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*Patricia Whaley Hardesty, William H. Hardesty, III, and  
David Mann*

**Doctoring the Doctor: How Stevenson Altered  
the Second Narrator of *Treasure Island***



The serialization of Robert Louis Stevenson's *Treasure Island* began publication of October 1881, before the novel was finished.<sup>1</sup> Stevenson had started writing the tale as a lark, but the unexpected intrusion of Dr. Alexander Japp into the Stevenson household providentially resulted in the sale of the story to James Henderson, editor of *Young Folks*.<sup>2</sup> Unfortunately, composition of the work did not proceed smoothly, for Stevenson's poor health forced him to move from Scotland to Switzerland, in the middle of the novel. This change in residence occurred just as RLS reached a crucial point in the narrative, where the principal narrator Jim Hawkins goes off by himself on the island. Stevenson had to find a method to present what happens to the other members of the loyal party, who are in the process of abandoning their ship for safety ashore. Stevenson solved this problem of simultaneous action by abruptly introducing a second narrator, Dr. Livesey.

Despite this discontinuity in the narration, the serialized version of *Treasure Island* is surprisingly unified. Because Henderson had already begun serialization, the sick and worried novelist, who had never written a book-length fiction before, pushed the book to its conclusion. But he was still dissatisfied. A month after the serialization ended in January, 1882, he wrote

to his friend Sidney Colvin that "some six chapters situate [sic] about the midst of the tale [need] to be re-written."<sup>3</sup> After Cassell's purchased the novel in the spring of 1883 for one hundred pounds, Stevenson rethought his conception of Livesey's narrative voice. RLS saw, in retrospect, how the whole story fit together, and he made a number of alterations in the chapters narrated by the doctor.<sup>4</sup> Because these revisions are the most extensive Stevenson did in the novel, and because they show a real insight into RLS's craft of fiction, Stevenson's changes in the middle chapters of *Treasure Island* will be the subject of our essay.

### 1. Revisions of the Doctor in Jim's Narrative, Chapters 1-15

The portrait of Doctor Livesey is most thoroughly changed in his narration (Chapters 16-18), but to understand Stevenson's recasting of Livesey's character, we must first look at how the novelist carefully touched up the doctor in the opening chapters. Three early incidents, retained from the *Young Folks* text, show different aspects of the man. In Chapter One, he is shown in his public role, the local magistrate among the citizens, able to dominate an unpleasant situation. In the second chapter, he is shown in his professional role, the eighteenth-century country doctor, handling a medical emergency. In Chapter Six we see him in private, relaxed in the home of his friend, the local squire. These three distinct views of Dr. Livesey help the reader understand the character of the doctor better. Stevenson's changes in these passages subtly polish the characterization.

In the opening chapter, Jim's initial description of Livesey in the parlor of the "Admiral Benbow" is significant: he "remember[s] observing the contrast [that] the neat, bright doctor made with the coltish country folk" (7.11-13). When Livesey confronts Billy Bones, the only lodger at the inn, Bones backs off, and Livesey announces that, as magistrate, he intends to keep Bones under surveillance and to act swiftly and harshly in the event of any "breath of complaint" against the old sea-dog. Livesey's personality is so well established in the *Young Folks* text that only one substantive change was made by RLS in preparing the book text: whereas, in the serial, Livesey calls Bones "a very dirty, low scoundrel," the old pirate is merely "a very dirty scoundrel" in the book. Stevenson subtly enhances

Livesey by removing this moral judgment.

The second chapter shows Livesey in his role as physician. When Billy Bones is visited by Black Dog, the emissary of Flint's crew, and suffers a stroke in consequence, Livesey is called to minister to him. He does so with efficiency and humanity (showing the latter by his consideration in asking Jim, who is attending him, whether he is afraid of blood). In revising the text, RLS made only minor changes in the doctor's lines, increasing the precision with which he speaks and reinforcing the impression of him as a solidly professional man. Thus Bones's "worthless life" (YF) becomes his "trebly worthless life" (16.28); his predicted "tomb" (YF) becomes a "grave" (17.28), since Bones is unlikely to be buried in anything so grand as a tomb. "The next stroke will settle [Bones]" (YF) becomes "another stroke would settle him" (18.21f), making Livesey's comment upon Bones's drinking merely a good diagnosis, rather than an ethical judgment or prediction.

Although RLS frequently deletes Livesey's moral opinions, he makes one curious addition to the text (italicized below) when Livesey warns the pirate that his rum-drinking will be fatal:

. . . one glass of rum won't kill you, but if you take one you'll take another and another, and I stake my wig if you don't break off short, you'll die—do you understand that?—*die, and go to your own place, like the man in the Bible.* (18.5-9)

The invocation of the Bible, the precise source of which we have been unable to trace, allows Livesey to underscore his insistence that Bones stop drinking. But there is only a vague moralism since the reference is imprecise.<sup>5</sup>

After a brief absence, the doctor reappears as a private person in the sixth chapter, when Mr. Dance brings Jim to Squire Trelawney's with the packet from Bones's chest. In this chapter, Livesey and the squire must be differentiated during the conference about the map. Livesey accordingly does some sharp needling of the squire, who is presented as a somewhat blundering and impercipient man. Originally Stevenson described Trelawney as having "a fine, inquiring face, with a long nose and deep-set, clear blue eyes, but roughened" (YF). The 1883 version describes his face as "roughened and lined."

The earlier version makes the men too much alike, whereas Stevenson in the book text clearly distinguishes between the comic figure of the squire and the intelligent doctor.

The distinction between the two is pointed up in Chapter Seven, in which RLS expands our understanding of Trelawney through the letter he writes from Bristol. The lines he pens are funny—full of bragging, pomposity, and egoism (55.12-57.23). Moreover, by assuming sailor garb and adopting seafaring lingo, he has disregarded all the advice, based on a cool-headed analysis of the situation, that Livesey had provided. In its stead, he has substituted a cocksure and loud-mouthed approach to finding vessel and crew. Since, however, the whole Bristol waterfront now knows of the mission, his amusing stupidity has a dark side, in sharp contrast with the enlightened Livesey.

RLS again emphasizes the doctor's rationality at his next appearance, in the ninth chapter, when Livesey serves as intermediary between Trelawney and Captain Smollett of the *Hispaniola*. The squire, huffy and literal-minded, insists that his hiring decisions have been correct and that his employee Smollett should not question his judgment. Set opposite Trelawney's impetuosity is the Captain's stubbornness; Smollett is as unbending as the squire is childish. Livesey faces the immaturity of the squire and the intransigence of the Captain with irony and calm. In revising this chapter, RLