence that virtue is meaningless unless it has been tested. Otherwise it is merely a matter of empty words, 'the word that swells, the word that belittles'.³³

The intimacy of the two has been developed to a point which allows the reader to believe that the steward and the adventurer could speak honestly to each other, and that Mackellar's Manichaeian view of the war between the brothers could be shaken.

In fact, that section of Master can be placed alongside a similar episode in Joseph Conrad's Lord Jim. Jim is ensconced on his Malaysian island as virtual king and lawgiver. He tells Marlow:

'I have got back my confidence in myself - a good name.'

... I must go on forever holding up my end, to feel sure that nothing can touch me. I must stick to their belief in me to feel safe.³⁴

Into this situation enters Gentleman Brown, who has both a functional and a symbolic role in the novel. He exposes Jim's vulnerability almost as though he is from a subterranean part of Jim's own mind, from that part of the self which is without conscience, because Conrad establishes him for the reader as an inner, corrupting phenomenon. When he is talking to Jim, suggesting that they loot Patusan and escape together, we are told that

There ran through the rough talk a vein of subtle reference to their common blood, an assumption of common experience; a sickening suggestion of common guilt, of secret knowledge that was like the bond of their minds and hearts.³⁵

The response which Brown's rapacious egoism brings from Jim is all the more destructive because he perceives it from his position of esteem and responsibility as a law-maker; and he sees that that egoism is part of himself too. The relationship between Jim's egoism and his need for public esteem is destructive because his existence is predicated upon both these things.

James Durie appears in the same light to Mackellar. He leads the righteous man to a recognition which has been stated by Nietzsche:

It is probable that we too still have our virtues, although naturally they will not be those square and simple virtues on whose account we hold our grandfathers in high esteem but also hold them off a little. We Europeans of the day after tomorrow, we first-born of the twentieth century - with all our dangerous curiosity, our multiplicity and art of disguise, our mellow and as it were sugared cruelty in spirit and senses - if we are to have virtues we shall presumably have only such

virtues as have learned to get along with our most secret and heartfelt inclinations, with our most fervent needs: very well, let us look for them within our labyrinths!³⁶

The Master represents this sugared cruelty in spirit and senses: sugared because he is so attractive a figure in many ways; Master of the 'art of disguise' certainly since we never really know whether he is what Mackellar sees, or what Secundra Dass loves, what Henry comes to hate, what Burke alternately condemns and admires, or what he claims to be himself; and cruel, for his persecution of Henry. Ultimately he is some aspect of each of these, a part of whatever they deny to their image of themselves. It is in respect of that that the Master is naughty, or nothing. He is evil because he is nothing. He embodies the recognition that there is nothing in the world but self, in that he is pure will and sensuous appetite, a distorting mirror for virtuous men. He is the part of themselves with which they have come to terms in order to be whole.

But there is no wholeness in Master. It depicts a world without harmony or homogeneity. No act in it is necessary or sufficient unto itself; no one is at home in this world. At least, if Mackellar and the other members of the family are at home in their Scottish Eden during the Master's second absence, then they are soon expelled. In this respect Master is a story of beginnings. The Book of Genesis is a constant point of reference in the narration. The enmity of the two brothers recalls the story of Cain and Abel; the Master is referred to by Mackellar as Eve (!), as Satan, and as Lucifer;³⁷ James casts himself in the role of Esau to Henry's Jacob.³⁸

James has a very different set of references for himself which reinforces the idea that a number of perspectives exist in the novel despite Mackellar's 'partisanship'. He wishes he had been Alexander the Great and he describes

himself as Aeneas in his escape from India. The antique strain is kept up by Burke when he says at one point in his account of his and the Master's wanderings:

A more romantic circumstance can rarely have occurred; and it is one of those points in my memoirs, by which we may see the old tales of Homer and the poets are equally true today - at least, of the noble and genteel.³⁹

Burke's pretensions are unintentionally ironic; but they preserve the bifocal vision of the novel by keeping open the possibility of viewing their adventures as heroic.)

The event which has led to the fall is in the past as Mackellar's story begins. That event was the decision to divide the commitment of the family by sending one son out in the '45 and having one son stay home. The expulsion is repeated in the course of the novel, with each of James's unlooked-for returns. Nevertheless, the aboriginal event splitting the family belongs to the past, and they are condemned to the consequences of that split.

This perception leads us to consider Mackellar's narration again, this time from a slightly different point of view. Like the epic poet, he begins "in the midst" and informs us on the very first page that he is going to tell the story of the 'last years and history of the house' of Durrisdeer.⁴⁰ As far as Mackellar is concerned this is true, since although the line does not die out until the death of Alexander, Mackellar is dismissed by Alexander and as far as he, the author, is concerned the story of the Durrisdeers does end with the extinction of the brothers. Master is also conceivably, in that case, a story of ends: the last of the many documents in the novel is, after all, the double epitaph of the brothers.

The truth is that it is a tale of both ending and beginning;

and this fact adds weight to the proposal to see Master as a layered narrative of multiple perspectives. These multiple perspectives prevent Master from establishing a mythic pattern, which the persistent metaphoric references to Genesis might lead the reader to believe was being established. The pattern of Eden, transgression, Fall, dividedness, exists as a possibility in the novel, as a potential shaping myth which is never fulfilled. Likewise, the Cain and Abel comparison, which comes to mind after the duel in which Henry "kills" James, has to be scrapped when we realise that the Master is not dead. Nor can we trust James's own characterisation of Henry as Jacob; it is partly just, but James looks far more like the brother who fools his father--in the first part of the novel up to the flight to America, at least.

The failure to achieve mythic patterning, which so clearly is an aspiration of the novel, may be taken as a comment on the difficulty of writing anything which could be seen as the truth, and not merely a reflection of a subjective reality. Stevenson's distrust of fiction as an objective recorder of verifiable reality has been evident from the works considered in the second chapter of this thesis through Jekyll and Hyde to the present discussion of Master. By attributing the 'bald' narrative of most of Master to his eighteenth century puritan, and by multiplying the authors within the novel, Stevenson is recording the uncertainty with which narrative speaks of reality.⁴¹ If Mackellar, the moral man, is problematic, and if, as the Master predicts and as we must think as readers, Mackellar's 'prejudices' thoroughly revive; then, the tale which the problematic man tells must itself be in question. We have seen how Mackellar's narrative is sincere (that is, not unreliable), but limited. Therefore, his protestations that he will tell the 'full truth', 'make these matters plain' and 'narrate them faithfully',⁴² are framed by what we come to know of his limitations, and may be subject to the same editorial scepticism with which he treats Burke's 'Memoirs'.

By the end of the novel, we can see beyond Mackellar's representation of events to other possible interpretations. This is evident in the last words of which he is author in the novel, the epitaphs of the two brothers:

J.D.
HEIR TO A SCOTTISH TITLE
A MASTER OF THE ARTS AND GRACES
ADMIRER IN EUROPE, ASIA, AMERICA,
IN WAR AND PEACE,
IN THE TENTS OF SAVAGE HUNTERS AND THE
CITADELS OF KINGS, AFTER SO MUCH
ACQUIRED, ACCOMPLISHED, AND
ENDURED
LIES HERE FOR-
GOTTEN

H.D.
HIS BROTHER,
AFTER A LIFE OF UNMERITED DISTRESS,
BRAVELY SUPPORTED,
DIED ALMOST IN THE SAME HOUR,
AND SLEEPS IN THE SAME GRAVE
WITH HIS FRATERNAL ENEMY.⁴³

It is, we know, not true that James is forgotten. Mackellar's story memorialises James, as does the epitaph which, ironically, is more fulsome (though qualifiedly so) than Henry's. Also, that Henry's distress was 'bravely supported' does not quite seem to be as sincere a statement as is the rest of the narrative. Indeed, the epitaphs might be a fable of the whole novel's relation to truth and historical record: Mackellar tells the truth despite his avowed intention to write an apologia for Henry;⁴⁴ but it is about himself that he tells the truth.

In his attack on Naturalism (and it is an attack on Naturalism rather than one on Realism), 'A Note on Realism', Stevenson wrote approvingly of 'works of art that have been conceived from within outwards'.⁴⁵ Master is a novel that has been

composed from within outwards, disguised though it is as authentic, footnoted history. It is also a novel which struggles, through its use of metaphor, towards myth; to being a story of the Fall. But it has too many authors, and those too limited and subjective, to have the authority of either myth or history. What is certain is that its uncertainty makes it a very modern work, pointing forward in its technique and its distrust of reality, to many works of more recent genesis. Some of these works are discussed in the final chapter, after due attention has been paid to Stevenson's most authoritative story: Weir of Hermiston.

CHAPTER VII

The Romance of Identity: Weir of Hermiston

'Try as I please, I cannot join myself on with the reverend doctor; and all the while, no doubt, and even as I write the phrase, he moves in my blood, and whispers words to me, and sits efficient in the very knot and centre of my being.'

(R.L. Stevenson, of his grandfather Balfour, in 'The Manse')

'I am killing my father ... If only I could cease to like him, I could pull through with a good heart.'

(Stevenson, Letter to Mrs Sitwell, September 22, 1873)

CHAPTER VII

Weir of Hermiston was the novel on which Stevenson was working when he died. It is unfinished. It places before us, therefore, the problem of evaluation which one would expect a truncated text to present. There has been a great deal of speculation about the future narrative direction of Weir, usually based on the summary of the complete plot which Stevenson gave to Isobel Strong, his step-daughter and, at this time, his secretary. This version of how the story would continue goes as follows: young Kirsty, Archie's lover, was to be seduced by Frank Innes who would be murdered by Archie; criminal proceedings against Archie would be started by his father, the Chief Justice-Clerk; the four Rutherford brothers were to release Archie from the prison where he would have been awaiting trial, and Archie and Kirsty would then escape to America.

It will be obvious that even if Stevenson had stuck to this outline of the plot (by no means a certainty), any judgement of Weir based on such a rough storyline is worthless because the tone and local modulations which belong to an actual text are absent from such a bare account of the matter, as is the significance which resides in style. Furthermore, it is clear that in a novel such as Weir, which is linguistically complex and in which the action is intensively registered, the further developments in the story are likely to modify the meaning of those earlier episodes which Stevenson had drafted.

If we add to the above the fact that Stevenson may have made alterations to that section of Weir which we do have, then it will be seen that it behoves the critic to approach this frag-

ment with caution and to refrain from making any appraisal of a potential, but unrealised, full-length novel which he has completed in his own imagination.

Consequently, I do not intend to essay a comprehensive appraisal of the unfinished work. Instead, I will discuss two salient features of the text which does exist. Firstly, I will examine the implications of the historical features of the novel. Then secondly, I want to look at the theme of the relationship between fathers and sons which figures so greatly in Stevenson's writings.

It is well known that from his exile in Samoa Stevenson returned nostalgically to Scotland in a series of fictions, Catriona, St. Ives, 'The Young Chevalier', and Weir. Henry James has well described this imaginative recapturing of his native land:

The Pacific, in which he materially delighted, made him, 'descriptively', serious and rather dry; with his own country, on the other hand, materially impossible, he was ready infinitely to play.¹

What James says of Stevenson's preoccupation with Edinburgh would also apply to his relationship with Scotland as a whole during those last four years in the Pacific. This relationship was authenticated 'in virtue of a constant imaginative reference and an intense, intellectual possession.'²

This intellectual and imaginative possession of a native land from which he was exiled is explicitly referred to in the dedicatory verses of Weir:

I saw rain falling and the rainbow drawn
On Lammermuir. Harkening I heard again
In my precipitous city beaten bells
Winnow the keen sea wind. And here afar,
Intent on my own race and place, I wrote.³

However, Weir does not recreate the Edinburgh and the Borders which Stevenson knew, and which are so recurrently evoked in his letters to Charles Baxter. It is set in the period of Sir Walter Scott, in the latter half of the eighteenth century and up to 1814. The last date is the year of Archie's rebellion against his father, and of the publication of Waverley.

It is a striking fact that almost all of Stevenson's historical novels which are set in Scotland at all are located in the period between 1745 and the end of the French wars in 1815. This was an era which saw the final assimilation of Scotland into the United Kingdom and a quite remarkable efflorescence of artistic and scientific endeavour in Lowland Scotland. Kidnapped, Master, Catriona, St. Ives, Weir, all occur in that span of time. It is no matter of chance that Weir is historically placed in this era.

The period 1745-1814 is exactly that between the time in which Waverley is set and its publication date. In his postscript to that novel, Scott touches on the radical changes which Scotland has undergone in those sixty years:

There is no European nation which, within the course of half a century, or little more has undergone so complete a change as this kingdom of Scotland. The effects of the insurrection of 1745 ... commence this innovation. The gradual influx of wealth and extension of commerce have since united to render the present people of Scotland a class of beings as different from their grandfathers as the existing English are from those of Queen Elizabeth's time.*

Scott was typical of many Scottish intellectuals of this time in being sentimentally committed to Scotland's nationhood and its past, while seeing no political alternative to the Union and welcoming the economic prosperity it seemed to bring. He is ambivalent, facing back into the Scottish past and forward into the British future. He stands at a fracture in Scottish culture.

Although Scott refers to the process of change primarily in economic terms, many alterations in Scotland's mores, language and literature were also affected. In Edinburgh, for example, the plan for the New Town - symbolising as it did the new gentility and class-consciousness of Lowland Scotland's merchant and landowning estate - was adopted by the Town Council in 1767; and its construction gathered a momentum at the latter end of that century which lasted well into the next. Its street names identified the city's incorporation to the Hanoverian regime.

Georgian Edinburgh did not only expand northwards. George Square was a development on the south side of the city. Scott's family lived here for a time, and one of their distinguished neighbours was Robert McQueen, Lord Braxfield, who formed the model for Weir in Stevenson's novel. In fact, Scott dedicated his admission thesis for the law faculty at Edinburgh to Braxfield.

As well as Scott's actual connection with Braxfield, the writer's ghost is evoked in Weir in other ways. In his preface, Stevenson tells the reader that 'the chisel of Old Mortality has clinked' on the gravestone of the Praying Weaver of Balweary;⁵ and the mention of the Cameronian mason cannot fail to call to mind Scott's novel. Weir's wife is a Rutherford; that is to say, she bears the same name and comes from the same part of Scotland as Scott's mother's family. Scott also figures as the collector of Border ballads whom we find in Weir.⁶

My reason for thus connecting Scott with Braxfield and Weir is to implicate the imaginative historical realm of Stevenson's novel with the ambivalence of one of the leading characters of Scotland's Golden Age. A perception of a fracture between an older, wilder, more distinctively ethnic Scotland and the legalistic civility of Hanoverian Scotland forms, culturally, an objective correlative of the psychological tensions of Weir. This

is most apparent in the dialogue. Weir speaks broadish Lowland Scots, while his son Archie talks a regionally unmarked English, with the exceptions of a few significant occasions when he speaks Scots. By going back to the Scotland of this period, Stevenson gives a social-historical resonance to the personal conflict of father and son. ✓

Weir, and behind him Braxfield, stands at the centre of the novel. Robert MacQueen, Lord Braxfield (1722-1799; Stevenson extends his life by fifteen years), was a renowned Scottish lawyer who became Lord Advocate and the Chief Justice on the Scottish Bench. He was the principal judge in the criminal court for many years, and is perhaps best known to history for his savage conduct of the Radical trials of 1793 and 1794. T.C. Smout describes the trial of Thomas Muir, chairman of the radical and pro-French 'Friends of the People' Convention, as 'a travesty'.⁷ His strong Tory principles are believed to have prejudiced the conduct of the trial, and they resemble Stevenson's father's Toryism. The elder Stevenson changed his son's middle name from Lewis to Louis because a local radical bore the former.

We can first record Stevenson's reaction to Braxfield in a review which he wrote on the Raeburn exhibition held in the Scottish Academy in 1876. In his general remarks on the exhibition, he notes the fact that Raeburn's portraits connect the Scots of his own day with a past which is not yet completely historical. In other words, he affirms a personal connection with the famous sitters:

The people who sat for these pictures are not yet ancestors, they are still relations. They are not yet altogether a part of the dusty past, but occupy a middle distance within cry of our affections.⁸

When he comes to describe individual paintings, it is to

Raeburn's portrait of Braxfield that he devotes the most space. While he was working on Weir, Andrew Lang sent him an engraving from the Raeburn picture; and Stevenson recorded in reply that ever since seeing the portrait eighteen years before he had been 'Braxfield's humble servant'.⁹ In the review paper he goes into some biographical detail about Braxfield, recording that he was 'the last judge on the Scotch bench to employ the pure Scotch idiom.' And he then relates dialect and character: 'His opinions, thus given in Doric, and conceived in a lively, rugged, conversational style, were full of point and authority.'¹⁰

But the admiration is not entirely straightforward, and this has a bearing on the complexity and ambiguity of his imaginative recreation of MacQueen in Weir. He says that:

It is probably more instructive to entertain a sneaking kindness for any unpopular person, and, among the rest, for Lord Braxfield, than to give way to perfect raptures of moral indignation against his abstract vices.¹¹

And the ambiguity is further apparent in his representation of the judge's behaviour at the political trials of the 1790s:

For if he was an inhumane old gentleman (and I am afraid it is a fact that he was inhumane), he was also perfectly intrepid. You may look into the queer face of that portrait for as long as you will, but you will not see any hole or corner for timidity to enter in.¹²

This is precisely the confusing perception of his father at which Archie arrives in the novel, once his indignation at the treatment of an accused man at a murder trial, has subsided. Stevenson once again is placing himself in the position of the son of a powerful and authoritative father.

In his Raeburn paper he describes Braxfield's "'growling black-

smith's voice". This description of the judge's mode of speech comes from Lord Cockburn's Memorials (1856).¹³ Stevenson wrote to Charles Baxter in 1892, when Weir was already under way, asking him to send the Memorials, which he obviously intended to mine for background to the novel which at this stage is called 'The Justice-Clerk':

It is pretty Scotch, the Grand Premier is taken from Braxfield... My Braxfield is already a thing of beauty and joy for ever, and so far as he has gone, far my best character.¹⁴

Cockburn's book is the most intimate record that we have of upper and middle class Edinburgh public life between the 1790s and 1830, and it includes a verbal sketch of Braxfield as one of the giants of the previous generation. Cockburn's portrait begins by noting that he was indeed 'the giant of the Bench' at the latter end of the eighteenth century, and he acknowledges his considerable powers of judicial reasoning.¹⁵ He is, however, hostile to Braxfield's illiberalism, his coarseness in conversation and his biased conduct of criminal trials. Most pertinently from our point of view are the terms in which he condemns his predecessor on the bench:

With this intellectual force, as applied to law, Braxfield's merits, I fear, cease. Illiterate and without any taste for refined enjoyment, strength of understanding only encouraged him to a more contemptuous disdain of all natures less coarse than his own. Despising the growing improvement of manners, he shocked the feelings of an age, which, with more of the formality, had far less of the substance of decorum than our own.¹⁶

So, Cockburn is aware that his is the judgement of the old Scotland by the new. It is a matter of both pride and distaste to Cockburn that Braxfield's 'accent and his dialect were exaggerated Scotch'.¹⁷ And he is anticipating Archie's revulsion when he remarks that 'Thousands of his sayings have

been preserved, and the staple of them is indecency.'¹⁸

In the novel, Archie is described as having inherited from his mother 'a shivering delicacy unequally mated with potential violence'¹⁹ which draws back from Weir in his grosser moods:

Hermiston was not all of one piece. He was ... a mighty toper; he could sit at wine until the day dawned, and pass directly from the table to the bench with a steady hand and a clear head. Beyond the third bottle, he showed the plebeian in a larger print; the low, gross accent, the low, foul mirth, grew broader and commoner; he became less formidable, and infinitely more disgusting.²⁰

Stevenson follows Cockburn in viewing Braxfield as the last of a breed of beings who have been extinguished as Scotland has been brought into the polite modern era, the symbol of this being the language which he speaks. In this perception Braxfield acts as larger-than-life representative of an older Scotland surviving into the new polity.

However, the case is not so simple as would be suggested by the idea that Stevenson was employing Archie and Hermiston to represent a discontinuity in Scottish culture and sensibility. In fact, when we examine Weir more closely, we will see that Stevenson has taken some pains to dehistoricise the significance of the antagonism of Archie and his father. He does so by developing a romance theme of genetic identity.

When Stevenson wrote in his essay 'The Manse', 'I have shaken a spear in the Debateable Land and shouted the slogan of the Elliots', he was affirming identity with his ancestral and racial past.²¹ In Weir he goes so far as to designate this feeling of consanguinity a national characteristic:

For that is the mark of the Scot of all classes: that he stands in an attitude towards the past unthinkable to an Englishman, and remembers and

cherishes the memory of his forebears, good or bad; and there burns alive in him a sense of identity with the dead even to the twentieth generation.²²

This concern with identity is indifferent to the historical interest in difference, in the distance between then and now. It can be said that Stevenson has most often dealt in his fiction with aspects of human nature which are not altered by the movement of history. He claims to have found permanent human traits which are merely disguised by changing social customs, and which are formative, fundamental and continuous. The kind of mind which imagines its tales in such a radically psychological and existential manner is not incompatible with the historical imagination. But it does coexist uneasily with it; and it may be said to be hostile to it in the sense that it finds the decisive things to be permanent and unchanging, where the historical imagination discovers the typicality of change in specific and individuated formations. In this instance, the historical dimension of Weir has to be placed beside its ambition to create a level of being that is to be found beyond the verifiable events of civilisation. We can begin to observe both strata of Weir by examining the relationship of Hermiston and his son.

In the novel the enmity of father and son is registered in tone linguistically, and nowhere more directly than in the scene where Weir confronts his son after Archie has condemned his conduct of the trial of Duncan Jopp. Archie is stiff, formal, Anglicised in speech:

'You have taken this so calmly, sir, that I cannot but stand ashamed.'²³

While the judge's language is strong and expressive by virtue of the Scots idiom:

'I'm nearer voamiting, though, than you would fancy.'²⁴

In that whole scene Stevenson displays more dramatic acuity than in all his plays. The explosive consonantal vocabulary - 'splaingers', 'cuddies', 'hirstle' - and the flattened /ee/ of 'eediot', 'exhibeetion', 'heedious', lead the reader directly to Weir's suppressed anger and contempt. They encode and pattern the rise and fall of that anger, and dramatically set off the colourless neutrality of Archie's speech.

However, this difference in language is not absolute. At moments of high tension Archie shifts into Scots, as when replying to the elder Kirstie, who has implored him to conduct his affair with her cousin with caution:

'Ay, but Kirstie, my woman, you're asking me ower much at last,' said Archie, profoundly moved, and lapsing into the broad Scots.²⁵

Kirstie herself talks a highly rhetorical dialect Scots, like Elspeth of the Craighburnfoot in The Antiquary. So Archie, by responding in kind, proves his ability to enter the realm of regional tragedy, a balladic realm, which Kirstie inhabits as a storyteller and as one who is prescient of disaster.

Archie also speaks Scots in an earlier scene. This needs to be placed more completely within the context of his relations with his father and his mother.

The first chapter of Weir economically resumes the history of Mrs Weir's family, the courtship of her by the judge, the childhood and adolescence of Archie. The education of Archie Weir by his mother has been limited by that woman's commitment to the Calvinist creed. She has imbued in her son as a sensibility which does not prepare him for the often ugly face which reality, and his father included, wears. They enter into a confed-

eracy which excludes Hermiston because he is a threat to their simplified black and white view of the world. The narrator's own flexibility in treating with some sympathy an ostensibly unpleasant character like Hermiston, distances him from the provinciality of their outlook.

In these early passages describing Archie's childhood, the author is always one jump ahead of his developing consciousness, placing before him new complexities and ironies. The narrator intervenes in this way when he summarises Archie's disapproval of his father:

Tenderness was the first duty, and my lord was invariably harsh. God was love; the name of my lord (to all who knew him) was fear. In the world, as schematised for Archie by his mother, the place was marked for such a creature.²⁶

At seven years of age, 'the little Rabbi', as the narrator calls him questions his father's vocation:

'If judging were sinful and forbidden, how came papa to be a judge? to have that sin for a trade? to bear the name of it for a distinction?'²⁷

Then:

'No, I canna see it,' reiterated Archie. 'And I'll tell you what mamma, I don't think you and me's justified in staying with him.'²⁸

It is notable that young Archie employs Scots at the very moment he judges his father: 'It were better for that man if a milestone were bound upon his back and him flung into the deepestmost pairts of the sea.'²⁹ Language unites father and son at the point where the latter applies his dogmatically limited vision in the same way that his father applies the law. The similarity of father and son, here insinuated obliquely, is

more directly announced later in the crisis of his revolt against his father's treatment of Duncan Jopp. Archie has attended the trial where Weir has taunted the accused, a pathetic and obviously guilty figure. He also goes to the hanging of this criminal, where he declares against his father:

'I denounce this God-defying murder,' he shouted; and his father, if he must have disclaimed the sentiment, might have owned the stentorian voice with which it was uttered.³⁰

He continues this defiance that same evening at a meeting of the Speculative Society (the same society which Stevenson was so proud of having belonged to). That night he is president of the meeting. In his 'energy and determination' he

little thought ... how he resembled his father, but his friends remarked upon it, chuckling.³¹

So, at those points where he is most directly opposed to his father, he is perceived as resembling him in force of character; and we are invited to take note of this identity in a manner that need not be fastidious, for the similarity lies in a crude congruity of force. It is the force of Weir that is always in the foreground, his power over others, and we observe flashes of this force in Archie.

It is a feature of Weir that the simultaneous contrast and similarity of parent and child becomes attached to a broader theme, and is modified thereby into a more subtle comparison than may at first seem evident. We might say that Archie and Weir find themselves in a field which, through speech and narrative, puts them in proximity. The intensity of suppressed feeling between them is a bond which means that, for the reader, each is implicated with the other; they are mutually determining existences. We become aware of their common fate through the suppressed feeling: Weir has denied his love of

his son, while Archie has denied his rebellion against authority in the guise of his father. Their position when Archie leaves Edinburgh for Hermiston is, therefore, like that of two assailants who have begun strokes directed at each other but which have been frozen - we can complete the gestures because we know their direction. Weir and Archie can only complete themselves through each other. Thus, in the sphere of domestic relations Stevenson lays down a theme of genetic identity in tandem with his theme of racial identity. The father lives in the son, as the ancestors live in the blood of the modern Scot. Father and son, then, are paired as characters as well as being contrasted as historical motives.

But there is another distance between them across which they converge and come to resemble each other, and that is in the act of judging. That distance can be represented as the gap between a legalistic and a personal meaning of what it is to judge. The episode from Archie's childhood in which the 'little Rabbi' expatiates on the wickedness of judging and deduces his father's sinfulness, enshrines the paradox in his response to his father: namely, that he himself is judging the judge.

This is brought home to him by a friend of his father's, a fellow judge, who befriends and is befriended by the young man. To this alternative father ('I love you like a son', says the old man to Archie³² - significantly, he is a bachelor and, although an instrument of justice like Hermiston, he is at least free from the sin of possessing Archie's mother), he can take many of his woes. In the battle between Archie and Weir, the tolerant Glenalmond remains agnostic. When he is visited by Archie after the latter's momentous interview with his father, his young friend asks:

'Do you judge between us - judge between a father and a son. I can speak to you; it is not like ... I will tell you what I feel and what I mean to do; and you shall be the judge.'³³

Glenalmond replies that he will 'decline jurisdiction', and later brings home to Archie the possibility that he has made a judgement on the basis of too shallow, too provincial, an enquiry:

'There was a word of yours just now that impressed me a little when you asked me who we were to know all the springs of God's unfortunate creatures. You applied that, as I understood, to capital cases only. But does it - I ask myself - does it not apply all through? Is it any less difficult to judge of a good man or a half-good man, than of the worst criminal at the bar? And may not each have relevant excuses?'³⁴

Archie protests:

'Ah, but we do not talk of punishing the good'...
'No, we do not talk of it,' said Glenalmond. 'But I think we do it. Your father, for instance.'³⁵

Archie concedes that he has judged too soon and from too narrow an outlook.

The question of judging, and concomitant matters of mercy, forgiveness and summary justice, attach the father/son engagement to other characters and events in the novel. It will be readily appreciated that the Four Black Elliott brothers, in their guise as the horsemen of the Apocalypse, administer a terrible rough justice. In the name of blood and clan loyalty they ride down one of the robbers who has attacked and killed their father. It is worth noting the incident in which Stevenson encapsulates the savagery of this vengeance, which is so reminiscent of the death of Blind Pew in Treasure Island.

The brothers come upon one of the footpads, half-dead by a ford, who asks for mercy:

It was at a graceless face that he asked for

mercy. As soon as Hob saw, by the glint of the lantern, the eyes shining and the whiteness of the teeth in the man's face, 'Damn you!' says he; 'ye hae your teeth, hae ye?' and rode his horse to and fro upon that human remnant.³⁶

The demoniac violence is gathered into that strikingly odd sentence of Hob's: he destroys the whiteness of the teeth, as though it was a crime against their own blackness of temper and that of the surrounding night; and it is also a quite precise revenge, because old Elliott had arrived home toothless. Absurdity is not far away. But Stevenson has judged well the tone of his writing, so that the bizarre focus on the victim's teeth affirms the derangement of the brothers.

In this act, the Elliott's have judged and have executed a rough justice which seems little different from Weir's successful determination to be 'a dreid to evil-doers':

Honest all through, he did not affect the virtue of impartiality, this was no case for refinement; there was a man to be hanged, he would have said, and he was hanging him.³⁷

(Incidentally, the above is a succinct statement of what was, even in Braxfield's time, a fast-disappearing concept of the administration of justice: namely that the authority of the judge was paramount; against this there was ranged the Whiggish, and now accepted, view that the judge is only the interpreter of statute, precedent and social concensus. Weir's legal authoritarianism reinforces his image as a paternal authoritarian, of course.³⁸)

Weir's conduct of Duncan Jopp's trial, described in the last quotation, unites natural force with symbolic power. An element of physical compulsion appears in the use of the active mood of the verb 'to hang'. It is as though Weir would actually carry out the execution in person. At the same time he is sim-

ply a neutral agent of justice; and, as such, his power is symbolic and not attached to the man himself. This latter fact is remarked upon in the text:

My Lord Justice-Clerk was known to many; the man Adam Weir perhaps to none. He had nothing to explain or to conceal; he sufficed wholly and silently to himself.³⁹

Archie recognises this and is conscious of 'a bloomless nobility, an ungracious abnegation of the man's self in the man's office.' His refusal to allow his Stoic euroia to be disturbed by the loss of his wife or the emnity of his son make him an awesome and almost inhuman figure.⁴⁰

The Elliott's vengeance is a different case, since it is an unsanctioned retribution and, therefore, is seen as a suspension of the conditions of civilised life. However, they too partake of a legendary status temporarily. Stevenson's portrayal of Hob, the eldest brother and the laird of Cauldstaneslap, follows a transition from the legendary world of the ballads to the historical one of early nineteenth century Scotland:

Hob the laird was, indeed, essentially a decent man. An elder of the kirk, nobody had heard an oath upon his lips, save, perhaps, thrice or so at the sheep-washing, since the chase of his father's murderers. The figure he had shown on that eventful night had disappeared as if swallowed up by a trap. He who had ecstatically dipped his hand in the red blood, he who had ridden down Dickieson, became, from that moment on, a stiff and rather graceless model of the rustic proprieties... The transfiguration had been for the moment only; some Barbarossa, some old Adam of our ancestors, sleeps in all of us till the fit circumstance shall call it into action; and, for as sober as he now seemed, Hob had given once for all the measure of the devil that haunted him.⁴¹

There follows this account some regional historical colour, which exposes the kailyard element of Weir, and the passage

concludes:

In short, Hob moved through life in a great peace - the reward of anyone who shall have killed his man, with any formidable and figurative circumstance, in the midst of a country gagged and swaddled with civilisation.⁴²

The intrusion of impulse, and of violence in particular, into everyday life, is a familiar one to us from the rest of Stevenson's work. In Weir the trenchant contrast of the 'prim, polite face' of life and the 'maenadic foundations' is worked throughout the narrative.⁴³ We find it in Stevenson's description of Archie's view of the congregation in the Hermiston church. They 'oppressed him with a sense of hob-nailed routine, day following day'. He 'marvelled that among all those faces there should be no face of expectation, none that was mobile, none into which the rhythm and poetry of life had entered.'⁴⁴

Despite the stolidity and puritan exteriors of the parishioners, 'they were like other men; below the crust of custom, rapture found a way'.⁴⁵ Stevenson's Pan-ism controls this picture of fevered blood being smoothed over by rustic dullness. The fracture of the dead exterior is most completely symbolised when, during the service, Archie's eyes meet the younger Kirstie's:

A charge as of electricity passed through Christina, and behold! the leaf of her psalm-book was torn across.⁴⁶

It is proper that it is Christina's psalm-book that is ripped by her sudden emotion. Earlier, Archie had been loitering outside the church, feeling that 'his heart perhaps beat in time to some vast indwelling rhythm of the universe' and savouring the upsurge of spring; while inside he hears the 'nasal psalmody, full of turns and trills and graceless graces'.⁴⁷ Sexual passion tears across the dead and poetryless life of the community. We are also pointed forward to the tryst of the lovers,

when Kirstie sings Dand's ballad about the Elliotts with a feeling that is not given to the psalms.

Song occupies a vital place in the novel. We are told that the legendary ride of the Elliott brothers had a special place in the life and mind of the Border community. But it seems that the modern forms of expression are inadequate to describe it:

Some centuries earlier the last of the minstrels might have fashioned the last of the ballads out of that Homeric fight and chase; but the spirit was dead, or had been reincarnated already in Mr Sheriff Scott, and the degenerate moorsmen must be content to tell the tale in prose.⁴⁸

Yet again, Stevenson indicates a fracture in Scottish culture between the past and the present. In this respect, Scott is an important background figure; since he faces back into the old Scotland as a recorder of the oral tradition and the author of 'The Lay of the Last Minstrel' (explicitly referred to in that passage), while the very fact that he records and imitates verifies his disjunction from that past. Scott, we are told, got the text of a song, the 'Raid of Wearie', from Kirstie's brother Dand and put it in his Minstrelsy of the Scottish Border.⁴⁹ The consignment of the ballads to a compartment of antiquarian culture is meant to be seen as a reduction; and we are to understand that the progress of Scotland to a polite civilisation involves a loss. And what has been lost is Pan, who conflates in himself force, sex and music: the very things which have become deadened and hidden away.

The ballad Kirstie sings breaks through the Kailyardism of a rural courtship into an arena of unhistorical Fate, the fate which Stevenson refers to as the 'pagan' force manipulating the 'dark drama' to come.⁵⁰ The narrator assumes a choral role here, commenting on what has been and on what is to be. The elder Kirstie exercises a prescient sense of the doom which

attends the lovers:

What was to be the end of it? Over a maze of difficulties she glanced, and saw, at the end of every passage, the flinty countenance of Hermiston. And a kind of horror fell upon her at what she had done. She wore a tragic mask.⁵¹

The references to tragedy need not be understood too straightforwardly. They merely prepare misfortune to appear in the guise of necessity.

The conclusion cannot be avoided that Stevenson has recruited the balladic prescience of Kirstie (as he uses prescience in his poem 'Ticonderoga'⁵²) to confirm the fated collision of Archie and his father. Weir is different from other Stevenson novels in that the dynamic relations of the characters are contained within a framework that is static, insofar as the future announces itself, at every point of the narrative, to be inevitable. This fatefulness stands at the opposite pole to adventure, which moves continually towards the unknown. Archie cannot be an adventurer because he has capitulated to his father so quickly and he has, thereby, psychologically absorbed the authority of the other: contravention of his father's wishes becomes co-extensive with a denial of self-restraint and a threat to his public reputation, the respectable self that is exactly what the adventurer rejects. He comes to fear his impulses and exhibits a doubleness of mind.

Nowhere is this doubleness more apparent than in his conduct of the love affair with young Kirstie. Timid about their secret meetings becoming generally known and about his father's reaction, he tells her that 'the great affair is that there are people talking', and he warns her that they must be cautious:

'My dear girl, we have to be wise. We must not wreck our lives at the outset ... The first thing that we must see to, is that there shall be no scandal about for my father's sake.'⁵³

The judge is not only a genuinely terrifying obstacle to their marrying, he is also directly linked to the secrecy of their affair and becomes the very image of their guilt:

At the mere mention of his father's name - who might seem indeed to have accompanied them in their whole moorland courtship, an awful figure in a wig with an ironical and bitter smile, present to guilty consciousness - she fled from it head down.⁵⁴

Stevenson writes in 'Pan's Pipes' that 'to distrust one's impulses is to be recreant to Pan.'⁵⁵ The intervention of Hermiston's sardonic ghost in the scene on the moor disjoins impulse and action, as far as Archie is concerned, and reveals the shaky foundations of the pastoral idyll which he and Kirstie have been conducting. As the quotation indicates, the judge's presence signals an end to the innocence of their love. It brings guilt; and it complicates their feelings, so that Archie can no longer pretend that he is prosecuting an adolescent amour:

There arose before him the curtains of boyhood, and he saw for the first time the ambiguous face of woman as she is. In vain he looked back over the interview; he saw not where he had offended. It seemed unprovoked, a wilful convulsion of brute nature ...⁵⁶

The announcement of their fall has been made by the arrival of Frank Innes from the city, who is as much a hissing snake entering their rural paradise as James Durie in The Master of Ballantrae is a serpent that intrudes into the domestic paradise of Durrisdeer. The expulsion is by no means complete when the manuscript breaks, but we are told enough to see the direction in which things are going. The image of Weir which the lovers conjure up to frighten themselves is the form which their judgement of themselves takes. It is typical of Stevenson's chronological primitivism that the recognition of guilt coincides

with the lifting of 'the curtains of boyhood'. It is a connection that is well worth following a little further, and I shall do that now.

Weir has a great deal to say about the pleasures and pains of coming to maturity. As well as being the grand master of the condition of childhood, he also understood much about the loss of that condition. Indeed, it might be said that, as with his compatriot and correspondent J.M. Barrie, his comprehension of childhood and youth is so wistful and approving by virtue of being retrospective. In part we are back with fathers and sons once again. The David Balfour of Catriona is a son who has to contemplate the possibility of being a father, and he is the first of Stevenson's adolescent heroes to be thus rudely awakened from father-subverting romances; although it must be said that his filial piety is a help here. Weir is a curtailed exploration of the same territory. But there is another aspect of the transition to manhood which struck him as a decisive stage in this process. It shows forth as the Bohemian's dread of the self being absorbed by society, of the loss of the boy's egoism. Many of his essays mention this as a disreputable defeat of self by society: 'The Lantern Bearers', 'Letter to a Young Gentleman Who Proposes to Embrace the Career of Art' and 'Child's Play', are among them.⁵⁷ But nowhere is the condition to which youth succumbs more pithily stated than in 'Old Mortality', a short piece published in Longman's Magazine in 1884. The passage could have stood as a motto for this thesis:

The tumultuary and gray tide of life, the empire of routine, the unrejoicing faces of his elders, fill him with contemptuous surprise ... and it is only in the course of years, and after much rubbing with his fellow-men, that he begins by glimpses to see himself from without and his fellows from within.⁵⁸

Sometimes Stevenson sees this experience as a fall into dullness

and conformity; men surrender free moral choice for the ethical status of automatons, in a Rousseauistic progress from amour de soi to amour propre. At other times, though less often, the solipsism of childhood and youth seem reprehensible. This, his last novel, is more sceptical of romantic egoism than any other of his fictions, and it could be claimed that Weir marks a new outlook, a greater sympathy for fathers. To so claim would falsify the fact that Stevenson was always, in Henry James' formulation, a Bohemian haunted by duty.⁵⁹ But of two things there is no doubt. A great deal of sympathy is shown towards Hermiston's stoic submersion in his public role. And, Stevenson briefly satirises the Sturm und Drang aspects of Archie's behaviour.

If the semi-admiring portrayal of Lord Weir reinstates fathers (or, more specifically, Stevenson's father) and revises the latently patricidal tendencies of earlier novels, then it can also be said that the author's admiration for the Braxfield figure goes back to 1876 and that we have seen patriarchy being presented in a kind light in The Misadventure of John Nicholson. So, there is nothing new about filial respect. It is the equilibrium evinced by Stevenson's rendition of the father-figure that is novel. In this regard, his choice of a personage with such a grim public reputation as Braxfield was an important one. This allowed him to combine in the one character repellent and sympathetic qualities, and thus to make judgement of Braxfield/Weir difficult. It is the equilibrium evinced by Stevenson's rendition of father and son that is novel. The cause of this balance may be the detachment of the narrator. We have had occasion to notice Stevenson's penchant for the first person. Even when using third, he has tended to employ a free indirect speech which ties the narration to one character. The latter is the technique in Weir, but it is modified by irony in this case as it was not in Ebb-Tide, for example. We have already seen the lightly ironic tone which attended the words of the little Rabbi.

A similarly ironic treatment is made of the episode in which Archie reacts to his father's conduct of the Duncan Jopp trial. Weir mocks the defendant on the way to the gallows, and the capital sentence is pronounced with heat and contempt. He makes no attempt to disguise the force which lies behind the power of the Law:

'I have been the means, under God, of haanging a great number, but never such a disjaskit rascal as yourself.'⁶⁰

After the trial, 'Archie came forth again into a changed world'.⁶¹ In the despair precipitated by the hanging, the state of the universe is brought to correspond remarkably with the state of Archie's mind: 'was there any life worth living in this den of savage and jeering animals?' he asks.⁶²

Perhaps he can save Jopp:

It seemed to him, from the top of his nineteen years experience, as if he were marked at birth to be the perpetrator of some signal action, to set back fallen Mercy, to overthrow the usurping devil that sat, horned and hoofed, on her throne. Seductive Jacobin figments, which he had refuted often at the Speculative, swam up in his mind and startled him as with voices.⁶³

The narrator emphatically distances himself from Archie's sentiments. The words 'It seemed to him' do that, as does the irony of 'from the top of his nineteen years' experience'. His melodramatic hopes of overthrowing the weight of civil authority, the appealing Jacobinism, are also judged by the narrator: they are 'figments'.

The truth is that Archie is made to seem more than a little absurd. His rebellion is shortened into the space of a day. The night after the hanging, he fails to get the question "'Whether capital punishment be consistent with God's will or

man's policy?"⁶⁴ onto the agenda at the Speculative Society. He meets Dr Gregory, the family physician, who tells Archie that once when he was a child his father had expressed some anxiety over his condition. This mere hint of feeling ('I distinctly heard him take his breath'),⁶⁵ is enough to send Archie scurrying back home contritely.

These factors give the novel a far more sympathetic view of fathers than any previous fiction of Stevenson's, apart from The Misadventures of John Nicholson. It may be that this shift signals a related realignment of self and society.

The predicament of Archie is exactly that of so many Stevensonian heroes. There is no fit social role, no community which he feels able to enter. There seems to exist only an unsatisfactory set of obligations against which he struggles like the 'man of feeling' that he is.⁶⁶ When the individual becomes self-conscious - that is, when he leaves childhood, in Stevenson's view - he finds himself in the State, harnessed by Law and Family. Archie finds himself up against both of these terrible powers in the form of his father. Both they and his father form a contract which was drawn up for Archie before he was born. It is not chosen, but imposed.

That is why fatherhood is such a powerful symbol of authority for Stevenson. It, too, is imposed; and it goes, as he liked to believe race did, to the very root of identity. Archie recognises that he is authored and, therefore, not autonomous:

'This is my father,' he said, 'I draw my life from him; the flesh upon my bones is his'.⁶⁷

It is through the father that the individual becomes aware of the otherness of his own self. Without doubt Weir is a potent and actual originator. We are told that he is an 'aboriginal antique', a 'savage', a 'wild beast', and an 'adamantine

Adam'⁶⁸ (surely also a Rhadamantine Adam). He has no amour propre. Against the actuality of Weir, Archie can only place the 'schematic' morality of his mother. We know that this schematic morality is weak, because in the Stevensonian world the physical man is actual, whereas the moral man is problematical. Thus, when Archie denounces the 'God-defying murder'⁶⁹ committed by Weir in the name of Law, we can be sure enough of the future course of the narrative to predict that the full black irony in the novel will be fulfilled when he himself murders Frank Innes.

The attitude of Archie was described by Stevenson long before, in a fable called 'The House of Eld'.⁷⁰ In it there is a society in which everyone has a manacle painfully affixed to their right leg: 'as soon as the child began to speak, the gyve was riveted'.⁷¹ A boy born into this society is curious about this custom and resentful of the pain. He is told by 'his uncle, the catechist':

'None are happy, none are good, none are respectable, that are not gyved like us!'⁷²

The boy notices that strangers from another country do not have the gyves. These travellers seem to be happy and tell the boy that the need for wearing of the manacles is a myth put about by a wizard to keep his power over the populace.⁷³

We would appear at this point to be back with the Citizen and the Traveller, in the midst of a satire on provincialism. But, then the fable twists away from that meaning. The boy takes a sword and goes to kill the sorcerer. The sorcerer appears to him successively in the shape of his uncle, his father and his mother. He kills each, thinking that they are delusive forms taken by the wizard to trick him.

When he returns home free from his gyve, he finds his uncle,

his father, and his mother dead. Furthermore, each member of the community, including himself, now has a manacle on the left leg, and he is told that 'that was the new wear, for the old was found to be a superstition'. The fable concludes with a well-known verse:

Old is the tree and the fruit good,
Very old and thick the wood,
Woodman, is your courage stout?
Beware! the root is wrapped about
Your mother's heart, your father's bones;
And like the mandrake comes with groans.⁷⁴

The meaning of this fable corresponds closely with what we have of Weir of Hermiston. It seems that conformity and rebellion each lead to unbearable results in both narratives. Above all, the fable describes a situation where the individual becomes conscious of obligations as he becomes conscious of the self. These obligations form no superficial sense of duty; they reach out into the identity itself.

As a consequence of his failure as a citizen, Archie is banished from the City to the Country. There he is cut off from civil society: Hermiston is an anagram of hermit-son. Once again transgressing the paternal discipline leads the young protagonist into a dangerous realm. On this occasion it is not a realm of chance, or even of Christian providence; and therefore not an adventurous realm. Indeed, the motif of genetic identity is deterministic in the extreme; and determination pervades the rhetoric of Weir of Hermiston thoroughly. Stevenson has abandoned the limited, subjective method of narration in favour of omniscient authorship. We are told that when Frank Innes plans his revenge on Archie, he 'brooded like a deity over the strands of that intrigue'.⁷⁵ So it is with Stevenson with the last fiction he fathered. God-like, he moves easily into the minds of all his characters, and back out again to comment on their state of mind or to philosophise

in a general way, or, as we have seen in connection with Archie, to judge his characters. In the Venus de Milo which Weir of Hermiston is, we have sufficient warning that with the shift towards narrative objectivity would come a different way of seeing the contretemps between self and society.

It cannot be too much insisted upon that Weir of Hermiston is only one version of the conflict of moi and lui. It is not a culmination or a final statement. Stevenson did not know that he was going to die before he fathered more books. Also, he was not given to final statements or absolute truths: 'consistency', he said, 'is another name for dishonesty.'⁷⁶ He was ever an experimenter in form and vision.

We must also remember those other works in which we find the romantic postulate that the self could find authenticity without God and freedom outwith society. In my chapter on travel literature I argued that he posited such a relatively optimistic view of the disjunction between self and society. The traveller was, up to a point, able to disown the conditioned "he".

In Chapters II and III, we observed the emergence of a subjective vision. The short stories indicated that Stevenson's art was a first-person art. In these stories, I argued, society is presented to us as an aspect of the self. All the oppositions and conflicts within the narratives (speech and silence, self and others, fathers and sons, law and lawfulness, flesh and spirit) were imaginative and symbolic versions of the basic conflict between moi and lui.

Then, in Kidnapped and in Catriona the theme of decivilisation was continued through the genre of adventure, a mode which Stevenson had already mastered in Treasure Island. Clear and exciting narration, it was seen, did not prevent the emergence of subtle symbolic possibilities. Stevenson, to the extent that he was a primitivist, was directed to find an epic harmony of

inside and outside, of thought and action, beyond the Highland line. But this primitivism remained severely qualified.

In the next section, the new material for his art which Stevenson found in Oceania introduced another dimension to the conflict of self and society. In common with many other writers he discovered that the outposts of empire provided a locale both seductive and perilous in which to study the self. His primitivism remained clear-eyed enough to recognise that the Pacific was an Eden which could not be entered by the civilised European.

Chapter VI dealt with a many layered narrative, The Master of Ballantrae. This novel, the peak of Stevenson's art, showed how the schizophrenia of "I" and "he" radically threatened the existence of the moral man. That potential moral man was a secret sharer in a less righteous life.

Finally, the present chapter indicates that Stevenson was in the process of treating his root theme in a wholly different manner when he died. It argues that he was moving away from his subjective vision to a more objective and authoritative mode of narration.

The factor common to all these versions of human duality is the dedication to a scrupulous and gracious art of Stevenson himself. It is not in reason or in revolution that Stevenson finds freedom but in creating art, in telling stories. Fictions testify to the independent, form-making powers of the human; and art was the one transcendent home that man might have. Art became a test of his honour, his supreme witness. We find a clue to this supreme place which fictive orders had in his life in an essay on Dumas:

There are many spiritual eyes that seem to spy upon our actions - eyes of the dead and absent,

whom we imagine to behold us in our private hours, and whom we fear and scruple to offend: our witnesses and judges. And among these, even if you should think me childish, I must count my d'Artagnan ... not d'Artagnan of flesh and blood, but him of the ink and paper; not Nature's, but Dumas's.⁷⁷

As he read, so he wanted to be read.

And we must remember to read him not solely as a maker of patterns which conceal the intractable disorder of reality. We find in him, too, the plangent, insignificant detail observed with remarkable clarity, and without which pattern would be mere arabesque doodling. He knew that if Jerusalem is the City of God, the home of the Holy Spirit, it is also a town in Palestine.

CHAPTER VIII

'The Day After Tomorrow':

Stevenson and Rivière, Borges, Nabokov

'The most influential books, and the truest in their influence, are works of fiction. They do not pin the reader to a dogma which he must afterwards discover to be inexact; they do not teach him a lesson which he must afterwards unlearn.'

(Stevenson, 'Books Which Have Influenced Me')

CHAPTER VIII

In this chapter I wish to argue positively for the continuing pertinence to storytelling of Stevenson's writing and to look at the influence of his fiction upon some later writers in order to evaluate his own status as predecessor. Since it is undesirable for this thesis to develop in a wholly different direction, which would be necessary if a full accounting for the effects of Stevenson's writing on others was to be made, I will confine myself to some general remarks and hints as to its nature and extent. I trust that these suggestions will be of use to anyone who thinks that an interest in Stevenson is archaeology.

The term influence is a vague one at best. It denotes a great range of activities, from the general inspiration of one writer by another (in a number of possible fields from literary style to life style) to particular and precise borrowings. It is also very difficult to prove influence, except in cases where there is explicit acknowledgement that it has occurred; and even here there can be contention as to the extent of this influence.

This section, therefore, will confine itself to outlining some possible areas of impact where we can see that there has been a conscious response to his fictional and critical oeuvre; and it will undertake to place aspects of Stevenson's aesthetic alongside some more recent tendencies in fiction.

The kinds of literature at which Stevenson excelled would appear to prohibit his having had a great effect on modern literature. "Romance" fiction and the literary essay were considered by many to be low and illegitimate forms; and the writer or critic who derived his aesthetic values from the Flaubert-Joyce axis or the English Great Tradition was unlikely to find Stevenson's supreme achievements within the

mode of adventure story an important or imitable element of the prose heritage. In addition, the fact that Stevenson's books were as well-thumbed as any in the language was not a recommendation to the Modernist sensibility, which was suspicious of popularity.

So, Stevenson was ignored or banished to the periphery of the canon by the native critics. However, outside Britain a discriminating enthusiasm for Stevenson's fiction and his views on literature always existed; and certain strands of the ideas lying behind that admiration have emerged as characteristic tendencies of what is often called post-Modernist literature. For example, the rekindling of interest from writers and critics alike in "pure" storytelling, what is often called fabulation, is a phenomenon which can licitly be located alongside some of Stevenson's ideas on narrative. Furthermore, it may be that we can discern a heightened interest in minor writers such as Stevenson. If the Modernist giants like Joyce and Proust had so thoroughly explored the possibilities of their rhetoric, then it is no wonder that contemporary writers could find them baffling as antecedents and turn to less complete creators. It may be that Stevenson's precision and narrative economy, and even the incompleteness of his achievement, invite us to reinvent him, to discover values required by our own novels in the present.

One very influential critic who found Stevenson's practice useful was Jacques Rivière. His essay 'Le roman d'aventure' first came out in three successive numbers of the Nouvelle Revue Francaise in 1913.¹

The essay began by arguing that symbolism was a literary force that had become decadent, and that a new kind of fiction was required. This new direction would involve a break with the immediate symbolist past. It would require a new kind of novel, and he envisaged a writer and a reader with

sensibilities which would also represent a break with what had gone before. What kind of novel does Rivière demand, then?

These innovations will not be completely fresh. Poussin and Descartes furnish him with models of precision and an exemplary completeness of detail. 'We want to fasten our gaze', he writes, 'upon nothing but clear, lively, clean, exact things, pure and decisive, each of which looks like itself.'² To support his case, Rivière quotes a letter from Stevenson to Marcel Schwob:

Vous avez encore à nous donner ... quelque chose d'une plus large ouverture ... quelque chose qui sera dit avec toutes les clartés, toutes les trivialités du langage, et non chanté ainsi qu'un berceuse à peine articulée. Cela, quand vous en serez à nous l'offrir, ne vous causera pas à vous-même autant de plaisir, mais satisfera les autres davantage.³

Rivière approves Stevenson's suggested repudiation of the poetic, and demands the simplicity of deeds, which is to say, a novel of action. This bears a vague enough relation to the work of our author. But, as Rivière turns to define adventure, then so does his definition come to resemble certain important aspects of my own account of Stevenson's mind and technique.

Rivière again contrasts his new writer with the symbolist writer of the previous generation:

The symbolist writer was in a state of memory; ours will be in a state of adventure.⁴

And in elaborating the qualities of his adventure novelist, he employs the travel metaphor which was so characteristic of Stevenson's mind:

Here we have a creator who walks among his

creations as a traveller goes through thickets; he sees no more than four steps ahead; all is closed in front of him ... He faces his work as he faces the world. The point where he is in his work is always as far as he has gone; all the rest is still in the future for him.⁵

This describes the uncertainty as to ends which we have discerned in Stevenson. The movement is not a lack of clarity in the objects which appear in the novel, but is instead a movement from one clarity to another, with each episode complete in itself. The adventure novel, as a result of its author's lack of insight to the future direction of the novel, presents its episodes successively, as must all literature since it must accept the linear authority of print; but the adventure novel does so without compunction, and it delights in the distinctness of its parts.

Rivière's demands correspond exactly with my own definition of successiveness in Stevenson's plots. At the same time they give a radical meaning to the notion of adventure:

Adventure is what occurs, in other words, what is a deed, what happens in addition to the bargain, what one did not expect, what one could have done without. Un roman d'aventure is the tale of events that are not contained the one within the other.⁶

So, adventure consists of the continual turning towards the unknown:

At no time does the present come entirely out of the past nor is the progress of the work a deduction.⁷

Rivière thus states, in different words, an earlier contention of this work: that whether we take the parts of Stevenson's novels on the level of the episode or the chapter or the composite event, these parts do not have a relationship of

consequence; they have a relationship of subsequence or adjacency.⁸

When Rivière remarks that the present does not come out of the past, he illuminates the whole question of time in the romance genre. What he says could be put in another way: that there is no need to portray the passing of time in the adventure novel. We have simply the duration of actions. What matters is their order or sequence in space, not in time. For example, in Kidnapped many of the episodes could be swapped around without substantially altering the pattern of kidnapping, journey, return. The metaphysical or ideal order of the novel would not be damaged if the incident with the blind catechist happened after David meets Mr Henderland, or if that encounter followed the events in Cluny's Cave. They occur in their actual order because that order corresponds to the rhythm of peril and safety, and the proportions of background information and action, which Stevenson required. It is space and not time which decisively orders action.⁹

Henry James intuited this lack of interest in the process of gradual change and in characterological substance when he described Stevenson's method of laying out his fiction:

The form, the envelope, is there with him, headforemost, as the idea; titles, names, that is, chapters, sequences, orders.

There is no doubt that Rivière's writing off the symbolist literary tradition was premature. The writer whom he eventually came to champion was Marcel Proust, a romancer certainly, and a symbolist writer if ever there was one. I have tried to argue that Stevenson himself has some claim to be treated as a symbolist writer. Nevertheless, Rivière found in Stevenson's work three qualities which could be used to combat what he saw as the excesses of the symbolist novel of

psychology; and he legitimately found these properties in Stevenson, even if they do not tell the whole story about Stevenson's fiction.

These qualities were: a sense of the world as an unexpected place, still capable of springing surprises (and it may be that Rivière, like that other Stevensonian G.K. Chesterton, is warring against "decadent" pessimism, rather than symbolism as such); clarity of image and/or narrative voice; the elevation in importance of story over psychological detail.

One writer of supreme importance in the history of twentieth century literature who valued exactly these features of Stevenson's writing and adapted them for his own purposes was Jorge Luis Borges. This Argentinian writer was acquainted with Stevenson's tales from his boyhood, which, according to his own account, would appear to have been filled with English (that is, British) literature. Borges relates that he was 'raised in a garden [with a Stevensonian swing in it?], behind a wrought iron gate, and in a library of unlimited English books'. He continues:

Palermo [a district of Buenos Aires] with knives and guitars (they assure me) gathered at the corners, but those who populated my mornings and gave agreeable horror to my nights were the blind buccaneer of Stevenson, agonizing under the horses' hooves, and the traitor who abandoned his friend in the moon, and the time traveller who brought a withered flower from the future, and the genii imprisoned for centuries in a salomonic jar and the veiled prophet of Jorasan, who hid his leprosy behind stones and silk.¹⁰

This early familiarity with Stevenson (and Wells and the Arabian Nights, which Stevenson himself parodied) was continued and was acknowledged by Borges in his preface to A Universal History of Infamy, his first collection of stories:

The exercises in narrative prose that make up this book were written in 1933 and 1934. They stem, I believe, from my rereadings of Stevenson and Chesterton, and also from Sternberg's early films, and perhaps from a certain biography of Evaristo Carriego.¹¹

One of the most striking features of the stories in A Universal History of Infamy is that they are essentially retellings, in Borges' idiomatic fashion, of well-known legends or other writers' stories. Such a course was deliberately chosen by Borges, for reasons that are most clearly revealed in a later work Dr Brodie's Report, where he claimed that 'to me the writing of a story has more of discovery about it than of deliberate invention.'¹²

There is no doubt that among the predecessors whom he used in this way was Stevenson. One of the most obvious borrowings is found in his 'The Insulting Master of Etiquette Kôtsuké no Suké'.¹³ It corresponds to a review article of Stevenson's, 'Byways of Book Illustration'.¹⁴ Both narrate the story of the forty seven Rônin clan members in seventeenth century Japan, who revenge their lord's death in the most roundabout and honourable way. They fake indifference to the vengeance which clan loyalty demands of them, and endure the contempt of everyone who hears of their failure to retaliate, until they have rested the suspicions of their enemy, who is carefully watching their every move. When this ruse has worked, they storm his castle, kill him (when he dishonourably fails to commit hara-kiri) and give themselves up to the authorities, when they kill themselves as they are bound to do as warriors in such circumstances. Borges emphasises different aspects of the story from Stevenson, and has clearly gone back to its original telling in English - in Mitford's Tales of Old Japan - for his account. But, given his stated indebtedness to Stevenson, the latter seems a likely initial source. They were both, besides, interested in such "extreme" cases of honour.¹⁵

The reader of Borges can find many such specific echoes of Stevenson as the above. The death of Bogle in 'Tom Castro, the Implausible Imposter', for example, recalls the crushing of Blind Pew under the horses of the excisemen in Treasure Island. Here is Borges:

Shortly before reaching Primrose Hill, there loomed out of the dark the dreaded vehicle that had been in pursuit of him down through the years. Bogle saw it coming, he cried out, but salvation eluded him. Dashed violently against the stone pavement, his skull was split by the dizzying hoofs.¹⁶

And this is the death of Pew, described with the same forthright, nightmarish illumination of violence, but without the metaphysical aura invoked by Borges' 'down through the years' and 'salvation':

At this Pew saw his error, turned with a scream, and ran straight for the ditch, into which he rolled. But he was on his feet again in a second, and made another dash, now utterly bewildered, right under the nearest of the coming horses.

The rider tried to save him, but in vain. Down went Pew with a cry that rang high into the night; and the four hoofs trampled and spurned him and passed by. He fell on his side, then gently collapsed upon his face and moved no more.¹⁷

We have here in each instance the same fascination with the deed, broken down into its components and starkly rendered without an intervening consciousness to react to the event. Borges had announced that the tales in A Universal History of Infamy 'are not, they do not try to be, psychological'.¹⁸ It is comprehensible, given this aim, that he would have found action most economically rendered in a number of Stevenson's more straightforward adventure stories. The same sense of nightmare violence exists in both writers. When Borges cites as an example of 'that very lucid nightmare' known to history (he

means to 'universal history', of course), 'the tricky, dangling descent on rope ladders', he is mapping the terrain of adventure for himself.¹⁹ He could well also be remembering the escape of St Ives from Edinburgh Castle, when he finds himself at the end of the rope which has been lowered over the castle wall and unsure, in the dark, of the distance to the ground.²⁰

In other stories or fables, Borges' magpie intellect picks up a hint from Stevenson and incorporates it to his own mythology. Two key components of the Borgesian mythology, mirrors and labyrinths, can be compared to Stevensonian tropes. The mirrors Borges could, and did, find all through world literature; although his remark that 'mirrors have something monstrous about them'²¹ is reminiscent of Markheim's revulsion when he is offered a mirror by the dealer: 'this damned reminder of years, sins and follies - this hand-conscience!'²² Of greater interest is the labyrinth metaphor, and examination of that should lead us to a more general comparison of the two writers.

In describing how in Stevenson's thought there is no philosophy of ends, I cited a complex image which he used to present this sense of disorder, the image of the maze. 'How' Stevenson speculated,

if there was no centre at all, but just one alley after another, and the whole world a labyrinth without end or issue?

He then developed this idea and suggested that

There is no centre to the maze because, like the famous sphere, its centre is everywhere.²³

The metaphor is an intuition of disorder, as well as being part of his argument against the possibility of final and authoritative knowledge. It is possible to go through this maze

in a spirit of adventure, with each turning as valid as the last, and the whole enterprise a continuous journey into the surprising new.

But, as I indicated, the dependent reverse of such optimistic travelling is dislocation, a decentred world to which the fictional order made by the storyteller can have only a willful connection. Stevenson was quite happy to accept this implication, that fiction does not describe the world, and to turn away from art which claimed to be representational to an art of a more ideal cast:

The whole secret is that no art does compete with life. Man's one method, whether he reasons or creates, is to half-shut his eyes against the dazzle and confusion of reality. The arts, like arithmetic and geometry, turn away their eyes from the gross, coloured and mobile nature at our feet, and regard instead a certain figmentary abstraction.²⁴

This is precisely what we observed Borges doing in his description of his Palermo childhood: turning away from the real world around him to contemplate the formal and fantastic patterns in books. And this is also what Borges does as an adult storyteller, when he creates those fantastic, ordered worlds out of his own intelligence.

One Borges piece, 'The Fearful Sphere of Pascal', is a meditation on the modulations throughout history of the metaphor of the universe as a sphere: at times of belief, with a centre; latterly Pascal's anguished conception of a sphere whose centre is everywhere.²⁵ While there is clearly a resonance from Stevenson here, this well known and frequently used image would not link Stevenson and Borges, did not the image of the labyrinth used by Stevenson also permeate Borges' fiction to such an extent.

It appears most obviously, though not only, in 'The Library of Babel' and 'The Garden of the Forking Paths'; both fables belong to the English volume appropriately called Labyrinths. In them Borges has taken Stevenson's casual use of the image and elevated it to a symptom of a universal perplexity and disorder out of which abstract and mystical orders can be authored by himself. However, there are two respects in which Borges' and Stevenson's methods can be said to illuminate each other. One, is the idea that the artist playfully and willfully creates his forms from the inside out, and thus imposes form where it does not exist in the real world. Second, is the closely related idea of using genre forms to make his dream typical and communicable to the reader. (Stevenson was much more concerned about his readers than Borges.²⁶) In 'The Garden of the Forking Paths', Borges uses the spy/murder story, much as Stevenson used the murder thriller in 'Markheim', to structure and clarify a tale with a set of meanings, by no means absolutely clear, which lie beyond the genre signals of the narrative. Also, Borges - especially in A Universal History of Infamy - reduces the pirate story, the Western, the Gangster movie, to a minimal set of gestures; and this procedure cannot fail to remind us of Stevenson's deformations of the adventure genre in The Wrecker, Ebb-Tide and The Master of Ballantrae. Borges' are the more radical and profound reductions of the conventions, the eidetic images, of genre fiction. But, it is still possible to see connections between the stylised Defoe of 'The Widow Ching' and the absurd and stylised Defoe of Teach's pirate ship in Master.²⁷

One final respect in which Borges and Stevenson may be compared is in their sense of doubleness and its connection with literary inspiration. In 'Borges and I' Borges repeats the Stevensonian distinction between "I" and "he"; and, perhaps, also reprieves the notion put forward by Stevenson in 'A Chapter on Dreams', that his stories are written by his Brownies, imps of inspiration who do his creative work while

he sleeps. Borges the social being similarly only transcribes the inventions of 'I', the dreaming, unconditioned Borges:

The other one, the one called Borges, is the one things happen to. I walk through the streets of Buenos Aires and stop for a moment ... I know of Borges from the mail and see his name on a list of professors or in a biographical dictionary. I like hourglasses, maps, eighteenth century typography, the taste of coffee and the prose of Stevenson; and he shares these preferences, but in a vain way that turns them into the attributes of an actor.²⁸

To Borges, then, the private self is the creative part of his dual identity. It is 'free of the ages', as Stevenson remarks in an essay;²⁹ that is, it is free from the contingencies and accidents which form the everyday social identity, and it is sufficient unto itself. This is the attitude of the romancer who because he prefers (or finds truer) his dream world to the real world, must keep his imaginings free of purely provincial concerns in order to make his art typical and universal. We have seen Stevenson working hard to avoid parochialism in a markedly similar fashion. He, too, put forward a dualistic model of the creative process, which owes more than a slight allegiance to Shelley's view of artistic creation, as advanced in 'A Defence of Poetry'.³⁰ This is Stevenson:

A work of art is first cloudily conceived in the mind; during the period of gestation it stands more clearly forward from these swaddling mists, puts on expressive lineaments, and becomes at length that most faultless, but also, alas! that incommunicable product of the human mind, a perfected design. On the approach to execution all is changed. The artist must now step down, don his working clothes, and become the artisan. He now resolutely commits his airy conception, his delicate Ariel, to the touch of matter.³¹

Borges, too, recognises, in less flowery and more precise language than Stevenson, that the everyday being has to be

the executor of the ideal conception.

Another twentieth century writer who was absorbed by the multiplication of the personality and its relation to creativity is Vladimir Nabokov. Nabokov has been related to Borges by many authors and critics; but never, as far as I know, to Stevenson. Yet, there are strong factors which link them in a discernible literary line: that of the secular romance.

However, in more particular terms the connection between them is more tenuous. Nabokov rated highly only one of Stevenson's books, Dr Jekyll and Mr Hyde. He wrote to Edmund Wilson of Stevenson, giving the view that: 'The one masterpiece he wrote is the first-rate and permanent Jekyll and Hyde.'³² Nabokov could have encountered Stevenson's work at a number of points in his career. As a voracious reader of all European literatures, including that in English, he might well have read it before ever leaving Russia. The theme of the double is a popular one in Russian literature, and Jekyll and Hyde would not have been out of place in any discussion of this motif. Equally, it is possible that Nabokov met the tale in the form of an Expressionist film which was made of it in Germany in the 1920s, when he was living in Berlin.

This is speculation. What we do know is that Nabokov used to preface his course on European literature at Cornell University by lecturing on three of his favourite tales of transformation: Gogol's The Overcoat, Kafka's Metamorphosis, and Jekyll and Hyde.³³ It would be a mistake to suggest that Nabokov (or Borges, for that matter) would have written fiction of a different cast had they been unacquainted with Stevenson. Nabokov may, nonetheless, draw our attention to less obvious elements of Stevenson's fiction than we have hitherto noticed.

Nabokov's lecture on Jekyll and Hyde is a matter of fact examination of plot, setting and characters. He observes, for

example, that the division into Jekyll and Hyde is not an absolute split into good and evil:

Still, if you look closely at Hyde, you will notice that above him floats aghast, but dominating, a residue of Jekyll, a kind of smoke ring, or halo, as if this black concentrated evil had fallen out of the remaining ring of good, but this ring of good still remains: Hyde still wants to change back to Jekyll. This is the significant point.

It follows that Jekyll's transformation implies a concentration of evil that already inhabited him rather than a complete metamorphosis. Jekyll is not pure good, and Hyde (Jekyll's statement to the contrary) is not pure evil, for just as parts of unacceptable Hyde dwell within acceptable Jekyll, so over Hyde hovers a halo of Jekyll, horrified at his worsen half's iniquity.³⁴

Nabokov develops this view of the split personality in the story with extensive quotation. But his most interesting remarks occur when he looks at how Stevenson solved the problem of describing Hyde and the whole business of the transformation. He argues that Stevenson wished to 'have it pass through the minds of matter-of-fact persons, Utterson and Enfield'.³⁵ However, these 'stolid souls ... cannot be allowed by the author to notice details.'³⁶ Therefore, Dr Lanyon is introduced as external narrator of the transformation scene. The problem for Stevenson, according to Nabokov, is how to have Hyde 'described by Enfield or Utterson in some oblique, imaginative, suggestive way, which, however, would not be a likely manner of expression on the part of these stolid souls.'³⁷ Then it is that Nabokov introduces his illuminating proposal:

I suggest that given the situation and the characters, the only way to solve the problem is to have the aspect of Hyde cause in Enfield and Utterson not only a shudder of repulsion but also something else. I suggest that the shock of Hyde's presence brings out the hidden artist in Enfield and the hidden artist in Utterson. Otherwise the bright perceptions that illuminate Enfield's story

of his journey through the lighted, empty streets before he witnessed Mr Hyde's assault on the child, and the colourful imaginings of Utterson's dreams after he has heard the story can only be explained by the abrupt intrusion of the author with his own set of artistic values and his own diction and intonation.³⁸

Nabokov does not follow through the hint here thrown out. But he does cast light because he opens to us the possibility of treating Stevenson's novella as, amongst other things, an almost hermetically coded parable of artistic creation. Some substance for the argument that Nabokov would thus aestheticise the story comes not from the lecture but from a short novel that he wrote, called The Eye.³⁹ In this early story Nabokov uses a double to carry just that sort of meditation on the art of writing fiction.

In the introduction to The Eye, Nabokov says that he wished to write about 'a world of soul dissolution where poor Smurov [the main character] only exists insofar as he is reflected in other brains, which in their turn are placed in the same strange spectacular predicament as his'.⁴⁰ Smurov is the main protagonist, a Russian emigré in Berlin. He is also the narrator, although this is not confirmed until the end of the tale. Society (the world of others) in The Eye is not imagined objectively as a set of relations between rounded characters. It is, rather, a 'hell of mirrors'⁴¹ in which the third person Smurov (spoken of as 'he') is the distorted reflection of these others. His character is built up through the things other characters say and write about him. The narrator (who turns out finally to be Smurov, too) speaks of Smurov in the third person, a form, we come to realise, of self-consciousness which is inconsistent with the proud and secret 'I' which emerges at the end of the story.

To put a rather complicated situation in another way, the narrator Smurov authors himself as 'him' and as 'I'. The 'I'

is immune to the social world of mirrors, whereas the 'he' consists only of these mirrors and can, therefore, only survive in the eyes of others. In this representation of the social self as a discontinuous aspect of the self, The Eye evokes Jekyll's belief that 'man will be ultimately known for a mere polity of multifarious, incongruous and independent denizens'⁴² and also his recognition that 'of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both.'⁴³ It will be remembered that Hyde was Jekyll's haven from the reflecting eyes of others.

It would be wrong to deny that Stevenson and Nabokov elaborate their treatment of the theme of the discontinuous self in different ways. But there is, nonetheless, a striking congruence in the original theme of Jekyll and Hyde and The Eye. In both Nabokov's story and Stevenson's an inner world of self is projected onto a recognisable setting, so that the fantastic results. In each case the narrative is in the form of a mystery thriller in which the 'solution' is the identity of the "I" and the "he". In each case the narrative is broken, so that we have an impersonal and a subjective view of the same being.

There is another dimension to Nabokov's strange case; and this, too, bears on Jekyll and Hyde. Both Smurovs are novelists; they are creators and artists. The impersonal Smurov is a bad novelist. But, another novelist (Nabokov) has created his creator (the first person Smurov, who is the other Smurov's creator). Thus, we are privy to the interactions of creator and created. This is exactly what the discontinuous narratives of Jekyll and Hyde allow the reader to do. The real novelist, the cunning Stevenson, hides behind an array of first person narrators in order to reveal the true connection between tellers and tales. And it is in this context that we might legitimately speak of Jekyll and Hyde as a parable of aesthetic production.

It reveals the indirection of the novelist. It above all indirectly shows how the good story-teller creates evil in his imagination; Jekyll, who is a bad novelist, actually creates Hyde; Stevenson, the good novelist, has responsibility to both good and evil; he withdraws behind them, however; he is not a participant.

Nabokov's lecture, and his novella, lead to quite legitimate and enlightening speculation on Stevenson's well known story. Stevenson's imagination obviously finds answering echoes in modern fiction. These echoes carry on into even more recent works by Nabokov, though in a less clear way. Despair is about a Russian-born German businessman who meets a tramp whom he thinks is his absolute double.⁴⁹ The businessman is in some financial trouble, so he murders the tramp and takes his identity. The extreme twist in the midst of this story of doubles is that the tramp looks not at all like Hermann, the businessman. This turn makes the doubling of Hermann and Felix (the tramp) follow Stevenson's method: one double is the complement of the other; he is the being which he cannot be himself, through which he completes himself. Again, we can only draw comparisons with Jekyll and Hyde, and possibly even with 'Markheim'.⁴⁵ In each of these stories, Stevenson creates a double who is not the reflection of the "original", but a completion of him. (This completion does not represent wholeness. The split is still a split and a divided self-consciousness.)

Other Nabokov novels contain mirrors or doubles; but none quite so emphatically recall Jekyll and Hyde as Lolita.⁴⁶ The narrator, Humbert Humbert, has (as his name might suggest) a problem with doubleness very like that of Jekyll's, although Humbert's riotous fancy is much more clearly described than are the doctor's nameless crimes:

No wonder, then, that my adult life during the

European period of my existence proved monstrously twofold. Overtly, I had so-called normal relationships with a number of terrestrial women having pumpkins or pears for breasts; inside, I was consumed by a hell furnace of localized lust for every passing nymphet whom as a law-abiding poltroon I never dared approach.⁴⁷

Humbert, like Jekyll, tries to keep his 'degrading and dangerous desires' under control.⁴⁸ Yet his baser desires continually assert themselves, and these show themselves in his features in a way that reminds us of Hyde's 'ape-like' appearance.⁴⁹ He refers, punningly, to his 'brutal good looks'⁵⁰ and speaks of himself as being 'attractively simian'.⁵¹ Another lover, Rita, first touches him by placing 'her trembling little hand on my ape paw.'⁵² As Humbert's lust for Lolita, the girl child whom he eventually captures, turns to love, his 'base self'⁵³ becomes projected onto another figure, Quilty (Guilty?), whom he describes as his 'brother'.⁵⁴ Quilty is more clearly ape-like, as Hyde is a concentration of what Jekyll considers to be his baser self bearing 'the stamp, of lower elements in my soul.'⁵⁵ Here is Humbert's description of Quilty:

There he stood, in the camouflage of sun and shade, disfigured by them and masked by his own nakedness, his damp black hair or what was left of it, glued to his round head, his little moustache, a humid smear, the wool on his chest spread like a symmetrical trophy, his navel pulsating, his hirsute thighs dripping with bright droplets, his tight wet black bathing trunks bloated and bursting with vigour where his great fat bullybag was pulled up and back like a padded shield over his reversed beasthood.⁵⁶

This is also a description of the 'simian' Humbert himself. And, in fact, Humbert admits of Quilty that his mind 'had affinities with my own.'⁵⁷ Once again as in Jekyll and Hyde, Quilty is unable to disguise his handwriting, a fact which

helps Humbert follow him.⁵⁸ ✓

Eventually, Humbert catches up with his double, whom he wishes to kill for having corrupted his Lolita. He notices again the Hydean features of his adversary:

To have him trapped, after those years of repentance and rage ... To look at the black hairs on the back of his pudgy hands ... To wander with a hundred eyes over his purple silks and hirsute chest foreglimpsing the punctures, and mess, and music of pain.⁵⁹

Quilty, cornered by the armed Humbert, turns the accusation back on his pursuer:

'You're all wet. I saved her from a beastly pervert. Show me your badge instead of shooting at my foot, you ape, you.'⁶⁰

They become one at that point:

We fell to wrestling again. We rolled all over the floor, in each other's arms, like two huge helpless children. He was naked and goatish under his robe, and I felt suffocated as he rolled over me. I rolled over him. We rolled over me. They rolled over him. We rolled over us.⁶¹

Humbert manages to kill Quilty, and in that way becomes free of his perversion.

In its confessional style, in an important part of its symbolism, in its use of fantastic projection (in a 'realistic' setting) to body forth 'the horror of my other self'⁶² Lolita has a clear and fundamental affinity with Stevenson's Jekyll and Hyde.

This is the sum of the substantive, as opposed to entirely speculative, connections which can be made with Nabokov.

Taken with my remarks on Borges, I think that even these few observations indicate that Stevenson's fiction does point forward to an important strand of twentieth century fiction.

This can be said without beginning to consider his influence on popular literature (which is not to say inconsiderable literature). We know, for example, that Raymond Chandler kept a small core library of books to which he always returned for inspiration; and that, among these precious books was Stevenson's New Arabian Nights.⁶³ In fact, when you consider the burlesque elements and the ironic use of chance and coincidence in the Marlowe novels, this choice is not so surprising. It has already been noted in this thesis how Graham Greene learned his initial lesson in how to write action purely and simply and adjectivelessly from Kidnapped.⁶⁴ It would not surprise me if some of his ironic deformations of adventure plots (such as Burnt-Out Case) also owed a lot to Stevenson's later adventure stories. Louis l'Amour, the writer of Westerns, has acknowledged that he feels more indebted to Stevenson than any other writer living or dead.⁶⁵ The list of those who are willing to acknowledge Stevenson's mastery goes right down to Dennis Judd's uninspired remake, The Return to Treasure Island.⁶⁶ Many thriller and adventure story writers see in Stevenson an exemplary predecessor, someone who was able to ride two horses at the one time: that is, as a writer who managed to combine often hackneyed and conventional genre forms with subtle analysis of what human beings are and desire.

APPENDIX

Adventure and Empire:

It is my intention in this appendix to gather some critical observations on contemporary or near-contemporary writers whose use of adventure fiction can be related to Stevenson's. My discussion will focus mainly on Joseph Conrad, and particularly on two of his novels (Lord Jim and Victory), because in his use of exotic settings to examine questions of selfhood this novelist resembles Stevenson in a number of important ways.

John Buchan's epigraph to The Runagates Club is taken from an essay by Sir Thomas Browne. It runs thus:

We carry with us the wonders we seek without us;
there is all Africa and her prodigies in us.¹

There could be no better expression of the way in which many of the more subtle and ambitious adventure writers used exotic settings which the renewal of interest in the British Empire had opened up to them. This idea was that adventure in far-flung places represented a test of the self. It was an idea that would be addressed in many different ways by various writers: for example, R. B. Cunninghame-Graham, an anti-imperialist, stressed the unequal encounter of savage and civilised men;² whereas Kipling, an imperialist, more often found a saving grace in the Law which was carried by the white man. In another direction, Joseph Conrad is clearly more aware of the symbolic possibilities of the colonial encounter than, say, Rider Haggard. Nonetheless, each of the writers I have mentioned (including Buchan³) is concerned to find in adventures, correlatives of an inner reality.

Grant Allen suggested what one of the roots of this connection of exotic adventure and the self might be when he linked Stevenson, Rider Haggard and Andrew Lang together as celebrants of 'the romance of anthropology'.⁴ This label reminds us that Lang was one of the foremost exponents of anthropology as a distinct discipline, with its own procedures. Amongst his anthropological works were Custom and Myth (1884), Myth, Ritual and Religion (1887). One of the ideas which Lang popularised, a notion most notoriously propounded by Tylor in The Principles of Culture - a book which we know Stevenson had read - was the concept of "survivals".⁵ Briefly summarised, this idea consisted of the belief that contemporary primitive cultures exhibited features of the past of civilised Europe. We have already seen how important a role survivalism played in Stevenson's response to Oceania: how he represented his experience as a discovery of his own ancestral past; it might even be seen in Kidnapped, where Alan Breck's mythologising his own deeds would suggest primitive modes of behaviour.

H. Rider Haggard (1856-1925) certainly cast many of his adventure stories as explorations in space which were also a discovery of past time.

Haggard left England in 1875, when he was nineteen years old, arriving in Cape Town that same year. From there he went to Durban and overland to Pietermaritzburg in Natal. He worked for a number of years thereafter as a law court official in the Transvaal. He returned to England in 1881 to become a barrister, and soon after began writing novels. Both of his early novels were set in England. But in 1885 he was in a train with his brother, who had just been reading Treasure Island and had remarked what a good adventure story it was. Haggard claimed that he could do as well. Within six weeks he had written King Solomon's Mines, which came out later that year and was immediately a best-seller. Its narrative economy

and sense of the marvellous clearly distinguished it from all earlier fiction about Africa and set various patterns for adventure/romance stories in the future of mass consumed fiction. It was understandable that Haggard should return to his own adventurous colonial experience for a tale of adventure; and the landscape of King Solomon's Mines is that of the parts of Southern Africa which he knew.

King Solomon's Mines had the simple structure of a fairy tale. It involved a quest for hidden treasure (like Treasure Island, which had sparked Haggard's interest in writing an adventure story); so it had a very simple, archetypal structure. It was told straightforwardly in the first person by the hunter, Allan Quatermain, who was the perfect blunt instrument for telling this kind of story. Haggard, through the Quatermain persona, can forego interesting possibilities - of, for example, character - to keep the main narrative line of the story.

The motivation to adventure of the three main white characters is mixed. Sir Henry is trying to find his brother, with the assistance of Good, the naval officer. Quatermain is ostensibly leading the party in the hope of locating the fabulous treasure of diamonds beyond the mountains. But all three could also be described as responding to the spirit of adventure which is summed up by Umbopa:

Umbopa, who was marching in front, broke into a Zulu chant about how some brave men, tired of life and the tameness of things, started off into a great wilderness to find new things or die, and how, lo, and behold! when they had got far into they wilderness, they found it was not a wilderness at all, but a beautiful place full of young wives and fat cattle, of game to hunt and enemies to kill.⁶

Now, this is a much more positive and morally carefree attitude to adventure than we find in any of Stevenson's fiction bar

Treasure Island. David Balfour is an unwilling adventurer, as are Loudon Dodd and Herrick. In Haggard's novels, as in those of John Buchan,⁷ the adventure is sought by the hero or heroes in order to escape the accidié which everyday life induces in them. They are not colonists, but explorers charting and putting themselves up against the perils of Terra Incognita. The adventurer lets go his control of existence to test himself:

There is no journey upon this earth that a man may not make if he sets his heart to it. There is nothing, Umbopa, that he cannot do, there are no mountains he may not climb, there are no deserts he cannot cross, save a mountain and desert of which you are spared the knowledge, if love leads him and he holds his life in his hand counting it as nothing, ready to keep it or to lose it as Providence may order.⁸

Empire, then, simply becomes the field in which the marvellous and the adventurous can occur. It allows men to cross the frontier; but the crossing of the frontier has no moral implications or dangers as it does in Kidnapped.

A more definite picture of the significance of empire is to be found in the work of Rudyard Kipling. It often seems that for both Kipling and Stevenson, empire was important as a transcendent idea, not as a political/historical reality. Up to a point, they saw empire as a system of values which provided a moral and spiritual centre to the world. The great, inaugural poet of the imperial theme in Western literature is Virgil, in the Aeneid and the Fourth Eclogue, where he foreshadows Rome as the father and centre of an empire which will bring peace, justice and prosperity.⁹ Graham Balfour has suggested something of the importance to Stevenson of Virgil and the Roman Empire:

I am not sure that Virgil was not more important to him than any other poet, ancient or modern ...

Rome counted to him as something very much more than a literature - a whole system of law and empire.¹⁰

In In the South Seas, Stevenson makes continual reference to the fact that he is amongst a people who have never been ruled by Roman statute, and that understanding them will entail an immense leap of the moral imagination. In Ebb-Tide, Herrick carries a copy of Virgil with him, his last possession and one which represents his ties with Europe and civility. The Virgil is, in fact, associated with a morally secure past which is 'irrevocable':

He would pause on random country walks; sit on the path side, gazing over the sea on the mountains of Eimeo; and dip into the Aeneid, seeking sortes. And if the oracle (as is the way of oracles) replied with no very certain or encouraging voice, visions of England at least would throng upon the exile's memory: the busy schoolroom, the green playing-fields, holidays at home, and the perennial roar of London, and the fireside, and the white head of his father. For it is the destiny of those grave, restrained and classic writers ... to pass into the blood and become native in the memory; so that a phrase of Virgil speaks not so much of Mantua or Augustus, but of English places and the student's own irrevocable youth.¹¹

The mention of the venerable father here establishes the link of empire and moral authority (in Stevensonian mythology). But the moral security, the Golden Age as the wistful nostalgia of the exile's thoughts indicate, is in the past and is not recoverable. The student of Scots law respected the Roman institutes on which it was based and the system of empire which spread that law. But the Victorian writer experienced imperialism, in the South Pacific, as material exploitation. London did not represent the moral centre of the universe to him.

The Roman Empire was a constant source of inspiration to nineteenth century imperialists. Palmerston made the link explicit as early as 1850:

As the Roman, in the days of Rome, held himself free from indignity, when he could say 'Civis Romanus Sum', so also a British subject, in whatever land he may be, shall feel confident that the watchful eye and strong arm of England will protect him against injustice and wrong.¹²

Kipling himself compared Cecil Rhodes to a 'Roman Emperor'.¹³ Nevertheless, it is not to the bureaucratic codes of empire that Kipling is attracted. It is to the idea of empire as a transcendent and authoritative home which can command the respect and, above all, the obedience of men:

Now these are the Laws of the Jungle, and many
and mighty are they;
But the head and the hoof of the Law and the
haunch and the hump is - Obey.¹⁴

Kipling also, then, recognises with Stevenson the individual's need for a form of moral authority, without which he will become like Kurtz or the Baal figure sitting immobile in his hut in 'The Beach of Falesá'.¹⁵

The short story 'The Church that was at Antioch' gives us a good idea of Kipling's sense of the transcendent function of empire. In it a young Roman soldier is stationed at Antioch during civil disturbances arising from religious differences between the Jews and Christians. The young soldier, a tolerant Mithraist, gives his life to restore civil order and law, which are seen as being more important than the substantial ideologies of the warring religionists.¹⁶

The other side of Kipling's vehement respect for Law can be observed in his interest in outsiders, those characters who have put themselves outside the system of Law. The two

adventurers in 'The Man Who Would Be King' go beyond the frontier of the Empire to find treasure in a remote mountain kingdom.¹⁷ They fail, although they nearly succeed, because they have no redeeming idea higher than themselves; they are like Conrad's 'faithless pilgrims'. Nevertheless these outsiders are of immense interest to the narrators of Kipling's better stories, because they signal a moral possibility and we are often - as 'Love o' Women' and 'Mrs Bathurst' - left with the feeling of "There, but for the grace of God, go I".

However, the significant point about the narrator is that he provides a frame for the often incredible events of the adventure story. In 'The Man Who Would Be King' the narrator's journalistic life is closely described, and his sceptical, matter-of-fact persona lends credibility to the tale of Dravit and Carnehan, the two adventurers; it licenses the far-fetched history. This framing of a story which marches near the borders of probability is a technique used by Stevenson too. One of the functions of the matter-of-fact Mackellar in Master is to authenticate an improbable tale. Utterson and Lanyon are hard-headed men of sense because they also have to witness and make acceptable a fanciful set of events. Conrad is another novelist who uses the same method of framing adventure yarns: his Heart of Darkness and Lord Jim are examples of fictions which use the sailor Marlow thus (although Marlow has a more extensive and flexible function than this). Each of these framing narrators stress the connection between the insider and the outsider, because they have, or are forced to recognise they have, a degree of sympathy with the outsiders. They prevent the outsiders becoming monstrously other and emphasise the extent to which they represent a moral possibility of the observing self; they make them less strange.

The Kipling story which is most cunningly framed in this wise is 'Mrs Bathurst'. In 'Mrs Bathurst', the obsession of Vickery,

a sailor, with the woman of the title leads them both to a death as outcasts in the interior of Africa. A part of Vickery's story is told by several men who each know a part of it. The "truth" about what has happened to Vickery and Mrs Bathurst is never revealed; but each of the narrators is able to contribute a little bit towards a possible view of Vickery's conduct, and the story ends on a note of extreme moral unease felt by the narrators themselves.¹⁸

The Stevenson character with whom Kipling's outsiders could be most nearly compared is Villon in 'A Lodging for the Night'. Villon, locked out, penniless and alone, on a cold winter night, gets shelter from an old man, an aristocrat and a soldier. Villon's obvious intention to rob the man leads to an argument about honour between the two. The Lord argues for the huge moral difference between them: 'I am old, strong and honoured. If I were turned from my house tomorrow, hundreds would be proud to shelter me.'¹⁹ Villon does not dispute the fact of the difference, he does argue that it arises not from the inherent virtue of the soldier, but only from the purely accidental difference in the circumstances of their birth. If things had been reversed, he enquires, 'Should not I have been the soldier, and you the thief?'.²⁰

Still, it is not in this dialogue that the force of 'A Lodging for the Night' lies, but in the evocative detail: the 'galloping black things on the snow';²¹ the corpse of the prostitute with 'her cheeks' that 'had been heavily rouged that same afternoon'.²² And it is with charged detail of this kind that Kipling too intimates the closeness of violence, the speed with which the mathematical plus can become a negative sign. The well-known opening to 'Love o' Women' does just that:

The horror, the confusion, and the separation of the murderer from his comrades were all over before I came. There remained only on the barrack-square the blood of man calling from the ground. The hot sun had dried it to a dusky goldbeater-

skin film, cracked lozenge-wise by the heat; and as the wind rose, each lozenge, rising a little, curled up at the edges as if it were a dumb tongue.²³

The point about the detail in the case of the Kipling story is that it is observed by a narrator trying to understand something which is difficult to understand because this observer does not have entry to the inner motivations of those he is observing (in 'Love o' Women', a soldier who murders his comrade). The "I" is again inaccessible. The other soldiers assist the accused man. They concede that the moral difference between themselves and the homicide is next to nothing. This is precisely the recognition that Mackellar forgets and Herrick is all too conscious of.

Despite Kipling's claim that he was 'Eminent Past Master R. L. S.',²⁴ it would be misguided to argue for a very strong influence of Stevenson on the writer whom he thought would take his place as the literary lion of a generation. Nonetheless there are continuities of method and outlook which deserve to be examined.

Conrad's exotic settings and the rather desparate characters who are hiding there reminded many contemporary critics of Stevenson's later tales. One reviewer mentions this in terms of their similar interest in outsiders:

Mr Conrad has Stevenson's power of interesting us even sympathetically in the fortunes of unredeemed scoundrels.²⁵

Before looking at this possible identification of Conrad with Stevenson, I want to look at Conrad's Heart of Darkness (1902).

Conrad and Stevenson:

In his essay 'Geography and Some Explorers', Joseph Conrad recalls that as a boy immersed in the adventures of Columbus, Cook, Tasman, Park and Livingstone, he had once indicated the blank white space in the centre of the map of Africa to his schoolmates and 'declared that some day I would go there'.²⁶ Twenty years later he was in command of a small river steamboat at Stanley Falls in the Upper Congo, only a short distance from the small empire of Tibbu Tib, the Arab trader, and the whole 'idealized reality' of his early daydreams had become unsustainable.²⁷ The heroic 'militant geography' which had so excited him as a boy had become caught up with a very sordid imperial enterprise indeed:

Yes, this was the very spot. But there was no shadowy friend to stand by my side in the night of the enormous wilderness, no great haunting memory, but only the unholy recollection of a prosaic newspaper 'stunt' and the distasteful knowledge of the vilest scramble for loot that ever disfigured the history of human conscience and geographical exploration.²⁸

The newspaper stunt to which Conrad refers was probably one of H.M. Stanley's three big missions in West Africa: 1) the discovery of Livingstone (1871). 2) the exploratory trip from Zanzibar to the mouth of the Congo (1874-7). 3) the expedition to relieve Emin Pasha (1887-1889).

The Emin Pasha expedition, the most likely candidate for the 'newspaper stunt', was the most controversial of Stanley's undertakings and probably the most important for the basic background to Heart of Darkness, the novella which eventually came out of Conrad's Congo experiences.

Conrad arrived in Brussels in 1890 to take up his new appointment less than a year after Stanley's gaudy, triumphant

return. He must have known at least the basic circumstances. When he arrived in the Belgian Congo, he met Roger Casement at Matadi. Casement was a consul in West Africa, and was officially involved in the investigation and exposure of State atrocities in the Congo. In addition, he was a friend of Herbert Ward, who had been a member of Stanley's rear column on the relief expedition; and Ward knew the other four whites involved, including Barttelot, the commander of the rear column who went mad and who was guilty of astounding cruelty in his treatment of their bearers, hundreds of whom died.

Casement was, therefore, in a position to tell Conrad about the savage treatment of natives by traders and state officials in general, and about Stanley's Emin Pasha Relief in particular. Presumably, Conrad found Barttelot's decline into bizarre savagery helpful in his creation of the character of Kurtz in Heart of Darkness.

Certainly, Conrad himself experienced very little of the conditions which are so savagely attacked in the first part of Heart of Darkness. Most of his material was gathered from hearsay and books; and this indirect source for the tale is possibly responsible for the nebulous and overtly symbolic figure of Kurtz. Of the life of the various peoples of the Congo he knew virtually nothing. He is as a result extremely melodramatic in his treatment of the native people. In fact, in Heart of Darkness, Conrad's symbolic and autobiographical concerns override the claims of history and the cultural relativism of the early part of the story to become an ethnocentric European nightmare. The jungle is primitive, trackless. Marlow has come to the primitive heart of a world without any restraints.

In what sense can we compare Stevenson and Joseph Conrad? In a letter to Cunninghame-Graham, Conrad wrote the following:

What makes mankind tragic is not that they are the victims of nature, it is that they are conscious of it.²⁹

We cannot positively compare Conrad and Stevenson in terms of this predication of mankind's tragic destiny, because Stevenson did not share Conrad's perception of the inevitable failure of great intentions. There are, however, significant similarities between their respective representations of consciousness. I will bring out some of the points of comparison between Stevenson and Conrad by examining two of the latter's novels: Lord Jim, because in its examination of a moral problem raised by a weak man whose honour is put to the test it has affinities with Ebb-Tide; and Victory, because it too raises questions of moral autonomy in an isolated, exotic setting.

The story of Jim, the character of the title of the first of these novels, is told by Marlow, a sailor. Marlow first meets Jim when he is on trial for having, with the other white officers, abandoned a sinking ship full of Muslim pilgrims to Mecca. Their dereliction of their duty has been found out, because the ship did not sink. Marlow is driven by curiosity to attend the inquest into the incident, which only Jim, of the ship's officers, has attended.

During the inquest into the Patna case, the sympathetic Marlow senses in Jim's features the intense shame which he feels; and that intuition is established as a true one by the incident at the court-room door, where Jim mistakenly assumes the word 'cur' to have been applied to himself by Marlow. The latter was puzzled, but he is made even more curious by this incident. As Jim makes him his confidant Marlow slowly learns more about the nature of that shame, so that later on he can make the following very interesting discrimination:

I don't mean to say I regret my action, nor will

I pretend that I can't sleep o' nights as a consequence; still the idea obtrudes itself that he made so much of his disgrace while it is the guilt alone that matters.³⁰

Jim feels his 'disgrace' all the more because of his 'sublimated', idealised selfishness. But what Marlow was driving at in making the distinction between 'disgrace' and 'guilt' was that Jim's temperament led him to imagine that his shame was a public thing only (Marlow makes clear that this is an element of his lack of self-understanding). Thus Jim feels that by removing himself from the public knowledge he will escape his shame. Accordingly, he moves from job to job whenever this public knowledge of his 'crime' is made known to him. However, we, the readers, and Marlow are aware that, after a time, no-one really cares to judge Jim at all. This is indicated in the vivid passage where Marlow comes across one of Jim's ex-employers, Egström, who asks

'And where might you have come across him, captain, if it's fair to ask?'

'He was the mate of the Patna that voyage,' I said, feeling that I owed some explanation. For a time Egström remained very still, with his fingers plunged in the hair at the side of his face, and then exploded. 'And who the devil cares about that?' 'I daresay no one,' I began ... 'And what the devil is he - anyhow - for to go on like this? ... I told him the earth wouldn't be big enough to hold his caper.'³¹

In other words, Jim's guilt persists beyond public indifference. It is an inner, spiritual disturbance which cannot be quieted by running away. This is in keeping with, and follows naturally upon, the description of his jump from the Patna. That occurred away from human eyes that were capable of distinguishing right and wrong. Jim's inner resources were not great enough to sustain him in his duty when he was beyond the matrix of ethics, which is the observing social world. Hence his act of desertion was, for him, an unreal act. In the

same way, he can only see the reality of his guilt in terms of public condemnation. (Beyond the social context of right and wrong is a void where conduct is not governed by ethical considerations, because God is dead; this realm of pure will is inhabited by Kurtz and, more pertinently because appealing to Jim's experience, by Brown.)³²

Conrad extends the significance of Jim's guilt by introducing Brierly, the perfect sailor, and by means of Brierly's suicide dissuades the reader from falling into easy condemnation of Jim's "cowardice". Brierly had a clean record, a spotless reputation. But his role at the inquest brings him to the realisation that he has judged and condemned a man who was in a situation which he, himself, had never experienced. Marlow remarks that Brierly's bored look at the trial must have resulted from introspection:

He was probably holding silent enquiry into his own case. The verdict must have been of unmitigated guilt.³³

Brierly's offer to help Jim escape, Marlow perceives, is provoked by personal motives and he has come to

suspect it was strictly in character: at bottom poor Brierly must have been thinking of himself.³⁴

Brierly has become aware that something in his interior existence contradicts his exterior success or perfection. Jim's case has brought about an epiphany, making him aware of some mysterious truth about himself which was previously concealed to him by his commitment to absolute order, by his public achievement. Throughout the novel there is a peculiarly Conradian rhetoric which distinguishes two spheres of existence - the inner and the outer, the mysterious and the public - echoing Marlow's distinction between guilt and disgrace. Like Brierly, one may lead an impeccable life, adhering to the law

(here symbolised in the code of the sailor community), and yet be, at times, conscious of crimes deeper down and further back in oneself. Marlow himself confesses that one of the causes of his fascination with Jim is the desire to know and understand the roots of his guilt not as something "out there", a unique case, but as an element of human nature which finds its likeness in his own mind:

If he had not enlisted my sympathies he had done better for himself - he had gone to the very fount and origin of that sentiment, he had reached the secret sensibility of my egoism.³⁵

The last clause is unfortunately fuzzy in its denotation, but the full meaning of the word 'egoism' is clear enough in the context of the rest of the novel where it is used to refer to the point at which one is forced to define oneself, beyond the dictates of ethics reified to law and posing as reason.

In 'The Secret Sharer' Conrad dramatised this perception in two selves which existed within the one personality, one being a social self subject to the law, and the other pure ego, its characteristics secret and mysterious, and free of guilt.³⁶ In Marlow there is consonance of these two selves; in Jim there is not, although the split is not so clearly dramatised as in 'The Secret Sharer'. Jim has many of the symptoms of schizophrenia. In this respect we may note the horrific invasion of his self by the alien on board the Patna before it sinks - he has a terrible sense of being defined, made, by some force which is other; he says, 'I jumped ... it seems'.³⁷ Or again, Marlow observes of him:

He was not speaking to me, he was only speaking before me, in a dispute with an invisible personality, an antagonistic and inseparable partner of his existence - another possessor of his soul.³⁸

The feeling of dissociation which Jim feels here is directly comparable with Mackellar's sense of being 'in a dream' when he tries to kill James in Master.³⁹ Neither Jim nor Mackellar can accept the reality of what they are doing because it is incompatible with their inward picture of themselves. In Jim's case, the inward picture is a romantic, a heroic one; while Mackellar sees himself as the upright man. To speak of the unreality of both these scenes is only to recognise them as notations of an inner condition. They become so, partly through Stevenson's and Conrad's care in creating atmosphere (the Patna scene takes place at night, everything is unclear, indefinable; Stevenson withholds the visual details which would establish the scene as real); partly by the subjective resonance of the scenes (Jim is telling the story to Marlow, Mackellar is writing in the first person). Atmosphere, in fact, can truly be said to be subjective, since the aura of the scenes comes from the immediate perceiving consciousness, just as a footprint in mud is not a mirror image of the foot but a sign which leads you indirectly to the foot. It is this aura which is loaded with possible meanings, moral patterns, which are never made clear. The real meaning is in the process of understanding, or failure to understand.

Throughout Lord Jim - and much of Marlow's fascination with him as a "case" stems from this - Jim oscillates between abject guilt and a buoyant, though uneasy, innocence. These two states of mind are associated, respectively, with Jim's two selves: the witnessed self (the experience of himself as others experience him) and the unwitnessed self (ego). The latter is the mysterious and unknowable aspect of Jim's personality. The mystery is essential to Conrad's conception of human character and is set forth in the rhetoric of the novel. Conrad does not write about Jim directly, impersonating omniscience; he describes Marlow's experience of Jim, and it is repeatedly stated that Jim as Jim lies behind a mist or veil, through which Marlow has mere glimpses. Hence Marlow's desire not to

make of Jim something which he is not, and his awareness of the near impossibility of doing otherwise. At the end of Lord Jim Marlow is not sure whether his record of Jim penetrates to anything like the essence of the man.

In Patusan, Jim achieves a kind of minor greatness by virtue of being the only white in the community:

His loneliness added to his stature.

For in Patusan, 'his word was the one truth of every passing day'.⁴⁰

So easily, by dint of being a hero and a mythological figure in the community, he could have become a small-scale despot. Jim avoids the challenge by transforming the people he rules into witnesses of his rectitude; his pride is sustained by the value which they set on him - and more especially by the faith which Jewel has in him. So strong is her belief in Jim's goodness that when Marlow tells her the truth about him, she declares

'You lie.'⁴¹

In his last conversation with Marlow, Jim puts this faith in his own terms:

I have got back my confidence in myself - a good name ...

... I must go on, go on forever holding up my end, to feel sure that nothing can touch me. I must stick to their belief in me to feel safe.⁴²

Again we see Jim's need for public condemnation, 'a good name'. As Marlow is rowing away from the shore Jim shouts, "'Tell them...'",⁴³ and although he does not give a message, we can recognise his temperamental impulse to justify himself

to the world.

In Patusan, Jim has created order and Law and is accountable to humanity at large, or to put it more precisely, humanity has entered into him and constitutes part of his response to the world. This is what I think Marlow means when he says that Jim was essentially 'one of us'. There are two characters of note in the novel who do not feel such accountability, Robertson and Gentleman Brown. A great hullabaloo is created around Robertson's reputed cannibalism. He is, however, unworried; because he does not care for opinion, he is without a sense of guilt, he makes his own law. More relevant to Jim is Brown, a figure who has a functional and symbolic role in the story. He enters to expose Jim's vulnerability almost as though he is from a subterranean part of Jim's own mind - that part of the self which is conscienceless and totally alone. In this sense Brown is unmitigatedly real and his evil turns out to be a more potent force than Jim's power for good. But it is established that Brown is not outside, is not a force which can be fought in a Manichaeian struggle between good and evil; he is an inner, corrupting phenomenon:

And there ran through the rough talk a vein of subtle reference to their common blood, an assumption of common experience; a sickening suggestion of common guilt, of secret knowledge that was like the bond of their minds and hearts.⁴⁴

Brown represents a particular evil, which is resentment. All of Brown's murderous activities have an element of revenge, as though he had revised the notion of original sin to an action committed against and not willed by, so that the world owes him reparation. This aspect of Brown constitutes his appeal to Jim, who never seems to have lost the feeling that his guilt is the result of an outrageous quip made by Fate at his expense. Resentment is an energy and logically prior to

socialisation, which latter process brings guilt and complicity with it. The response which Brown's vibrant egoism calls out in Jim is all the more destructive because he perceives it from his position of esteem and responsibility as a law-maker. Thus we can see how cunningly Brierly's apparently motiveless suicide anticipates Jim's feelings when confronted by Brown and his own virtual suicide; how the earlier event functions to generalise the significance of Jim's particular case. The relationship between Jim's egoism and his need for public esteem is a destructive one because Jim is in both these ways. Thus both Marlow and Stein are right: he is "one of us" and a romantic overreacher. Stein's words have general reference but they might apply to Jim:

'How to be! Ach! How to be ... He wants to be a saint, and he wants to be a devil - and every time he shuts his eyes he sees himself as a very fine fellow - so fine as he can never be.'⁴⁵

Jim's schizophrenia is not a disorder of his behaviour, but an extreme case of existence, where one mode of being does not know the other, where the two modes of being are in destructive relationship. Yet, in qualification, it must be noted that at the end of the novel Jim looks around him, ensuring that his act of responsibility, his punishment, is witnessed - as though he had finally achieved a resolution of his romantic egoism and his social responsibility. However, the picture is ambiguous; perhaps deliberately so.

The mise en scène of the second half of Lord Jim has some resemblance to that of Ebb-Tide. Three adventurers arrive at a place which is off the beaten track and which is ruled by a Rajah Brooke-like white man. It is not Attwater who resembles Jim, however, but Herrick. Jim and Herrick present the same kind of moral problem, seen in an existential light. They each demonstrate that the moral man is problematic because he is so tied to others. Hence the deep need of both

for witness, and their dark awareness of how easy it can be to desert previously held notions of honour and duty. The paradox at the core of both novels (and it is from this paradox that the shaping irony of the stories comes) is that it is man's separation from nature that makes honour, duty, morality and law, possible; they are legal fictions with which men bewitch themselves; but which require obedience to some higher law or rule of conduct. For those - like James Durie, Huish, Gentleman Brown - who do not recognise the higher law, and to whom, therefore, obedience is anathema, there is a consonance of inner and outer, the world falls into a simpler and more complacent relationship with the self, because that relationship is dictated only by will and by chance.

The iconography of the adventure mode recommends itself to both Conrad and Stevenson because it constructs a myth of the harmony of the inner self, its impulses and desires, and the external world. For Jim, the inner and outer are linked by a dream of heroic activism; it is in the act or gesture that this concord is established, and therefore his failure to act on board the Patna is a significant destruction of his romantic dream. Herrick does not have a dream of adventure, but he too has 'a mind divided' and flies from other men when his failure is recognised. Like Jim, he breaks all ties with his family and, after his attempted suicide, looks to reconstruct his life from the beginning as Jim remakes his life. Again, both Stevenson and Conrad leave open the question of whether Jim and Herrick have successfully recovered their self-respect.

Another novel of Conrad's which pertains to this comparison of his treatment of the self with Stevenson's is Victory. Many critics consider that Victory is a flawed novel and, superficially, it seems that the shift in narrative method between Part 1 (told in the first person, from the outside) and the rest of the novel (related in the third person, and almost omnisciently), barring the last chapter, is an uncomfortable

one.⁴⁶ It has been said that these shifts in perspective are unwarranted and that they adversely affect the unity of the novel. However, by stressing the continuity of Victory with Lord Jim, I hope to show that these shifts in point of view are not entirely gratuitous but are, in fact, integral to the meaning of the novel and to the connection between Conrad and Stevenson.

The central character, Heyst, is presented to the reader indirectly in the first section, which is narrated by a member of the white South-East Asian community. He is 'the Enchanted', 'Facts Heyst', 'the Enemy'; perhaps he is a Swedish baron.⁴⁷ Whatever he is in truth, Heyst is an object of intense gossip and speculation, he has a reputation (or reputations) in the island community about which he is ostensibly unconcerned. Heyst disappears for a time after the T.B.C. fiasco (the collapse of a commercial venture in which he is involved), when, in the words of the narrator, he 'became invisible'. The importance of all this is that Heyst's very existence is being tied in a quite complete way to the eyes and ears of the slightly dead-beat, yellowing-at-the-edges white brotherhood. The phrase 'became invisible' points forward to something which Lena says to Heyst when they are on the island alone, together:

'It seems to me, somehow, that if you were to stop thinking of me I shouldn't be in the world at all.'⁴⁸

Behind this apparently sentimental love-talk lies a Conradian perception, radically challenging the existential freedom which Heyst desired to achieve. In the course of the novel Heyst's illusion of freedom is destroyed because human predicaments bring human responses of sympathy and empathy from him; or, to put it otherwise, his experience of himself is penetrated by his experience of others' experience of him. Hence the importance of gossip and reputation. For the rhetoric of the

novel organises the readers' knowledge of Heyst and shepherds us towards the perception that what observers, such as Schomberg, make of him is part of his real existence, and ultimately of his fate. It is Schomberg's spite which creates Heyst's and Lena's fated end and the implications of this are such as could perhaps be best appreciated by a novelist:

Schomberg believed firmly in the reality of Heyst as created by his own powers of false inferences, of his hate, of his love of scandal.⁴⁹

(It is notable that Conrad uses the word 'create', and it reminds us that he could here have in mind the potential tyranny of the novelist over his creations.) Schomberg's 'false inferences', then, constitute the catalyst which releases Heyst's fate in the form of Jones and his accomplices. Jones says

'I am the world itself, come to pay you a visit ...
I am a sort of fate.'⁵⁰

In the light of this pronouncement, we can more fully appreciate the irony attendant upon an earlier claim of Axel's:

'As if it could matter to me what anybody had ever said or believed, from the beginning of the world till the crack of doom.'⁵¹

It is Heyst's affection for Lena which causes him to abandon his concern. He internalises her responses to the rumour that he was responsible for Morrison's death, so that he feels guilt about it. As in Lord Jim, complete freedom is the preserve of evil which denies humanity (note that Jones and his comrades are described, perhaps too obviously, in the imagery of animal life).⁵² Therefore, Axel finds it impossible to achieve freedom within his essentially humane character and through the peripety brought about at the end comes to recognise that his own unfreedom existed all along; he realises the extent to

which his character had been determined by his father - the influence of the dead - and he says:

'Woe to the man who has not learned while young to hope, to love.'⁵³

I think that this struggle between the 'moi' and the 'lui', between law and lawlessness, is central to Lord Jim and Victory both morally and aesthetically. In both novels the fragility of civilised life is made clear: in Heart of Darkness, Marlow tells the saving lie; but Heyst is unable to do so and only Lena's faith preserves their connection. Faith, guilt and love acquire their value from their vulnerability. They would merely be sentimental balderdash if Conrad did not see the other side of the picture so clearly and communicate his horror so vividly.

There is a broader and more humanistic vision here than in any of Stevenson's novels. Yet it is still possible to see that both writers use the trappings of adventure to bring every action and detail into a significant relation with the identity of a single, central character. Conrad's use of the island in Victory resembles, in this respect, Stevenson's manipulation of the insular image in Ebb-Tide, The Beach of Falesá, and, in a minor way, The Wrecker. They are also connected by their employment of the adventure genre to examine critically the dangerous moral implications of adventure. (These comparisons can only be made with Stevenson's later stories: not with Treasure Island and Kidnapped, for example.) However the most striking continuity between Stevenson and Conrad is found in their portrayal of characters ostensibly fleeing the social condition when in fact they are trying to escape from their selves; and in the increasing tentativeness with which they sought a rhetoric appropriate to their bicameral view of human identity.

FOOTNOTES

Introduction

1. A discussion of Borges' and Nabokov's indebtedness to Stevenson occurs in Chapter VIII of this thesis. Borges' paradox about a writer's predecessors runs thus: 'The fact is that every writer creates his own precursors.' (His italics.) It is from 'Kafka and his Precursors', in Labyrinths, Harmondsworth, 1976, p. 236.
2. Robert Kiely, Robert Louis Stevenson and the Fiction of Adventure, Cambridge Mass., 1964, p. 82.
3. D'Alembert's Dream and Rameau's Nephew (1782), Harmondsworth, 1966, pp. 36-125.
4. Clara Reeve, Progress of Romance, London, 1785. Quoted in René Wellek and Austin Warren, Theory of Literature, Harmondsworth, 1973, p. 216.

FOOTNOTES Chapter I

1. Hermann Hesse, 'A Journey with Stevenson', Living Age (November 1, 1927), p. 814. This short work is in the form of a fable in which Stevenson is cast in the role of spiritual adviser to the writer, who is recounting his meetings with Stevenson in far flung parts of the globe.
2. William Hazlitt, 'On Going on a Journey', Table Talk, Works (21 Vols., Centenary edition), London, 1930-34, P.P. Howe, ed., Vol. VIII, p. 189. See also Stevenson's Inland Voyage, Tusitala XVII, p. 88; here he too quotes 'out of my country and myself I go'.
3. James D. Hart, ed., Robert Louis Stevenson: From Scotland to Silverado, Cambridge, Mass., 1966. This is a collection of Stevenson's writings about his journey to San Francisco and places in California.
4. Hazlitt, op. cit., p. 187.
5. J. C. Furnas, Voyage to Windward: The Life of Robert Louis Stevenson, London, 1952, p. 69.
6. St. Ives: Being the Adventures of a French Prisoner in England, Tusitala XV, Ch. 31, pp. 290-293. Mrs MacRankine's magnanimity is demonstrated in this chapter.
7. 'Walt Whitman', Familiar Studies of Men and Books, Tusitala XXVII, pp. 65-66.
8. 'Selections from His Notebook', Memories and Portraits, Tusitala XXIX, p. 188.
9. 'Cockermouth and Keswick' (1896), 'An Autumn Effect' (1875), 'Fontainebleau' (1876), 'Forest Notes' (1876). All in Further Memories, Tusitala XXX.
10. 'Walking Tours', Virginibus Puerisque, Tusitala XXV, p. 117.
11. An Inland Voyage, Tusitala XXV, p. 178.
12. Ibid., pp. 18-19.
13. Ibid., p. 74.
14. 'Selections from His Notebook', Memories and Portraits, Tusitala XXIX, p. 172. (My italics).
15. An Inland Voyage, Tusitala XVII, p. 97.
16. Another Scottish writer who worked with the impulse to free the self from its status as an object and who found the realisation of this adult idea in the happy condition of his childhood, was Neil Gunn. In an autobiographical book he recalls 'the experience of racing away from certain family or social entanglements into the freedom of the Strath, from that first self into this second self'.

- Gunn's conception of the self is more complex than a straightforward dualism. Nevertheless the notion that the social self is an object and does not subsume a free, subjective self does correspond to Stevenson's view as outlined in this chapter and subsequently. The Atom of Delight, London, 1956, p. 158.
17. J. C. Furnas, Voyage to Windward, London, 1952, p. 69.
 18. An Inland Voyage, Tusitala XVII, pp. 112-124.
 19. The first part of Amateur Emigrant was based on notes taken during the voyage. The second part (titled 'Across the Plains') was published separately in Longman's Magazine (July and August 1883), and was reunited with the first part only in the Edinburgh Edition. Title to the first part was bought back from the publisher by Stevenson's father because the circumstances of the trip were considered to be embarrassing to the family.
 20. Stevenson to Sidney Colvin, September, 1879. Letters, Vol. 2, Tusitala XXXII, p. 76.
 21. Stevenson to Sidney Colvin, December, 1879. Letters, Vol. 2, Tusitala XXXII, p. 85.
 22. Stevenson to Sidney Colvin, January, 1880. Letters, Vol. 2, Tusitala XXXII, p. 99. (His underlining).
 23. *Ibid.*, pp. 99-100. (My italics).
 24. Stevenson to Edmund Gosse, December 8, 1879. Letters, Vol. 2, Tusitala XXXII, p. 88. (His italics).
 25. Hart, *op. cit.*, p. 5.
 26. *Ibid.*, p. 6.
 27. *Ibid.*, pp. 27-28.
 28. 'The pens, stalls, pews ... were by their very design, beyond the reach of bucket and swab.' *Ibid.*, p. 50. 'When the pen was fully occupied, with sixteen live human animals ... the merest possibility of health or cleanliness were absent.' *Ibid.*, p. 22.
 29. *Ibid.*, p. 46.
 30. *Ibid.*, p. 23.
 31. *Ibid.*, p. 133.
 32. *Ibid.*, p. 78. (My italics).
 33. *Ibid.*, p. 92. (My italics).
 34. *Ibid.*, p. 90.
 35. *Ibid.*, p. 89. Compare this with his comment on Walt Whitman, whom he sees as 'a man born into a society comparatively new, full of conflicting elements and interests'. 'Walt Whitman', Familiar Studies of Men and

- Books, Tusitala XXVII, p. 57.
36. The essays which appear under the collective title 'The Old and New Pacific Capitals' are as follows: 'Monterey' (1880), 'San Carlos Day' (1879), 'Simoneau's at Monterey' (first published in Hart, op. cit.), 'San Francisco' (1883).
 37. Hart, op. cit., p. 185.
 38. Ibid., p. 184.
 39. Stevenson to Charles Baxter, September, 1888. Letters, Vol. 3, Tusitala XXXIII, p. 203.
 40. Hart, op. cit., pp. 79-80.
 41. Ibid., pp. 229-230.
 42. Arthur Johnstone, Recollections of Robert Louis Stevenson in the Pacific, London, 1905, p. 37. (My italics). Johnstone adds that 'a misbehaviour that would cause a white man to be shunned by his friends and brethren does not convey to the minds of these simple children of nature the first hint that moral obloquy is attached to evil actions'. (My italics). Thus he indicates that the "noble savage" viewpoint was not necessarily accompanied by a relativistic awareness of cultures.
 43. Stevenson to Will Low, May 20, 1889. Letters, Vol. 3, Tusitala XXXIII, p. 252. Low was an American painter and sculptor and a friend of Stevenson's from the days of the artist's colony at Barbizon. (Loudon Dodd, the American sculptor in The Wrecker, may be partly based on Low. Certainly, The Wrecker is dedicated to him.) See also, Will Low, A Chronicle of Friendships, New York, 1908, the chapter entitled 'Enter R. L. S.'.
 44. 'Pulvis et Umbra', Ethical Studies, Tusitala XXVI, p. 60.
 45. 'The Pentland Rising', Essays Literary and Critical, Tusitala XXVIII, pp. 93-110. Perhaps 'Pentland Rising' might be considered a piece of juvenile historical reporting.
 46. Stevenson to Henry James, December 29, 1890. Letters, Vol. 4, Tusitala XXXIV, pp. 44-45.
 47. Hart, op. cit., p. 90.
 48. From an interview with Stevenson conducted by a New Zealand journalist and entitled 'Mr. R. L. Stevenson as a Samoan Chief'! In J. A. Hammerton, ed., Stevensoniana: An Anecdotal Life and Appreciation of Robert Louis Stevenson, (revised edition), Edinburgh, 1907, p. 103.

49. Which was more frequently in Tahiti or Honolulu. A good description of Papeete in the 1880s is to be found in Elsie Noble Cauldwell, Last Witness for Robert Louis Stevenson, Norman, 1960, pp. 65-66. Stevenson has nothing to say about Tahiti or Hawaii in In the South Seas, Tusitala XX. However, the opening chapters of Ebb-Tide are set in Papeete and evoke this feeling of tawdriness. (See this thesis, Chapter V.)
50. In the South Seas, Tusitala XX, p. 236. (My italics.)
51. Ibid., pp. 242-243.
52. Hyde's hairiness and ape-like body connect him with the animals and also with the hominid, the transition form between the higher primates and homo sapiens. His short story 'Ollala' (1885) features a partly feral boy. Stevenson remarks on this character in In the South Seas when he is speaking of an acquaintance in the Gilbert Islands: 'My friend showed himself very sensible of the beauty and amenity of the hour. "Good night! Good wind!" he kept exclaiming, and as he said the words he seemed to hug himself. I had long before invented such reiterated expressions of delight for a character (Felipe, in the story of Ollala) intended to be partly bestial. But there was nothing bestial in Te Kop; only a childish pleasure in the moment'. Tusitala XX, p. 310. Here Stevenson is making a distinction between two kinds of perception of primitivism: the childish and the bestial; but he does not always distinguish so closely. This subject is followed up in Chapters III and IV of this thesis.
53. Stevenson was certainly very familiar with Darwin's work, as the following note in his Notebook indicates: 'I never know whether to be more surprised at Darwin himself for making so much of Natural Selection, or at his opponents for making so little of it. One would have thought that its action was on the face of things; but on the other hand, one would have thought that the presence of other modificative ... principles in all the phenomena to be explained, was equally patent and unmistakable. And accordingly Darwin is reminding us every page that he postulates "spontaneous variations" or "compensations of growth" or "correlated variations" ... as the material which his selection is to weigh in the balance and cast away as useless'. 'From His Notebook', Memories and Portraits, Tusitala XXIX, p. 184. In a letter of 1874 to Mrs Sitwell, Stevenson mentions entertaining some schoolchildren on a train with the illustrations to 'Darwin's Latest', NLS MS 99. This could have been the second edition of The Descent of Man (1874) or The Expression of Emotions in Man and the Animals (1872). For accounts of the impact of Darwinism on Victorian society, see: W. Irvine, Apes, Angels and Victorians,

- London, 1956, especially Chs. 8 and 17; J. W. Burrow, Evolution and Society, London, 1966, Introduction; Leo J. Henkin, Darwinism in the English Novel: 1860-1910, New York, 1940, passim.
54. 'Pastoral', Memories and Portraits, Tusitala XXIX, pp. 49-50.
 55. G. K. Chesterton, Robert Louis Stevenson, London, 1928, p. 97.
 56. Reported in Furnas, Voyage to Windward, p. 238. This information is also to be found in Joseph W. Ellison, Tusitala of the South Seas, New York, 1953, pp. 175-176.
 57. Elsie Noble Caldwell, Last Witness for Robert Louis Stevenson, Norman, Oklahoma, 1960, p. 231.
 58. Quoted in Arthur Johnstone, Recollections of Robert Louis Stevenson in the Pacific, London, 1905, pp. 101-102.
 59. In the South Seas, Tusitala XX, p. 13. (My italics.)
 60. He recognised its inferiority in power, particularly military power. European domination of Samoa provided plenty of evidence of that. His case is stated very clearly in A Footnote to History: 'The huge majority of Samoans, like other god-fearing folk in other countries, are perfectly content in their own manners. And upon one condition, it is plain they might enjoy themselves far beyond the average man. But the condition - that they should be let alone - is now no longer possible. More than a hundred years ago, and following closely on the heels of Cook, an irregular invasion of adventurers began to swarm about the isles of the Pacific. The seven sleepers of Polynesia stand, still but half aroused, in the midst of the century of competition. And the island races, comparable to a shop full of crockery launched upon the stream of time, now fall to make their desperate voyage among pots of brass and adamant.' A Footnote to History, Tusitala XXI, p. 81. The imagery is rather strange and strained; but it does convey the sense which Stevenson had of violence being done to the Polynesians and their weakness in the face of European deprivations. His picture of the warships jostling each other in Apia harbour is only one of many other images of imperial strength, *ibid.*, pp. 138-141, 199-202. For a comparable image in a different colonial setting, see Joseph Conrad, Heart of Darkness (1902), Harmondsworth, 1974, p. 20.
 61. Conrad, Heart of Darkness (1902), Harmondsworth, 1974, pp. 8-10.
 62. In the South Seas, Tusitala XX, p. 8.
 63. Beatrice Webb, My Apprenticeship, London, 1926, pp. 83-84.
 64. In the South Seas, Tusitala XX, p. 47.

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65. See this thesis, Ch. V, for further discussion of this point. Stevenson's awareness of cultural superiority as a deceit is demonstrated in his fable 'The Carthorses and the Saddle-Horse', Fables, Tusitala V (The Strange Case of Dr Jekyll and Mr Hyde and Other Stories and Fragments), p. 96. See also 'The Beach of Falesá', Island Nights Entertainments, Tusitala XIII, pp. 1-75.
66. See this thesis, Ch. V, for comments on Melville's failed attempt to achieve integration.
67. 'The Citizen and the Traveller', Fables, Tusitala V (The Strange Case of Dr Jekyll and Mr Hyde and Other Stories and Fragments), p. 96.

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1. Arthur Conan Doyle, 'Mr Stevenson's Methods in Fiction', National Review (1889-1890), p. 649.
2. 'My First Book: Treasure Island', Tusitala II, p. xxiv. Stevenson projected, wrote and destroyed novels from an early age. But for a long time he did not think of himself even as a short story writer; and he calls himself an 'essayist and reviewer' in a letter to Henley of September, 1876. NLS MS 26. 8. 2.
3. 'My First Book: Treasure Island', Tusitala II, p. xxiv.
4. Marcel Schwob, 'R. L. S.', The New Review (February, 1895), XII, pp. 153-170. In this article Schwob uses the term 'realistic romance' to describe the mixture of the ordinary and the extraordinary in Stevenson's fiction. It is interesting to note that Schwob argues that Stevenson made stories aetiologically: that is, he invented a narrative to explain some image that had entered his mind. Stevenson himself attributed a similar process of composition to Poe: see 'The Works of Edgar Allan Poe', Tusitala XXVIII, pp. 178-185. Schwob himself was influenced by Poe's stories; and, at least in subject-matter, by Stevenson: his MM. Burke et Hare, assassins takes over a Stevensonian subject and theme. Mario Praz identifies Schwob as one of the most artistically capable of the Decadents, The Romantic Agony, Oxford, 1951, pp. 368-373.
5. Sir Walter Scott, Redgauntlet (2 Vols.), Border Edition, edited Andrew Lang, London, 1892-1894, I, p. 154.
6. Stevenson to Sidney Colvin, February, 1892. Letters, Vol. 4, Tusitala XXXIV, p. 158.
7. 'A Humble Remonstrance', Memories and Portraits, Tusitala XXIX, p. 141; ibid., p. 136. See in addition 'A Note on Realism', Essays Literary and Critical, Tusitala XXVII, p. 69. The problem facing Stevenson was to retain David as the central consciousness in the novel at a point in the action where he is doing nothing. An attempted escape down the sheer cliffs of the Bass Rock might have been a less intrusive way of filling in this time. On the other hand, a kind reader might find that the recollection of imprisonment of the saints of the Scottish Church on the rock echoes the unfair trial of James Stewart which is occurring on the mainland. For an account of the fate of the martyrs, see Thomas M'Crie, ed., The Bass Rock, Edinburgh, 1848, Part 2, esp. pp. 36-37.
8. Catriona, Tusitala VII, p. 137. (My italics.) The story told by Black Andie is based on a Celtic folk-tale 'Uisdean Mòr Mac Gille Phādruig and the Hornless Yellow Goat'. This Gaelic tale is to be found translated into English and under that title in John G. MacKay et. al., More West Highland Tales (2 Vols.), Edinburgh and

- London, 1940, I, pp. 454-461.
9. Catriona, Tusitala VII, p. 137.
 10. Ibid., p. 132.
 11. Ibid., p. 129. (My italics.)
 12. Ibid., p. 130.
 13. Stevenson to Sidney Colvin, July, 1881. Letters, Vol. 2, Tusitala XXXII, p. 158.
 14. See esp. The Marble Faun (1860), London, 1906, pp. 138-139, Ch. 20 passim; also The Scarlet Letter (1850), in F. C. Crews, ed., Great Short Works of Hawthorne, New York, 1967, p. 136. Poe's tale 'The Man of the Crowd' deals with the theme of crime and isolation, too.
 15. 'The Merry Men', The Merry Men and Other Tales, Tusitala VIII, p. 16.
 16. Ibid., p. 7.
 17. Ibid., p. 40.
 18. Ibid., p. 12.
 19. Ibid., p. 14.
 20. Ibid., p. 46. (My italics.)
 21. 'Obsession', Les fleurs du mal et autres poèmes, Paris, 1964, pp. 96-97. (My italics.)
 22. 'The Merry Men', The Merry Men and Other Tales, Tusitala VIII, pp. 54-55.
 23. Ibid., p. 46.
 24. James Hogg, The Private Memoirs and Confessions of a Justified Sinner (1824), edited and with an introduction by John Carey, Oxford, 1969. That Stevenson had read Confessions has been confirmed to me by Mr Ernest Mehew, the current editor of Stevenson's letters.
 25. William Hazlitt, 'On Poetry in General', Works (21 Vols., Centenary Ed.), ed. P.P. Howe, London, 1930-1934, Vol. V, p. 4.
 26. 'A Gossip on Romance', Memories and Portraits, Tusitala XXIX, p. 125.
 27. Edgar Allan Poe, Selected Writings, edited and with an introduction by David Galloway, Harmondsworth, 1967, p. 446. (His italics.)
 28. Idem. (His italics.)
 29. Stevenson to Sidney Colvin, September 5, 1891. Letters, Vol. 4, Tusitala XXXIV, p. 95.
 30. Poe's method of personifying guilt is demonstrated in 'The Fall of the House of Usher', where the 'dead' sister of Roderick Usher actually appears. Compare this with

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the realisation of the 'black man' in 'The Merry Men', or the personification of Jekyll's desires in the shape of Hyde. In this method the supernatural functions to embody inner emotions.

31. See M. Lawson, On the Bat's Back, London, 1950, p. 18: 'Cummy also had Foxe's Book of Martyrs, full of stories of men and women who had suffered for their beliefs and died for what they believed to be true. It had gruesome pictures of men and women stretched on rocks in dark dungeons, with the cowled figures of their torturers bending over them ... She had stories too of old women who were witches and could call up the dead, of folk with second sight who could peer through the dark veils which hid the future and tell you what was coming to you ... of men and women who had sold themselves to the devil, and of the pallid faces of the dead who looked over churchyard walls on moonlit nights.' See also Furnas, Voyage to Windward, pp. 29-30; John A. Steuart, Robert Louis Stevenson: Man and Writer, 2 Vols., London, 1924, I, p. 41, pp. 43-44.
32. 'The Works of Edgar Allan Poe', Essays Literary and Critical, Tusitala XXVIII, p. 184.
33. Edgar Allan Poe, 'William Wilson', Selected Writings, ed. Galloway, pp. 158-178. Nathaniel Hawthorne, 'Young Goodman Brown', Great Short Works of Hawthorne, ed. Crews, pp. 271-284. The allegorical element of this last tale appears in Stevenson's 'Markheim' and Dr Jekyll and Mr Hyde, to name only two stories. Again, as with Poe, the personifications represent an inner dialogue.
34. 'Thrawn Janet', The Merry Men and Other Tales, Tusitala VIII, p. 112.
35. Ibid., p. 109.
36. Ibid., p. 119.
37. Ibid., p. 120.
38. Ibid., p. 116.
39. Ibid., p. 117. (My italics.)
40. Idem.
41. 'A Humble Remonstrance', Memories and Portraits, Tusitala XXIX, p. 136.
42. 'Thrawn Janet', The Merry Men and Other Tales, Tusitala VIII, p. 120.
43. 'A Chapter on Dreams', Random Memories, Tusitala XXX (Further Memories), pp. 52-53.
44. 'Thrawn Janet', The Merry Men and Other Tales, Tusitala VIII, p. 116.

45. 'like a man possessed', *ibid.*, p. 114. 'when he was a bairn', *ibid.*, p. 116. (My italics.)
46. Stevenson to Sidney Colvin, September 28, 1891. Letters, Vol. 4, Tusitala XXXIV, p. 100.
47. W. H. Auden, 'Dingley Dell and the Fleet', Selected Essays, London, 1964. p. 171.
48. Joseph Conrad, Lord Jim (1900), Edinburgh and London, 1932, p. 178.
49. 'Markheim', The Merry Men and Other Tales, Tusitala VIII, pp. 97-98.
50. *Ibid.*, p. 89.
51. *Ibid.*, p. 90.
52. *Ibid.*, p. 94.
53. *Ibid.*, p. 93.
54. *Ibid.*, p. 98.
55. *Idem.* (My italics.)
56. The Ebb-Tide, Tusitala XIV, p. 88. (My italics.) David Balfour also hopes to 'come up scatheless' from the world, Catriona, Tusitala VII, p. 22.
57. 'Markheim', The Merry Men and Other Tales, Tusitala VIII, p. 101.
58. *Ibid.*, p. 95. (My italics.)
59. 'On Falling in Love', Virginibus Puerisque, Tusitala XXV, p. 22. (My italics.)
60. 'Letter to a Young Gentleman Who Wishes to Embrace the Career of Art', Essays Literary and Critical, Tusitala XXVIII, p. 5.
61. 'Providence and the Guitar', New Arabian Nights, Tusitala I, p. 268.
62. The Ebb-Tide, Tusitala XIV, p. 118.
63. 'The Treasure of Franchard', The Merry Men and Other Tales, Tusitala VIII, p. 172. (My italics.)
64. *Ibid.*, p. 173.
65. *Ibid.*, p. 174. (My italics.)
66. *Ibid.*, p. 178.
67. *Ibid.*, p. 179.
68. *Ibid.*, p. 182. (My italics.)
69. *Idem.*
70. 'The Treasure of Franchard', The Merry Men and Other Tales, Tusitala VIII, p. 184.
71. *Ibid.*, p. 196.

72. Idem. (My italics.)
73. Ibid., pp. 211-212. (My italics.)
74. Ibid., pp. 198-199. (My italics.)
75. Ibid., p. 236.
76. That Desprez's disaster renders him a comic Lear, may indicate that there is a Christian pattern to Stevenson's story. But the iconography of the tale is only partly Christian. Although Jean-Marie was taught by a priest, he is also a pagan, a child of nature. Also, the atheistic Doctor is quite capable of forgiveness and charity without the aid of doctrine.
77. Hawthorne, The Marble Faun, pp. 370-371. In that same place Hawthorne briefly writes of the idea of Romance which lay behind his method in The Marble Faun: 'He [Hawthorne] designed the story and the characters to bear, of course, a certain relation to human nature and human life, but still to be so artfully and airily removed from our mundane sphere, that some laws and properties of their own should be implicitly and insensibly acknowledged.' The character of Jean-Marie and the family members in 'Ollala' could have been created according to these aims. The allegorical element in these stories arises mainly from these lightly registered characters, who exist mainly as ideas.
78. 'The Treasure of Franchard', The Merry Men and Other Tales, Tusitala VIII, p. 199.
79. Ibid., p. 224. (It may be noted here that this chapter is called 'The Fall of the House of Desprez'. It is a good example of Stevenson's tendency to burlesque previous literature, especially works which had an influence upon him. In this case Poe's story about Roderick Usher is discernible behind Stevenson's chapter heading.)
80. 'Ollala', The Merry Men and Other Tales, Tusitala VIII, p. 142.
81. Ibid., p. 149.
82. 'The Oval Portrait', Selected Writings, ed. Galloway, pp. 250-253. There are other possible models for the theme of the haunted portrait: for example Hawthorne's The House of the Seven Gables (1851); or Scott's short story 'The Tapestry Chamber' (1828).
83. 'Ollala', The Merry Men and Other Tales, Tusitala VIII, p. 146.
84. Ibid., pp. 153-154. (My italics.)
85. Ibid., p. 167.
86. Ibid., p. 166. (His italics.)

87. 'The Touchstone', Fables, Tusitala V (The Strange Case of Dr Jekyll and Mr Hyde and Other Stories and Fragments), pp. 102-108.
88. Ibid., p. 105.
89. Ibid., p. 107.
90. Ibid., p. 108.

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1. Leslie Fiedler, 'R.L.S. Revisited', in No! in Thunder, London, 1963, p. 78.
2. M.R. Ridley, Introduction, The Strange Case of Dr Jekyll and Mr Hyde, Everyman, London, 1955, pp. vi-viii.
3. R. Kiely, Robert Louis Stevenson and the Fiction of Adventure, Cambridge, Mass., 1964, p. 209.
4. Preface to The Strange Case of Dr Jekyll and Mr Hyde, Tusitala V, p. xvii.
5. Kiely, Robert Louis Stevenson and the Fiction of Adventure, p. 210.
6. Peter Penzoldt, The Supernatural in Fiction, 1952, Ch. 2, 'The Ghost Story with a Moral: Dickens and Stevenson'.
7. J. J. Egan, 'The Relationship of Theme and Art in The Strange Case of Dr Jekyll and Mr Hyde', in English Literature in Transition (1966), IX, p. 137.
8. Dr Jekyll and Mr Hyde, Tusitala V, p. 1.
9. Idem.
10. Ibid., p. 8.
11. See this thesis Ch. V, n. 58.
12. Dr Jekyll and Mr Hyde, Tusitala V, p. 63. (My italics.)
13. Ibid., p. 2.
14. Ibid., p. 57.
15. Oscar Wilde, The Picture of Dorian Gray (1891), Harmondsworth, 1978, p. 25. 'The terror of society, which is the basis of morals, the terror of God, which is the secret of religion - these are the two things that govern us.'
16. Dr Jekyll and Mr Hyde, Tusitala V, p. 2.
17. 'The Sire de Malétroit's Door', in New Arabian Nights, Tusitala I, pp. 243-264.
18. As indeed is entering a cave or palace or secret doorway or garden in the original Arabian Nights. See, for example, The Thousand and One Nights, translated and edited by E.W. Lane (3 Vols.), London, 1912, Vol. III, p. 160. This is just one of hundreds of examples of similar transformations. Nearer his own time, Stevenson had the model of Lewis Carroll's books, Alice in Wonderland (1865) and Alice Through the Looking-Glass (1871). Stevenson mentions some of the mental associations of different kinds of houses in a letter to Mrs Sitwell from Chester: 'I like this place much; but somehow I feel glad when I get among the quiet eighteenth century buildings, in cosy places with some elbow room about them, after the older architecture. This other is bedevilled and furtive; it seems to stoop; I am

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afraid of trap-doors, and could not go pleasantly into such houses.' This explains the personal import of the contrast between the front and back of Jekyll's house. In the same letter, he expands on the feeling of moral and social security which he gets from the eighteenth century mansion (the kind of high bourgeois dwelling place in which he was brought up), and again he contrasts its ample civility with less ordered architecture: 'I do not know if I have yet explained to you the sort of loyalty, of urbanity, that there is about the one to my mind; the spirit of a country orderly and prosperous, a flavour of the presence of magistrates [note the association with the reign of law] and well-to-do merchants in bag-wigs ... something certain and civic and domestic, is all about these quiet, staid, shapely houses, with no character but their exceeding shapeliness, and the comely external utterance that they make of their internal comfort. Now the others are ... both furtive and bedevilled; they are sly and grotesque; they combine their sort of feverish grandeur with their sort of secretive baseness ... They are peopled for me with persons of the same fashion. Dwarfs and sinister people [like Hyde] in cloaks are about them; and I seem to divine crypts, and ... trap-doors.' Stevenson to Mrs Sitwell, August 8, 1874. NLS MS 99. The anxiety about trap-doors in old houses may well have contributed to the genesis of the short story 'The Sire de Malétroit's Door'.

19. Dr Jekyll and Mr Hyde, Tusitala V, p. 3.
20. Ibid., p. 22. (My italics.)
21. Idem.
22. Ibid., p. 37.
23. Ibid., p. 71.
24. Ibid., p. 63.
25. Ibid., p. 57.
26. Ibid., p. 61.
27. Stevenson to Thomas Stevenson, December 20, 1883. Letters, Vol. 2, Tusitala XXXII, p. 287.
28. Marcel Schwob, 'R.L.S.', in The New Review (February 1895), XII, pp. 154-156.
29. Dr Jekyll and Mr Hyde, Tusitala V, p. 60.
30. The third person narrative runs pp. 1-48, surrounding Enfield's on pp. 3-7; Lanyon's is found between p. 49 and p. 56; Jekyll's confession is pp. 57-74. Jekyll's confession is largely discursive, whereas the others are more dramatic.

31. The question of time in the novella is an interesting one. Utterson, Lanyon and Jekyll, all remark on how they are aging. So, the temporal dimension is not entirely absent. However, there is no uniform time in Jekyll and Hyde. The overlapping and "circular" structure of the narrative prevents that. They effectively frustrate the emergence of causation by thus breaking up the flow of time. The subjective perspective of Jekyll's confession tends to site the story in a continuous present. It is always to the present that "I" belongs as a voice (as opposed to "I" as a character): you cannot speak of "I" as dead, only of "he"; "I" is always rooted in now. The novella, Jekyll's narration and Jekyll's consciousness all end together in a "now", so to speak.
32. The Strange Case of Dr Jekyll and Mr Hyde, Tusitala V, p. 35.
33. Jekyll and Hyde is an intensively formed fiction and not, as has often been suggested, a nightmare dashed brain-hot onto the page.
34. The Strange Case of Dr Jekyll and Mr Hyde, Tusitala V, p. 3.
35. Ibid., p. 4. Utterson says to himself, on first encountering Hyde, "'Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend.'" p. 4.
36. Hyde is 'devilish', *ibid.*, p. 70.
37. Ibid., p. 71.
38. Ibid., p. 21, p. 73, p. 74; he is 'like a monkey', p. 42.
39. Ibid., p. 44; 'the brute that slept within me', p. 71; 'the creature', p. 71; 'the animal within me' is wonderfully described as 'licking the chops of memory', p. 69; his 'bestial avidity' is remarked p. 63.
40. Ibid., pp. 6-7.
41. Ibid., pp. 13-14.
42. Ibid., p. 53.
43. Selections From His Notebook, Tusitala XXIX (Memories and Portraits, Memoirs of Himself, Selections From His Notebook), p. 187.
44. See this thesis, Ch. II, p. 55.
45. The Strange Case of Dr Jekyll and Mr Hyde, Tusitala V, p. 61.
46. Ibid., p. 62.
47. Ibid., p. 60.

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48. Ibid., p. 65; Jekyll also calls him his 'other self', p. 72; 'my second character', p. 62; 'my double', p. 64.
49. 'Jekyll (who was composite) now with the most sensitive apprehensions, now with a greedy gusto, projected and shared in the pleasures and adventures of Hyde.' Ibid., p. 66. They can be seen as adventures because he does not lure his 'pleasures' to the cabinet. We always have a sense of his going out into the 'labyrinths' of the city. London is described as labyrinthine in the depiction of Utterson's nightmare of Hyde's nocturnal adventures: 'The figure haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more swiftly, and still more swiftly, even to dizziness, through wider labyrinths of lamp-lighted city, and at every street corner crush a child and leave her screaming.' Ibid., p. 11. For further discussion of maze imagery in Stevenson and Jorge Luis Borges, see this thesis, Ch. VIII, pp. 246-248.
50. The Strange Case of Dr Jekyll and Mr Hyde, Tusitala V, p. 53.
51. Jekyll identifies the 'causeless hatreds' which inhabit his double, *ibid.*, p. 72.
52. Ibid., p. 42.
53. Ibid., p. 21.
54. Ibid., p. 74.
55. Ibid., p. 73.
56. *Idem.*
57. 'There was something strange in my sensations, something indescribably new, and from its very novelty, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill race in my fancy ... I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked.' Ibid., p. 60. 'The pleasures which I made haste to seek in my disguise were, as I have said, indignified; I would scarce use a harder term. But in the hands of Edward Hyde, they soon began to turn towards the monstrous.' Ibid., p. 63.

58. Ibid., p. 58.
59. Ibid., p. 59.
60. Ibid., p. 60.
61. Ibid., p. 61.
62. Ibid., p. 66.
63. See Jenni Calder, R. L. S.: A Life Study, London, 1980, Ch. 3; J. C. Furnas, Voyage to Windward: A Life of Robert Louis Stevenson, London, 1952, pp. 48-49, 72-79; James Pope Hennessy, Robert Louis Stevenson, London, 1974, pp. 58-59, 62-65, 121-122; David Daiches, Robert Louis Stevenson and his World, London, 1973, pp. 23-28.
64. The Strange Case of Dr Jekyll and Mr Hyde, Tusitala V, p. 73.
65. Ibid., p. 68.
66. Selections From His Notebook, Tusitala XXIX (Memories and Portraits, Memoirs of Himself, Selections From His Notebook), p. 180. (His italics throughout.)
67. 'The House of Eld', Fables, Tusitala V (The Strange Case of Dr Jekyll and Mr Hyde, Fables and Other Stories and Fragments), pp. 86-92. For a discussion of this fable, see this thesis Ch. VII, pp. 225-226.
68. The Misadventures of John Nicholson, Tusitala XIII ('Island Nights' Entertainments/ The Misadventures of John Nicholson), pp. 135-203.
69. For a discussion of this father/son conflict, see this thesis Ch. VII, passim, but especially p. 208, pp. 211-214.
70. That Stevenson had read Confessions has been confirmed to me by Ernest Mehew, present editor of Stevenson's letters. A recent article which bears on the antinomian question is J. MacQueen, 'Ringan Gilhaize and Particular Providence', in C. A. Whatley, ed., John Galt 1779-1979, Edinburgh, 1979, pp. 107-119.

71. Calvinist doctrine gave great powers of punishment to the Kirk. '20. The civil magistrat cravis and gettis obedience be the sword and uther externall means, but the ministrie be the spirituall sword and spirituall means.' The job of the magistrate is to 'minister justice and punishe vice'. The Second Book of Discipline, ed. James Kirk, Edinburgh, 1980, p. 171. See also The First Book of Discipline, ed. Cameron, Edinburgh, 1972, pp. 165-173. 'But drunkenesse, excesse be it in apparel, or be it in eating and drinking, fornication, oppressing of the poore by exactions ... wanton words and licentious living tending to slander, doe openly appertaine to the Kirk of God to punish them, as God's word commands.' (p. 167.)
72. Stevenson to Cosmo Monkhouse, March 16, 1884. Letters, Vol. 2, Tusitala XXXII, pp. 298-299.
73. *Ibid.*, p. 299.
74. Charles Lamb, 'On the Artificial Comedy of the Last Century', Essays of Elia, Works, Enfield Edition, (6 Vols.), London, 1924, Vol. III, pp. 361-371.
75. *Ibid.*, pp. 361-362.
76. *Ibid.*, pp. 363-364.
77. 'A Gossip on Romance', Memories and Portraits, Tusitala XXIX, p. 120.
78. Lamb, 'On the Artificial Comedy of the Last Century', p. 366.
79. Wilde's The Importance of Being Earnest was first put on at the St. James's Theatre, London, on February 14, 1895. It would be wrong to suggest that a clean break with the past occurred in the 1880s. The historical romances of G. P. R. James and the fantasies of Lewis Carroll were scarcely tracts. But Captain Marryat, Mayne Reid and J. M. Ballantyne all wrote adventure stories in which they liked to point up a moral, and the adventures their heroes undergo are always improving in the way of a narrow conception of manliness. In Stevenson and Haggard and Lang (and later, Buchan) we have adventure-for-adventure's-sake. And the children's books of E. Nesbit or Kenneth Grahame scarcely take such a high tone as we find in, say, Eric or Little by Little or The Water Babies. See E. S. Turner, Boys Will be Boys, London, 1948, pp. 13-16. Also G. K. Chesterton, 'A Defence of Penny Dreadfuls', in W. E. Williams, ed., A Book of English Essays, London, 1951, p. 220.
80. Mr Thomas Stevenson to Stevenson, February 26, 1882. (His italics.) Quoted in Paul Maixner, ed., Robert Louis Stevenson: The Critical Heritage, London, 1981, p. 127. He only got what he deserved, since he wrote to his father asking for help with Treasure Island. Stevenson to Thomas Stevenson, January 6, 1882. NLS MS 19638.

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81. 'A Humble Remonstrance', Memories and Portraits, Tusitala XXIX, pp. 137-138.
82. G. K. Chesterton, op. cit., p. 220.

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1. Stevenson and Osbourne, The Wrong Box, Tusitala XI, pp. 1-179.
2. Sir Walter Scott, Rob Roy (2 Vols.), Border Edition, ed. and with an introduction by A. Lang, Vol. I. The story of Alan Breck Stewart, Campell of Glenure and James MacGregor is told in pp. xciii-xcix.
3. Stevenson to Mrs. Sitwell, January 26, 1874. Letters, Vol. 1, Tusitala XXXI, p. 136. (My italics.)
4. Scott, Rob Roy, Border Edition, Vol. I, p. xxviii.
5. Stevenson to Sidney Colvin, October 24, 1891. Letters, Vol. 4, Tusitala XXXIV, p. 114.
6. E. M. Eigner, Robert Louis Stevenson and Romantic Tradition, Princeton, 1966. Chapter 1 deals with the "good" and "bad" traditions. Eigner identifies Scott with the bad tradition, which is heroic adventure. The good tradition is represented, for him, by Godwin, Mary Shelley, Bulwer-Lytton, Dickens, the Bröntes: these embody a more philosophical strain.
7. Scott, Waverley, (2 Vols.), Border Edition, Vol. I, p. 25.
8. 'Victor Hugo's Romances', Familiar Studies of Men and Books, Tusitala XXVII, p. 6. (My italics.)
9. See D. Daiches 'Scott's Waverley: The Presence of the Author' in Campbell, ed., Nineteenth Century Scottish Fiction, Manchester, 1979, pp. 6-17.
10. Catriona, Tusitala VII, p. 169.
11. Quoted in Philip Stevick, 'Scheherezade runs out of plots, goes on talking; the king, puzzled, listens: an Essay on New Fiction', in Malcolm Bradbury, ed., The Novel Today, London, 1977, p. 211.
12. Stevenson to T. Watts-Dunton, September, 1886. Letters, Vol. 3, Tusitala XXXIII, pp. 104-105. (My italics.)
13. Stevenson to R. A. M. (Bob) Stevenson, September, 1894. Letters, Vol. 5, Tusitala XXXV, p. 165. (His italics.)
14. Stevenson to Will Low, May, 1889. Letters, Vol. 3, Tusitala XXXIII, p. 252.
15. 'Victor Hugo's Romances', Familiar Studies of Men and Books, Tusitala XXVII, p. 14.
16. Kidnapped, Tusitala VI, pp. 189-190.
17. George Lukacs, The Historical Novel, London, 1962, p. 35.
18. Kidnapped, Tusitala VI, p. 83.
19. 'The artistic result of a romance ... is something so complicated and refined that it is difficult to put a name

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upon it; and yet something as simple as nature. These two propositions may seem mutually destructive, but they are so only in appearance. The fact is that art is working far ahead of language as well as of science, realising for us, by all manner of suggestions and exaggerations, effects for which we have as yet no direct name ... Hence alone is that suspicion of vagueness that often hangs about the purpose of a romance: it is clear enough to us in thought; but we are not used to considering anything clear until we are able to formulate it in words, and analytical language has not been sufficiently shaped to that end ... It is not that there is anything blurred or indefinite in the impression left with us, it is just because the impression is so very definite after its own kind that we find it hard to fit it exactly with the expressions of our philosophical speech.

It is this idea which underlies and issues from a romance, this is something which it is the function of that form of art to create, this epical value that I propose chiefly to seek.' (My italics.) 'Victor Hugo's Romances', Familiar Studies of Men and Books, Tusitala XXVII, pp. 7-8. Stevenson's elaboration of the idea of the epical makes it clear that it refers to an unanalysable element of the verbal image; perhaps an iconic quality is what he means to define. The image is itself ('after its own kind') and cannot be translated. This is epic.

20. Kidnapped, Tusitala VI, p. 29.

21. Ibid., p. 45. (My italics.)

22. Ibid., p. 46.

23. Ibid., p. 51.

24. Ibid., p. 53.

25. The following is a good example of the violence and the style:

'I snatched another pistol and shot this one through the thigh ... There was no talk of missing, any more than there was time to aim; I clapped the muzzle to the very place and fired ...

The round-house was like a shamble: three were dead inside, another lay in his death agony across the threshold; and there were Alan and I victorious and unhurt.

He came up with open arms ... "O, man ... am I no bonny fighter?"

Thereupon he turned to the four enemies, passed his sword clean through each of them, and tumbled them out of doors one after the other.' Kidnapped, Tusitala VI, pp. 66-67. Graham Greene comments on Stevenson's virtues as an action writer:

'Action can only be expressed by a subject, a verb and an object, perhaps a rhythm - little else. Even an adjective slows the pace or tranquillizes the nerve. I

- should have turned to Stevenson to learn my lesson: "It came all of a sudden when it did, with a rush of feet and a roar, and then a shout from Alan, and a sound of blows and someone crying out as if hurt. I looked back over my shoulder, and saw Mr Shuan in the doorway, crossing blades with Alan." No similes or metaphors there, not even an adjective.' Graham Greene, A Sort of Life, London, 1971, pp. 198-199.
26. Kidnapped, Tusitala VI, p. 69.
 27. 'A Gossip on Romance', Memories and Portraits, Tusitala XXIX, p. 23.
 28. H. Rider Haggard, King Solomon's Mines (1885), Harmondsworth, 1958, p. 12. (His italics.) For a survey of ethical relativity in the contemporary culture, see D. Daiches, Some Late Victorian Attitudes, London, 1969, passim.
 29. H. Rider Haggard, She (1887), London, 1913, p. 89. For a comparable Stevensonian attitude see 'On the Choice of a Profession', Essays Literary and Critical, Tusitala XXVIII, p. 16.
 30. Kidnapped, Tusitala VI, pp. 111-112.
 31. There is no extant MS of this book. But Stevenson does refer to it in a letter to Sidney Colvin from Monterey written October 21st, 1879. He says that he has 'more than seventy pages of a novel ... to be called either A Chapter in the Experience of Arizona Breckonridge or A Vendetta in the West, or a combination of the two. The scene from Chapter IV to the end lies in Monterey and the adjacent country.' Letters, Vol. 2, Tusitala XXXII, p. 82. See also his remarks in a letter of the same month to W. E. Henley, *Ibid.*, p. 80.
 32. F. J. Turner, The Significance of the Frontier in American History, New York, 1893, p. 7.
 33. 'Recessional' (1897), in A Choice of Kipling's Verse, made by T. S. Eliot, London, 1941, pp. 139-140.
 34. See my footnote to Chapter I, n. 33.
 35. E. M. Eigner in his Robert Louis Stevenson and Romantic Tradition, Princeton, 1966, pp. 81-85 discusses nationalist aspects of Kidnapped.
 36. J. G. Lockhart, Some Passages in the Life of Adam Blair, Minister of the Gospel at Cross-Meikle, Edinburgh, 1822. The main theme of this interesting novel is the discrepancy between a strict morality and sexual passion in a Presbyterian minister. James Hogg, The Private Memoirs and Confessions of a Justified Sinner (1824), edited and with an introduction by John Carey, London, 1969.

37. Kidnapped, Tusitala VI, p. 124.
38. Ibid., p. 125.
39. Ibid., p. 124.
40. Idem.
41. The phrase 'significant simplification' is from 'A Humble Remonstrance', Memories and Portraits, Tusitala XXIX, p. 142; it forms a part of his advice to would-be novelists: 'In this age of the particular, let him remember the ages of the abstract, the great books of the past, the brave men that lived before Shakespeare and before Balzac. And as the root of the whole matter, let him bear in mind that his novel is not a transcript of life, to be judged by its exactitude; but a simplification of some side or point of life, to stand or fall by its significant simplicity.'
42. Catriona, Tusitala VII, p. 292.
43. 'A Note on Realism', Essays Literary and Critical, Tusitala XXVII, p. 70.
44. The terms centrifugal and centripetal refer to two interpretations of Odysseus' journey. Dante, in The Divine Comedy, has Odysseus in Hell, having in his old age set out again on new travels. Tennyson's 'Ulysses' is a dramatic monologue spoken by Odysseus, who, though old, remains a restless adventurer. He says:
'I am a part of all that I have met;
Yet all experience is an arch where through
Gleams that untravelled world whose margin fades
Forever and forever when I move.' C. Ricks, ed., The Poems of Tennyson, London, 1969, pp. 560-566. The last two lines express an idea which finds counterparts in Baudelaire's 'Le voyage', Chapter I of the present study, and in Stevenson's notion of travelling for the sake of travelling. The concept of Odysseus in Dante and Tennyson, of the adventurer moving towards an infinitely receding perimeter, poses the adventurous figure as the enemy of domestic virtues.
45. Kidnapped, Tusitala VI, p. 125.
46. 'Crabbed Age and Youth', Virginibus Puerisque, Tusitala XXV, p. 44. The journey across country resembles a game of hide and seek.
47. J. J. Rousseau, The Social Contract (1782), translated and with an introduction by M. Cranston, Harmondsworth, 1968, p. 64. My reference to Rousseau is intended to remain a comparison. Social life in eighteenth century Highland Scotland was not the French philosopher's primitive nature, nor its inhabitants primitive men in the Rousseauistic sense. Alan's and David's flight and the existence of the hunted Jacobites, and the civilising of

David in Catriona, suggest parallels only.

48. Catriona, Tusitala VII, p. 54.
49. Ibid., p. 13.
50. Ibid., p. 17.
51. 'I would not have you judge me over sorely. My case is dooms hard.' Ibid., p. 17.
52. Ibid., p. 18. (His italics.)
53. 'Markheim', The Merry Men and Other Tales, Tusitala VIII, p. 101.
54. Catriona, Tusitala VII, p. 19.
55. Ibid., p. 19.
56. Ibid., p. 20.
57. Ibid., p. 22.
58. Ibid., p. 94.
59. Ibid., p. 188.
60. Ibid., p. 187.
61. Ibid., p. 94.
62. Ibid., p. 22.
63. Ibid., p. 17.
64. Ibid., p. 60.
65. Ibid., p. 61.
66. Ibid., p. 169.
67. Scott did not invent the wild Highlands singlehanded, but it became an adventurous terrain in his Waverley novels; just as we have Conrad's East, Haggard's Africa, Ballantyne's Canada, Cooper's Backwoods.
68. Catriona, Tusitala VII, p. 228.
69. Robert Kiely, Robert Louis Stevenson and the Fiction of Adventure, Cambridge, Mass., 1964, p. 81.
70. Catriona, Tusitala VII, p. 228. (My italics.)
71. This suggestion is made in E. M. Eigner, Stevenson and Romantic Tradition, pp. 87-88.
72. W. H. Auden, 'Brothers and Others', Selected Essays, London, 1964, p. 75.
73. John Buchan, Homilies and Recreations, London, 1926, pp. 204-205.
74. Kidnapped, Tusitala VI, p. 223.
75. This epilogue appears in the last installment of the serialised version of Kidnapped: Young Folks Paper,

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- No. 818, Vol. XXIX (July 31, 1886), p. 68. It is in the first edition produced by Cassell, London, 1886. But it is not in Skerryvore or Tusitala.
76. Stevenson to T. Watts-Dunton, Sidney Colvin guesses September, 1886. Letters, Vol. 3, Tusitala XXXIII, p. 105.
77. Daniel Defoe, The Life and Adventures of Robinson Crusoe (1719), Harmondsworth, 1970, p. 94.
78. Kidnapped, Tusitala VI, p. 98.
79. Quoted in John Charvet, 'Individual Identity and Social Consciousness in Rousseau's Philosophy', in Cranston and Peters, eds., Hobbes and Rousseau: A Collection of Critical Essays, New York, 1972, p. 464.
80. Ibid., p. 470.
81. Catriona, Tusitala VII, p. 62.
82. Ibid., p. 123.

1. See Rupert Hart-Davis, ed., Selected Letters of Oscar Wilde, 1979, p. 246.
2. All references to 'The Island' in this chapter are to the text in Page and Jump, eds., Byron: Poetical Works, Oxford, 1945, pp. 349-366. The citations are of canto number (upper case Roman), stanza number (lower case Roman) and line number (Arabic), in that order.
'happy shores': I, x, 209.
'guilt-won paradise': III, ii, 39.
3. Byron, 'The Island', I, x, 216-220. (My italics.)
4. Ibid., II, iv, 65-70.
5. Ibid., II, vii, 127.
6. See Charles Darwin, The Voyage of the Beagle (1842-1845), London, 1959, Ch. 10; J. F. C. Schiller, Über Naiv und Sentimental Dichtung, Werke, 1946-1967, Vol. XX (1962), esp. pp. 415-422, 474-475.
7. Béranger, Oeuvres complètes, Paris, 1847, 'Chansons', p. 418.
8. Byron could have referred to a number of editions, of which the earliest is William Bligh, A Narrative of the Mutiny, on Board His Majesty's Ship Bounty, London, 1790.
William Mariner, An Account of the Natives of the Tonga Islands (2 Vols.), compiled by J. Martin, London, 1817. (R. M. Ballantyne may have been familiar with a later edition of this book which was published in 1827 by Constable, who was related to his father's publishing firm, Ballantyne.) Mariner's Tongan island, Hapai, is to be distinguished from Herman Melville's Hapar (Typee), who were Marquesans.
9. William Mariner, An Account of the Natives of the Tonga Islands, I, pp. 268-269.
10. R. M. Ballantyne, The Coral Island (1857), London, 1953, pp. 35-36. (My italics.)
11. Ibid., p. 36.
12. Reported in Eric Quayle, Ballantyne the Brave, London, 1967, p. 216 ff.
13. Montaigne, 'Cannibals', Essays (2 Vols.), trans. Trechmann, Oxford, n.d., I, p. 205.
14. Ibid., p. 210. (My italics.)
15. A. Lang, Essays in Little, London, 1891, p. 198. (My italics.)
16. A. Lang, 'At the Sign of the Ship', Longman's Magazine (November, 1904), Vol. XLV, p. 91.
17. George Saintsbury, 'The Present State of the Novel', Fortnightly Review (July-December, 1897), XLII, p. 412.

18. Ibid., p. 416.
19. 'A Gossip on Romance', Memories and Portraits, Tusitala XXIX, p. 121. (My italics.)
20. 'A Humble Remonstrance', Memories and Portraits, Tusitala XXIX, p. 142. (My italics.)
21. 'Pastoral', Memories and Portraits, Tusitala XXIX, p. 49.
22. A. Lang, Adventures among Books, London, 1905, p. 37.
23. Stevenson and Osbourne, The Wrecker, Tusitala XII, p. 124. (My italics.)
24. O. Mannoni, Prospero and Caliban: The Psychology of Colonisation, London, 1956, p.53.
25. Hannah Arendt, The Origins of Totalitarianism (revised edition), Cleveland, 1958, p. 189. She quotes from Kipling's 'Mandalay'.
26. 'Crabbed Age and Youth', Virginibus Puerisque, Tusitala XXV, p. 41.
27. Ibid., pp. 49-50.
28. Quoted in Alan Sandison, The Wheel of Empire, London, 1967, p. 29.
29. Edward Said, Beginnings, New York, 1975, esp. Ch. 1.
30. The Wrecker, Tusitala XII, p. 181.
31. Ibid., pp. 404-405. (My italics.)
32. Ibid., p. 405.
33. Ibid., p. 404.
34. Ibid., p. 75. (My italics.)
35. Ibid., p. 86.
36. Ibid., p. 69.
37. Ibid., p. 70.
38. Ibid., p. 15.
39. Ibid., p. 13.
40. In the South Seas, Tusitala XX, p. 131. Compare Stevenson's description with the following, by his Pacific mentor, C. W. Stoddard: 'I skirted, with loitering steps, a placid sea whose crystalline depths sheltered leagues and leagues of sun-painted corals, where a myriad fish, dyed like the rainbow, sported unceasingly.' Charles Warren Stoddard, 'A Prodigal in Tahiti', in Best South Sea Stories, ed. Day and Stroven, London, 1974, p. 230. The influence of 'A Prodigal in Tahiti' on Ebb-Tide was immense. Like Herrick, the narrator of the story is aware of the moral dangers of his Pacific vagabondage: 'In a week I was desperate, with poverty and disgrace brooding like evil spirits on either hand.' (p. 229).

41. The Ebb-Tide, Tusitala XIV, p. 73.
42. The Wrecker, Tusitala XII, p. 117. (My italics.)
Stevenson expands this image into a more detailed analogy: 'I stood there on the extreme shore of the West and of today. Seventeen hundred years ago, and seven thousand miles to the east, a legionary stood, perhaps, upon the wall of Antonius, and looked northward towards the mountains of the Picts. For all the interval of time and space, I, when I looked from the cliff-house on the broad Pacific, was that man's heir and analogue: each of us standing on the verge of the Roman Empire (or, as we now call it, Western civilisation), each of us gazing onward into zones un-romanised.' For a similar perception, see Joseph Conrad, Heart of Darkness (1902), Harmondsworth, 1973, pp. 7-9.
43. The Wrecker, Tusitala XII, p. 119. (My italics.)
44. Ibid., p. 180.
45. Ibid., p. 92.
46. Ibid., pp. 110-111. (My italics.)
47. Compare the frantic scrabble of this scene with a similar situation in Poe's 'The Gold Bug', Selected Writings, ed. Galloway, 1967, pp. 300-301. See also Treasure Island, Tusitala II, pp. 204-208; and 'The Treasure of Franchard', The Merry Men and Other Tales, Tusitala VIII, pp. 200-213.
48. The Wrecker, Tusitala XII, p. 358.
49. Ibid., p. 360. (My italics.)
50. Like most revisionists, Golding refers back ironically to the classics of the genre:
 '"While we're waiting we can have a good time on this island."
 He gesticulated widely.
 "It's like in a book."
 At once there was a clamour.
 "Treasure Island-----"
 "Swallows and Amazons-----"
 "Coral Island-----"
 Ralph waved the conch.
 "This is our island. It's a good island. Until the grown-ups come to fetch us we'll have fun.'" William Golding, Lord of the Flies (1954), London, 1962, p. 38. Immediately after this one of the boys claims to have seen a 'beastie', 'a snake-thing', and the natural depravity of the boys leads the spiral down into violence and savagery.
Other interesting revisionist island novels are Muriel Spark's Robinson, London, 1958; and Michel Tournier, Friday, or the Other Island (Vendredi, ou les limbes du

- Pacifique), Harmondsworth, 1974. A good account of the topographical symbolism used by Spark, and so similar to Stevenson's nearly allegorical use of landscape, can be read in Carol Ohmann, 'Muriel Spark's Robinson', Modern Fiction (Autumn, 1965), VIII, pp. 70-84.
51. Robert Browning, 'Bishop Blougram's Apology', in The Poetical Works (2 Vols.), London, 1897, I, pp. 533-534.
 52. The Wrecker, Tusitala XII, p.5.
 53. The Ebb-Tide, Tusitala XIV, p. 1. (My italics.)
 54. Graham Balfour, The Life of Robert Louis Stevenson (2 Vols.), London, 1901, II, p. 143.
 55. The Ebb-Tide, Tusitala XIV, p. 65.
 56. Ibid., p. 4.
 57. Ibid., p. 41. (My italics.)
 58. Ibid., p. 23. Graham Balfour says: 'I am not sure that Virgil was not more important to him than any other poet, ancient or modern.' But, his biographer adds: 'Rome counted to him as something very much more than a literature - a whole system of law and empire.' Balfour, Life, II, p. 102.
 59. The Ebb-Tide, Tusitala XIV, p. 29.
 60. Ibid., pp. 29-30. (My italics.)
 61. Ibid., p. 89.
 62. Idem.
 63. Ibid., p. 88. (My italics.)
 64. Ibid., p. 89. (My italics.)
 65. Ibid., pp. 89-90.
 66. Conrad, Heart of Darkness, p. 85.
 67. The Ebb-Tide, Tusitala XIV, pp. 100-101.
 68. Ibid., p. 108. (My italics.)
 69. Ibid., p. 118.
 70. Idem.
 71. Ebb-Tide is described as 'grimy' in a letter from Stevenson to Edmund Gosse, June 10, 1893. Letters, Vol. 5, Tusitala XXXV, p. 39.
 72. The Ebb-Tide, Tusitala XIV, p. 77.
 73. Ibid., p. 108.
 74. Ibid., p. 102. (My italics.)
 75. Ibid., p. 109. (My italics.)
 76. Ibid., p. 110.
 77. Ibid., p. 112.

79. Ibid., p. 120.
80. Ibid., pp. 129-130.
81. Ibid., p. 131.
82. Ibid., p. 122.
83. Ibid., p. 131.
84. 'The Beach of Falesá', Island Nights' Entertainments, Tusitala, XIII, pp. 1-76.
85. Stevenson to Colvin, September 28, 1891. Letters, Vol. 4, Tusitala XXXIV, p. 101.
86. Stevenson to E. L. Burlinghame, January 2, 1892. Letters, Vol. 4, Tusitala XXXIV, pp. 143-144.
87. The Amateur Emigrant, in Hart, From Scotland to Silverado, pp. 10-11.
88. Ibid., p. 11.
89. Stevenson to E. L. Burlinghame, December, 1891. Letters, Vol. 4, Tusitala XXXIV, p. 126.
90. In the South Seas, Tusitala XX; A Footnote to History, Tusitala XXI (Vailima Papers), pp. 71-240. Originally, the book on Samoa was intended to be part of the larger book on the South Seas. Eventually, Stevenson decided that 'Speed was essential' in getting out the Samoan history, if the book was to make any political impact for the good. See the preface to Footnote, Tusitala XXI, p. 69.
91. Stevenson to E. L. Burlinghame, December, 1891. Letters, Vol. 4, Tusitala XXXIV, p. 126.
92. Herman Melville, Typee, or A Peep at Polynesian Life, London, 1958, p. 24.
93. Ibid., p. 14.
94. See In the South Seas, Tusitala XX, pp. 25-27, 36-39.
95. D. L. Oliver, writing about Oceania towards the end of the century, notes that super-power domination of the Pacific had wrought changes in the relative significance of the old triumvirate of trader, missionary and native (to which he adds the common category of beachcomber): 'The most important effect of all these outside influences was to introduce upon the Oceanic scene the planter, the blackbirder, and the big trading company. Of these, the planter was perhaps the star actor, supplanting the whaler, itinerant trader, beachcomber, and missionary of the preceding half-century.' D. L. Oliver, The Pacific Islands, Cambridge, Mass., 1951, p. 89.
96. 'The Beach of Falesá', Tusitala XIII, p. 1.
97. Idem.

98. For comment on Stevenson's and Conrad's use of the point of view, see the Appendix.
99. 'The Beach of Falesá', *Tusitala* XIII, p. 23.
100. *Ibid.*, p. 24.
101. *Ibid.*, p. 68.
102. In the South Seas, *Tusitala* XX, p. 266. The story of the false marriage certificate, which Stevenson uses in Beach, is reported by him in that same chapter, p. 267. It is worth noting that Lloyd Osbourne, in his story 'The Renegade', makes a correct marriage to a Kanaka the test of the worthiness of a beachcomber in Samoa. His story is an over-melodramatic one; but it is interesting because it is set at the time of the civil war, in the midst of which the Stevenson entourage lived. 'The Renegade' is the first tale in Osbourne's collection, Wild Justice, London, 1906.
103. 'The Beach of Falesá', *Tusitala* XIII, p. 75.
104. *Ibid.*, pp. 54-55.
105. Captain McWhirr is the hero of Joseph Conrad's Typhoon. The narrator of the story attributes his calm attention to detail and duty, in the midst of a storm and riot, to his lack of imagination. For Conrad imagination which is not allied to duty is a source of great danger to the individual. Wiltshire, too, has a very limited moral imagination; and, as with McWhirr, his very limitation is his strength in the situation in which he finds himself in Falesá.
106. Every fiction, of course, has to have limits. In the novels of a Henry James or a George Eliot - spacious, with socially distinguished characters - that limit tends to be a purely convenient circle; we still have from their novels the sense of a social existence stretching out beyond the confines of the plot; we feel that the relationships between the characters are socially typical. The romance, on the other hand, likes to use enclosed settings, when it is not in the adventure mode.
107. Joseph Conrad, Heart of Darkness, Harmondsworth, 1974.
108. *Ibid.*, p. 70.
109. 'The Beach of Falesá', *Tusitala* XIII, pp. 6-7.
110. *Ibid.*, p. 7.
111. 'Stevenson may perhaps be regarded as an ur-existentialist and early modern writer.' Alistair Fowler, 'Parables of Adventure: The Debateable Novels of Robert Louis Stevenson', in Nineteenth Century Scottish Fiction, ed. Ian Campbell, Manchester, 1979, p. 105. It will be evident that this thesis argues that the 'may perhaps' should be deleted from that statement.

112. 'Scott [i.e. Sir Walter] talks moderately of looking forward to a time of fighting "with a feeling that resembled pleasure". The resemblance seems rather an identity. In modern life, contact is ended; man grows impatient of endless manoeuvres; and to approach the fact, to find ourselves where we can push our advantage home, and stand a fair risk, and see at last what we are made of, stirs the blood.' In the South Seas, Tusitala XX, pp. 251-252. Compare this sentiment with the letter to Cosmo Monkhouse, quoted in Ch. III of this thesis, where a notably similar sentiment is expressed.

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1. Françoise Dolto, 'Dandy - solitaire et singulier', Dandies and Dandyism, Paris, 1962, p. 309.
Friedrich Nietzsche, Beyond Good and Evil: Prelude to a Philosophy of the Future (1886), Harmondsworth, 1973, p. 128.
2. The Journals of André Gide (3 Vols.), translated, edited and with an introduction by J. O'Brien, London, 1947, Vol. III, p. 393.
3. 'Genesis of The Master of Ballantrae', The Master of Ballantrae, Tusitala X, p. xxiv.
4. Joseph Conrad, Lord Jim, A Tale (1904), Edinburgh and London, 1932, p. 153.
5. 'Note to The Master of Ballantrae', The Master of Ballantrae, Tusitala X, p. 238.
6. The Master of Ballantrae, Tusitala X, p. 1.
7. Ibid., p. 21.
8. 'A partisan I am; partisans have we all been; it is as partisan that I am here in the middle of the night to plead before you.' Ibid., p. 102. MacKellar's story is even believed by Miss Alison. In other words he is seen as a partisan who is likely to tell the truth, however unpleasant it may be. Therefore, he cannot be seen as an unreliable narrator - controlling irony sees to that.
9. The Master of Ballantrae, Tusitala X, p. 109. (My italics.)
10. 'Note to The Master of Ballantrae', The Master of Ballantrae, Tusitala X, p. 238.
11. The Master of Ballantrae, Tusitala X, p. 61.
12. Ibid., p. 126.
13. Ibid., p. 127.
14. Ibid., p. 114. Compare with Murdoch Soulis' memories of childhood during his great distress in 'Thrawn Janet', The Merry Men and Other Stories, Tusitala VIII, p. 96. 'It carried him back, upon the instant ... a grey day, a piping wind, a crowd upon the street ... the booming of drums ... and a boy going to and fro, buried over head in the crowd ... until, coming out upon the chief place of concourse, he beheld a booth and a great scene with pictures, dismally designed, garishly coloured ... a score of famous crimes. The thing was as clear as an illusion; he was once again that little boy.' And with Markheim's similar recollections in the story of that name in The Merry Men and Other Stories, Tusitala VIII, p. 116.
15. The Master of Ballantrae, Tusitala X, p. 15.

16. Ibid., p. 160. (My italics.)
17. Ibid., p. 158. (My italics.)
18. Ibid., p. 151.
19. In 'The Genesis of The Master of Ballantrae', Tusitala X, p. xxiii, Stevenson describes how he decided to adopt a 'summary elliptic method'. 'My pen is clear enough to tell a plain tale; but to render the effect of an infinity of small things, not one great enough in itself to be narrated; and to translate the story of looks, and the message of voices when they are saying no great matter; and to put in half a page the essence of near eighteen months - this is what I despair to accomplish.' The Master of Ballantrae, Tusitala X, p. 21.
20. The Master of Ballantrae, Tusitala X, p. 162.
21. Ibid., p. 163.
22. Ibid., p. 90.
23. Ibid., pp. 162-163.
24. Ibid., p. 164.
25. Ibid., pp. 165-166.
26. Ibid., p. 171.
27. Ibid., p. 174.
28. Ibid., p. 30.
29. James argues to MacKellar that his violence belongs to an earlier, more heroic era, which only seems corrupt to the petty scruples of the modern age.
30. The Master of Ballantrae, Tusitala X, p. 175.
31. Ibid., p. 232.
32. Ibid., p. 219.
33. Ibid., p. 175.
34. Joseph Conrad, Lord Jim, Edinburgh and London, 1932, p. 339.
35. Ibid., p. 396.
36. Friedrich Nietzsche, Beyond Good and Evil: Prelude to a Philosophy of the Future (1886), Harmondsworth, 1973, p. 128.
37. The Master of Ballantrae, Tusitala X, pp. 125, 149.
38. Ibid., pp. 5, 60.
39. Ibid., p. 31.
40. Ibid., p. 1.
41. In the preface, in which he recounts the discovery of Mackellar's manuscript in the person of R.L.S., novelist, he states his preference for unadorned prose: "'I believe

there is nothing so noble as baldness," I replied, "and I am sure there is nothing so interesting. I would have all literature bald, and all authors (if you like) but one." In writing to Henry James, an author bald of pate but certainly not in style, Stevenson, in a mood of 'wholesale impatience' with fiction, bemoans the 'besotting particularity' of fiction: "'Roland approached the house; it had green doors and window blinds; and there was a scraper on the upper step." To hell with Roland and the scraper!" Stevenson to Henry James, July, 1893. Letters, Vol. V, Tusitala XXXV, pp. 67-68. The baldness, I would suggest, has more to do with abstract telling than with stylistic simplicity.

42. The Master of Ballantrae, Tusitala X, p. 1.
43. Ibid., pp. 233-234.
44. 'As for my late Lord Durrisdeer, I served him and loved near twenty years; and thought more of him the more I knew of him. Altogether, I think it not fit that so much evidence should perish; the truth is a debt I owe my Lord's memory; and I think my old years will flow more smoothly, and my white hair lie quieter on the pillow, when the debt is paid.' Ibid., p. 1. This announces the apologetic intent of the document. Note that it also ties MacKellar's own conscience to the story he is going to tell.
45. 'A Note on Realism', Essays Literary and Critical, Tusitala XXVIII, p. 72.

1. Janet Adam Smith, ed., Henry James and Robert Louis Stevenson: A Record of Friendship and Criticism, London, 1948, p. 271.
2. Ibid., p. 255.
3. Weir of Hermiston, Tusitala XVI, preceding p. 1.
4. Scott, Waverley (2 Vols.), Border Edition, Vol. II, pp. 363-364.
5. Weir of Hermiston, Tusitala XVI, p. 1.
6. Ibid., p. 64. A neighbour of Braxfield in George Square was one John Rutherford, a military man. It is interesting to note that Rutherford took part in the Battle of Ticonderoga (see this chapter n. 52). Book of the Old Edinburgh Club, Vol. XLVI, Edinburgh, 1948, pp. 105-106.
7. T. C. Smout, A History of the Scottish People 1560-1830, Glasgow, 1972, p. 415. A more sympathetic view of Braxfield is presented by William Ferguson in his Scotland: 1689 to the Present, Edinburgh and London, 1968. See pp. 258-259, which deal with Sedition Trials of the 1790s. Although Braxfield was the main model for Weir, Stevenson's paternal grandfather receives a description in A Family of Engineers which corresponds closely with a similar one of Hermiston in the novel. He describes his grandfather as being married to a pious, scatterbrained woman who cannot quite order the affairs of the household, and he records him rejecting a particularly poor meal as Hermiston does in the novel. See Records of a Family of Engineers, Tusitala XIX (Memoir of Fleeming Jenkin/Records of a Family of Engineers), p. 174; and compare with Weir of Hermiston, Tusitala XVI, pp. 5-8.
8. 'Some Portraits by Raeburn', Virginibus Puerisque, Tusitala XXV, p. 98.
9. Stevenson to A. Lang, December 1, 1884. Letters, Vol. 5, Tusitala XXXV, p. 182.
10. 'Some Portraits by Raeburn', Virginibus Puerisque, Tusitala XXV, p. 102.
11. Idem.
12. Ibid., p. 103.
13. Ibid., p. 102. Cockburn actually describes Braxfield as having 'a low growling voice' and being 'like a formidable blacksmith'. Henry Cockburn, Memorials of his Time (1856), New edition with an introduction by H. A. Cockburn, Edinburgh and London, 1910, p. 104.
14. Stevenson to Charles Baxter, December 1, 1892. Letters, Vol. 4, Tusitala XXXIV, p. 270. (His italics.)

15. Cockburn, Memorials of his Time, p. 104.
16. Ibid., p. 105.
17. Ibid., p. 104.
18. Ibid., p. 105.
19. Weir of Hermiston, Tusitala XVI, p. 19.
20. Ibid., pp. 18-19.
21. 'The Manse', Memories and Portraits, Tusitala XXIX, p. 57.
22. Weir of Hermiston, Tusitala XVI, p. 54.
23. Ibid., p. 35.
24. Idem.
25. Ibid., p. 117.
26. Ibid., p. 11. (My italics.)
27. Idem.
28. Ibid., p. 12.
29. Idem.
30. Ibid., p. 26.
31. Ibid., pp. 27-28.
32. Ibid., p. 40.
33. Idem.
34. Ibid., p. 43.
35. Idem.
36. Ibid., p. 58.
37. Ibid., p. 23.
38. An account of the conflict between authority and procedure in Scots law in the eighteenth century is to be found in Peter Stein, 'Law and Society in Eighteenth Century Scottish Thought', in Phillipson and Mitchison, eds., Scotland in the Age of Improvement: Essays in Scottish History in the Eighteenth Century, Edinburgh, 1970, pp. 148-168.
30. Weir of Hermiston, Tusitala XVI, p. 17.
40. Ibid., p. 36.
Lord Glenalmond says of Hermiston: 'He has all the Roman virtues: Cato and Brutus were such; I think a son's heart might well be proud of such an ancestry of one.'
Ibid., p. 20. Of these two stoics, Cato most resembles the character of Hermiston as presented in the novel. Cato is said to have been indifferent to popular opinion, to have had an extremely severe sense of duty and to

have been reluctant to allow emotions to determine his actions. Seneca gives a character of Cato in Letters From a Stoic, selected, translated and with an introduction, by Robin Campbell, Harmondsworth, 1969, pp. 192-194.

41. Ibid., p. 60.
42. Idem. (My italics.)
43. Stevenson to R. A. M. (Bob) Stevenson, September, 1894. Letters, Vol. 5, Tusitala XXXV, p. 165.
44. Weir of Hermiston, Tusitala XVI, pp. 70-71.
45. Ibid., p. 71.
46. Ibid., p. 78.
47. Ibid., p. 72.
48. Ibid., p. 59.
49. Ibid., p. 64.
50. Ibid., p. 92.
51. Ibid., p. 117.
52. 'Ticonderoga', ("Ballads", Poems, Vol. 2), Tusitala XXIII, pp. 53-61. This ballad records a story of a man who kills another, escapes by getting protection from the dead man's brother, serves in the army (in India amongst other places) and finally confronts an Indian in Albany (present day New York State) who speaks the fatal word - Ticonderoga - which he has been told will signal his death. At the Battle of Ticonderoga the following day he is killed. The ballad is particularly interesting to the critic because it echoes at almost every point the movements of The Master of Ballantrae (murder, brother, Scotland, India, Albany). A good example of extraneous choral comment in the novel occurs at the beginning of Chapter VII: 'More and more as we grow old - and yet more and more as we grow old and are women, frozen by the fear of age - we come to rely on the voice as the single outlet of the soul.' Weir of Hermiston, Tusitala XVI, p. 111. The generalisation is directly related to the character of the elder Kirstie. A more significant rhetorical feature of the text is the generalisation which deliberately reveals the omniscience, or future knowledge, of the author, as we see in the ending of the previous chapter. Frank Innes has been contemplating his revenge on Archie for snubbing him when the author opens up his fate for the reader: 'Poor cork upon a torrent, he tasted that night the sweets of omnipotence, and brooded like a deity [or like an author?] over the strands of that intrigue which was to shatter him before the summer waned.' Ibid., p. 110.

53. Weir of Hermiston, Tusitala XVI, p. 121.
54. Ibid., p. 122.
55. 'Pan's Pipes', Virginibus Puerisque, Tusitala XXV, p. 128.
56. Weir of Hermiston, Tusitala XVI, p. 124.
57. 'Child's Play', Virginibus Puerisque, Tusitala XXV, pp. 106-116; 'Letter to a Young Gentleman Who Proposes to Embrace the Career of Art', Essays Literary and Critical, Tusitala XXVIII, pp. 3-11; 'Lantern Bearers', Further Memories, Tusitala XXX, pp. 29-46.
58. 'Old Mortality', Memories and Portraits, Tusitala XXIX, p. 20. (My italics.)
59. Henry James, in Janet Adam Smith, Record of Friendship, p. 257.
60. Weir of Hermiston, Tusitala XVI, p. 24.
61. Idem.
62. Ibid., p. 25.
63. Ibid., pp. 25-26.
64. Ibid., p. 28.
65. Ibid., p. 31.
66. The description of the emergence of a new sensibility in the Scotland in which Weir is set is to be found in Henry Mackenzie's proto-Romantic novel The Man of Feeling. See esp. Chs. 11-13, which account for Harley's early life and loves.
67. Weir of Hermiston, Tusitala XVI, p. 25.
68. Ibid., p. 31.
69. Ibid., p. 26.
70. Fables, Tusitala V (The Strange Case of Dr Jekyll and Mr Hyde Fables, and Other Stories and Fragments), pp. 86-92.
71. Ibid., p. 86.
72. Idem.
73. Ibid., p. 88.
74. Ibid., p. 92.
75. Weir of Hermiston, Tusitala XVI, p. 110.
76. 'Selections from his Notebook', Memories and Portraits, Tusitala XXIX, p. 188.
77. 'A Gossip on a Novel of Dumas's', Memories and Portraits, Tusitala XXIX, p. 117.

1. Reprinted in Jacques Rivière, The Ideal Reader, ed. and tr. B. A. Price, London, 1962.
2. Jacques Rivière, The Ideal Reader, p. 59.
3. Ibid., p. 63.
4. Ibid., p. 64.
5. Ibid., pp. 64-65.
6. Ibid., pp. 71-72.
7. Ibid., p. 72.
8. See this thesis, Ch. IV.
9. Henry James perceived this bloodless method of composition of Stevenson's. See his 'The Letters of Robert Louis Stevenson', in Janet Adam Smith, ed., Record of a Friendship: Henry James and Robert Louis Stevenson, London, 1948, p. 267:
 'The form, the envelope, is there with him, headforemost, as the idea; titles, names, that is, chapters, sequences, orders.' (His italics.)
 A guide to planned stories of Stevenson's which frequently are represented by no more than lists of characters or chapter titles, is to be found in Roger Swearingen, The Prose Writings of Robert Louis Stevenson: A Guide, London, 1980, passim.
10. From Borges' preface to his biography of Evaristo Carriego. Quoted in Ronald Christ, The Narrow Act: Borges' Art of Illusion, New York and London, 1969, p. 57.
11. Preface to the First Edition, A Universal History of Infamy, Harmondsworth, 1975, p. 15.
12. Jorge Luis Borges, Dr Brodie's Report, London, 1974, p. 123.
13. A Universal History of Infamy, Harmondsworth, 1975, pp. 69-76.
14. 'Byways of Book Illustration', Essays Literary and Critical, Tusitala XXVIII, pp. 197-207.
15. Both Stevenson and Borges take as the main point of the story of the Rönin that such a sense of honour is difficult, or unimaginable, in their own times. Borges examines an extreme case of honour in 'Streetcorner Man', A Universal History of Infamy, pp. 87-100; and in 'Emma Zunz', Labyrinths, Harmondsworth, 1976, pp. 164-169. Stevenson's interest in honour is reflected in the characters of David Balfour (when put under pressure by Prestongrange and Lovat) and Alan Breck in Kidnapped.
16. 'Tom Castro, the Implausible Imposter', A Universal History of Infamy, Harmondsworth, 1975, p. 38.

17. Treasure Island, Tusitala II, p. 31.
18. Preface to the First Edition, A Universal History of Infamy, p. 15.
19. A Universal History of Infamy, p. 74.
20. St Ives: The Adventures of a French Prisoner in England, Tusitala XV, pp. 53-54.
21. 'Tlön, Uqbar, Orbis Tertius', Labyrinths, Harmondsworth, p. 27; see also 'The Masked Dyer, Hakim of Merv', A Universal History of Infamy, p. 83.
22. 'Markheim', The Merry Men and Other Tales, Tusitala VIII, p. 91.
23. 'Crabbed Age and Youth', Virginibus Puerisque and Other Essays in Belle Lettres, pp. 49-50.
24. 'A Humble Remonstrance', Memories and Portraits, Tusitala XXIX, p. 135.
25. 'The Fearful Sphere of Pascal', Labyrinths, Harmondsworth, pp. 224-227. It is an 'anguished' conception because Borges speculates that Pascal did not write that the universe is an 'infinite sphere', as is usually printed, but that he wrote that it was 'effroyable'.
26. Stevenson's attitude to his audience is too complicated to be gone into here. He writes in one place of the arts as 'these trades of pleasing'; it is 'the bourgeois who carries the purse'. 'Letter to a Young Gentleman who Proposes to Embrace the Career of Art', Essays Literary and Critical, Tusitala XXVIII, p. 8. On other occasions, he is unqualifiedly scathing about the beastly Burgess who makes up the public. See his letter to Henry James, December 8, 1884. Letters, Vol. 3, Tusitala XXXIII, p. 24. Borges appeals to a less precise readership, and is quite capable of teasing and deceiving his readers: as he was doing above when he mentioned the influence upon him of 'a certain biography of Evaristo Carriego': the biography was written by Borges himself. One of the ways in which we could define the changes in literature between the late Victorian period and the Modern would be in terms of an altered relationship between writer and reader. Reading a writer like Stevenson (or Wilde) is easy; understanding them is difficult. In the case of a James Joyce, both reading and understanding are exercises that require no little commitment.
27. 'The Widow Ching, Lady Pirate', A Universal History of Infamy, Harmondsworth, 1975, pp. 41-49. It uses an elliptical style, rather like Defoe's Captain Singleton. I have been unable to get a copy of Captain Johnson's History of the Pirates; but, a detailed and convincing explanation of Stevenson's indebtedness to Defoe in

- Treasure Island and Master is to be found in J.R. Moore, 'Defoe, Stevenson and the Pirates', in English Literary History (March, 1943), X, p. 50 ff.
28. 'Borges and I', Labyrinths, Harmondsworth, 1976, p. 282.
 29. 'A Note on Realism', Essays Literary and Critical, Tusitala XXVIII, p. 70.
 30. Shelley argues that: 'the mind of creation is as a falling coal ... When composition begins, inspiration is already on the decline and the most glorious poetry that has ever been communicated to the world is probably a feeble shadow of the original conceptions of the poet.' See Shelley, 'A Defence of Poetry', in Selections from Shelley's Poetry and Prose, ed. Welland, London, 1961, pp. 236-237.
 31. 'A Note on Realism', Essays Literary and Critical, Tusitala XXVIII, p. 71.
 32. The Nabokov-Wilson Letters, ed. Simon Karlinsky, London, 1979, p. 246.
 33. He mentions this in Strong Opinions, London, 1973, p. 62. The lecture has now been published in the volume Lectures on European Literature, London, 1983, where he says of it that it 'belongs to the same order of art as, for instance, Madame Bovary or Dead Souls.' (p. 180).
 34. Vladimir Nabokov, Lectures on European Literature, London, 1983, p. 184.
 35. Ibid., p. 192.
 36. Idem.
 37. Idem.
 38. Ibid., p. 193.
 39. Vladimir Nabokov, The Eye, London, 1966. The title punningly announces that this novel will, like Jekyll and Hyde, be about personal identity and witness.
 40. Ibid., p. 9.
 41. 'The theme of The Eye is the pursuit of an investigation which leads the protagonist through a hell of mirrors and ends in the merging of twin images.' Idem.
 42. The Strange Case of Dr Jekyll and Mr Hyde, Tusitala V, p. 58.
 43. Idem.
 44. 'He appeared to my eyes as my double, that is, as a creature bodily identical to me. It was this absolute sameness which gave me so piercing a thrill.' Vladimir Nabokov, Despair, Harmondsworth, 1981, p. 21. Compare Hermann's sensation with Jekyll's 'leap of welcome' to Hyde, when he sees him in the mirror for the

- first time. Op. cit., Tusitala V, p. 61.
45. Hermann also resembles Markheim in his hatred of mirrors. He notices his wife catching sight of herself 'in the mirror' and inveighs against these treacherous witnesses: 'Now that is a word I loathe, the ghastly thing! I have had none of the article since I stopped shaving.' He especially dislikes 'crooked ones, monsters among mirrors: a neck bared, no matter how slightly, draws out suddenly into a downward yawn of flesh ... a crooked mirror strips its man or starts to squash him, and lo! there is produced a man-bull, a man-toad, under the pressure of countless glass atmospheres; or else, one is pulled out like dough and then torn into two.' (My italics.) Hermann's hatred of witness, his feeling that it distorts, connects his terror of self-consciousness with Borges' Gnostic gleanings as well as with 'Markheim': see this chapter, p. 246.
46. Vladimir Nabokov, Lolita, Harmondsworth, 1980. This novel was written by Nabokov in the mid-1950s: that is, while he was lecturing on Jekyll and Hyde every year at Cornell. For an account of its genesis and writing, see Andrew Field, Nabokov: His Life in Art, London, 1967, Ch. 11, passim.
47. Lolita, p. 18.
48. Ibid., p. 25.
49. 'Hence the apelike tricks that he would play me.' The Strange Case of Dr Jekyll and Mr Hyde, Tusitala V, p. 73. Hyde's 'apelike spite' is recognised by the doctor, p. 74.
50. Lolita, p. 25. Brutal meaning both vicious and animal-like.
51. Ibid., p. 103.
52. Ibid., p. 256. Compare with the point in his confession where Jekyll describes being in a London park when one of his transformations occurs: 'I looked down ... the hand that lay on my knee was corded and hairy.' Op. cit., p. 69; also, p. 64.
53. Lolita, p. 285.
54. 'To myself I whispered that I still had my gun, and was still a free man - free to trace the fugitive, free to destroy my brother.' Ibid., p. 245.
55. The Strange Case of Dr Jekyll and Mr Hyde, Tusitala V, p.59.
56. Lolita, p. 235.
57. Ibid., p. 248.
58. 'He could change his name but he could not disguise, no matter how he slanted them, his very peculiar t's, w's

FOOTNOTES Chapter VIII

- and l's.' Idem. See Dr Jekyll and Mr Hyde, Tusitala V, pp. 28-29.
59. Lolita, p. 294.
60. Ibid., p. 296.
61. Ibid., p. 297.
62. The Strange Case of Dr Jekyll and Mr Hyde, Tusitala V, p. 72.
63. See Frank MacShane, The Life of Raymond Chandler, London, 1976, p. 63.
64. See this thesis, Ch.IV, n.25.
65. The Guardian, November 26, 1980, p. 11.
66. Dennis Judd, The Return to Treasure Island, London, 1978.

1. In John Buchan, The Runagates Club, London, 1974, preceding p. 1.
2. Cunninghame Graham is a complex and exotic figure, whose career is too involved to go into here. See Cedric Watts and Lawrence Davies, Cunninghame Graham: A Critical Biography, Cambridge, 1979; Herbert Faulkner West, A Modern Conquistador: Robert Bontine Cunninghame His Life and Works, London, 1932.
Graham's literary methods are generally very different from Stevenson's. However, mention must be made here of his allegorical tale 'Higginson's Dream'. Polynesia was one of the few places in the world where he had not been. But this tale is a parable of the mixed motives involved in a European's infatuation with Oceania. The story parallels many of Stevenson's observations in In the South Seas and A Footnote to History. For Graham's story, see Thirteen Stories, London, 1900, pp. 85-93.
3. The connections between Buchan and Stevenson are so strong that they might well have been fully discussed in this appendix, had not Janet Adam Smith, in her biography of Buchan, covered those connections so thoroughly. The reader can, then, be referred to J. A. Smith, John Buchan, London, 1965, pp. 36-37, 86-96, 102, 141, 234-235, 254-255.
4. Quoted in R. L. Green, Andrew Lang, Leicester, 1946, p. 213.
5. A discussion of Tylor's theory of survivals can be found in J. W. Burrow, Evolution and Society, Cambridge, 1970, pp. 140-141. Stevenson summarises an argument about language in his notebook, attributing it to 'Tzilai's Prin. Cult. II. 79'. 'Selections from his Notebook', in Memories and Portraits, Tusitala XXIX, p. 176. This book is almost certainly Tylor's Principles of Culture, which has been wrongly transcribed by Colvin for the Tusitala edition.
Stevenson kept up with Lang's folklore studies, too. We find him writing to request 'Lang's Folk-Lore'. Stevenson to Mr and Mrs Thomas Stevenson, December 9, 1884. Letters, Vol. 3, Tusitala XXXIII, p. 26. The book referred to could have been Custom and Myth (1884) or Lang's introductions to a new edition of Grimm which also came out in that year.
6. H. Rider Haggard, King Solomon's Mines (1885), Harmondsworth, 1970, p. 46.
7. Boredom afflicts Richard Hannay at the beginning of The Thirty-Nine Steps, and this makes him more receptive to the possibility of adventure when it occurs. See John Buchan, The Thirty-Nine Steps, London, 1922, pp. 1-2.
8. Haggard, op. cit., p. 59.

9. 'Ours is the crowning era foretold in prophecy:
Born of Time, a great new cycle of centuries
Begins, Justice returns to earth, the Golden Age
Returns, and its first-born comes down from heaven above.'
The Eclogues, Georgics and Aeneid of Virgil, trans. C.
Day Lewis, London, 1966, Eclogue IV, ll. 4-8. See the
rest of that poem also.
10. Graham Balfour, The Life of Robert Louis Stevenson (2
Vols.), London, 1901, II, p. 102.
11. The Ebb-Tide, Tusitala XIV, pp. 2-3.
12. Quoted in Richard Faber, The Vision and the Need,
London, 1966, p. 42. See also p. 120, where he cites
Lugard using the same analogy.
13. Rudyard Kipling, Something of Myself (1937),
Harmondsworth, 1977, p. 112.
14. 'The Law of the Jungle', ll. 38-40, in A Choice of
Kipling's Verse, made by T. S. Eliot, London, 1949,
p. 267.
15. Baal means 'Lord of the flies'. Randall in 'The Beach of
Falesá' it is who sits in an idol-like attitude, covered
by flies.
16. Rudyard Kipling, 'The Church that was at Antioch',
Limits and Renewals, London, 1932, pp. 87-114.
17. Rudyard Kipling, 'The Man who would be King', The
Phantom Rickshaw, London, 1895, pp. 213-245.
18. Rudyard Kipling, 'Mrs Bathurst' (1904), Short Stories:
Volume I, Harmondsworth, 1971, pp. 73-92.
19. New Arabian Nights, Tusitala X, p. 236.
20. Idem.
21. Ibid., p. 230.
22. Ibid., p. 226.
23. Many Inventions, London, 1939, p. 261.
24. Something of Myself (1937), Harmondsworth, 1977, p. 77.
25. Anonymous Review of An Outcast of the Islands, Sketch,
May 6, 1896, p. 62. See also Anonymous Review of Lord
Jim, Pall Mall Gazette, December 5, 1900, Dent, p.4;
Anonymous Review, The Saturday Review, February 12,
1898, LXXXI, p. 211 - quoted in Joseph Conrad's Letters
to Cunninghame Graham, ed. Watts, Cambridge, 1964,
p. 80.
26. Joseph Conrad, 'Geography and Some Explorers', Last
Essays, London and Toronto, 1926, p. 24.
27. Ibid., p. 25.

28. Idem.
29. Joseph Conrad's Letters to Cunninghame-Graham, ed. C. F. Watts, Cambridge, Cambridge University Press, 1969, p. 70.
30. Joseph Conrad, Lord Jim, Edinburgh and London, 1932, p. 178.
31. Ibid., p. 197.
32. Compare Gentleman Brown, the adventurer who comes to Patusan with Jones in Victory; see the discussion of Victory in this appendix, pp. 277-280.
33. Op. cit., p. 58.
34. Ibid., p. 66.
35. Ibid., p. 153.
36. Joseph Conrad, 'The Secret Sharer', Twixt Land and Sea (1912), Harmondsworth, 1978, pp. 85-130.
37. Op. cit., p. 111.
38. Ibid., p. 93.
39. The Master of Ballantrae, Tusitala X, p. 171.
40. Lord Jim, pp. 275-276.
41. Ibid., p. 324.
42. Ibid., pp. 339-340.
43. Ibid., p. 341.
44. Ibid., p. 396.
45. Ibid., pp. 214-215.
46. Victory (1915), Harmondsworth, 1976.
47. See Victory, Chapters I, II, III, where these nicknames recur frequently.
48. Ibid., p. 159.
49. Ibid., p. 139.
50. Ibid., p. 303.
51. Ibid., p. 177.
52. Ibid., esp. pp. 193, 199.
53. Ibid., p. 326.

SELECT BIBLIOGRAPHY

This is a select list of materials which directly assisted in the preparation of this thesis and not a complete list of works consulted.

There are three parts. Part 1 lists primary materials and bibliographic works. Part 2 lists printed books and articles in books which were found to be especially helpful. Part 3 lists articles in periodicals which, again, were particularly useful.

SECTION 1: PRIMARY SOURCES

A. TEXTS

The text of Stevenson which I have cited is: The (collected) Works in The Tusitala Edition, 35 vols., London, William Heinemann, 1924.

Where Tusitala has in one volume more than one collection of, say, essays, which had already been published as essays, the reference is to the original collection, and the title of the Tusitala volume appears in parentheses after the Tusitala volume number.

However, a number of references to Stevenson's published works are not to Tusitala. The exceptions are where I have cited James D. Hart, ed., Robert Louis Stevenson: From Scotland to Silverado, Cambridge, Mass., Harvard University Press, 1966. This useful work contains more complete and authoritative texts than does Tusitala of the following: The Amateur Emigrant, 'Across the Plains' (ie. The Amateur Emigrant part 2), Silverado Squatters, 'Monterey', 'San Carlos Day', 'San Francisco', 'Simoneau's at Monterey'. (This last was unpublished prior to Hart's collection.) Therefore, all references to these works are to Hart.

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C. OTHER PRIMARY SOURCES

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I have consulted the collection of manuscript material in the National Library of Scotland. My citations are to NLS MS, followed by a manuscript number, and, where applicable, a folio number.

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-----, See under Quayle.
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SECTION 3: ARTICLES IN PERIODICALS

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- Warner, Fred B., 'Stevenson's First Scottish Story', Nineteenth Century Fiction, XXIV, December, 1969, 335-354.

ERRATA

The following footnotes were omitted and the footnotes re-numbered wrongly. They should be added as follows:-

Chapter II, p. 51, 'the lonely voice'. Add n. 30b - See Frank O'Connor, The Lonely Voice, Cleveland, Ohio, 1965, esp. Ch. 1.

p. 62, 'from her outing'. Add n. 58b - See A. Gossman, 'On the Knocking at the Gate in "Markheim"', Nineteenth Century Fiction, XVII, June, 1963, pp. 73-76.

Chapter IV, p. 109, 'Grant's motives.' Add n. 10b - 'Ay, and that is one of the pigments with which I am trying to draw the character of Prestongrange. 'Tis a most curious thing to render that kind, insignificant mask. To make anything precise is to risk my effect. And till the day he died, Davie was never sure of what P. was after. Not only so; very often P. didn't know himself. There was an element of mere liking for Davie; there was an element of being determined, in case of accidents, to keep well with him. He hoped his Barbara would bring him to her feet, besides, and make him manageable. That was why he sent him to Hope Park with them. But Davie cannot know [his italics]; I give you the inside of Davie, and my method condemns me to give only the outside both of Prestongrange and his policy.' Stevenson to Sidney Colvin, April, 1893. Letters, Vol. 5, Tusitala XXXV, p. 17.

p. 135, 'as Francis Hart has pointed out'. Add n. 67b - See F.R. Hart, The Scottish Novel: A Critical Survey, London, 1978, p. 158.

p. 141, 'Holy Grail.' Add n. 76b - For a satisfying definition of the dual meaning of adventure in the Quest, see The Quest of the Holy Grail, trans. and with an intro. by P.M. Matarasso, Harmondsworth, 1969, n. 44, p. 293.

Chapter V, p. 170, 'the tattooed white man of Tai-o-hae.' Add n. 50b - The tattooed white man is a European who had married an 'island princess

for the love of whom he had submitted his body to the cruel hands of the tattooer'. The Wrecker, Tusitala XII, p. 4. He is an image of cultural absorption, and is a sign of how white men can become nativised.

p. 171, 'like McWhirr in Typhoon.' Add n. 52b - Captain McWhirr is the unimaginative sailor who guides his ship successfully through a storm. Joseph Conrad, Typhoon, in The Nigger of the Narcissus and Other Stories, London, 1964.

p. 175, 'sinful father'. Add n. 58b - The Ebb-Tide, Tusitala XIV, p. 137.

Chapter VI, p. 193, 'The fault, to be very blunt, lay all in Mrs Henry.' Add n. 6b - The Master of Ballantrae, Tusitala X, p. 21.

p. 193, 'the dour old maid'. Add n. 7b - The Master of Ballantrae, Tusitala X, p. 132.

Chapter VII, p. 209, 'escape to America.' Add n. 1a - Sidney Colvin outlines the continuation of the plot as told to Isobel Strong and discusses this outline sensibly in his 'Editorial Note', Weir of Hermiston/Some Unfinished Stories, Tusitala XVI, pp. 125-136.

p. 211, 'letters to Charles Baxter.' Add n. 3b - For some of these nostalgic epistles, see Letters of Robert Louis Stevenson to Charles Baxter, ed. De Launcey Ferguson and Marshall Waingrow, New Haven, 1956: esp. letters of April 1889, pp. 244-255; February 3, 1890, pp. 256-257; April 27, 1892, pp. 296-297; and passim. See also Stevenson to S.R. Crockett, May 17, 1893. Letters, Vol. 5, Tusitala XXXV, pp. 28-30.

p. 225, 'Stevenson's Pan-ism controls this picture'. Add n. 45b - Stevenson gives his own version of Pan-ism in 'Pan's Pipes', Virginibus Puerisque, Tusitala XXV, pp. 125-128. An excellent discussion of Stevenson's Pan-ism and one which relates it to other, contemporaneous uses of the Pan myth is to be found in Patricia Merivale, Pan the Goat-God: His Myth in Modern Times, Cambridge, Mass., 1969, pp. 113, 125, 134-135, 139, 159, 168.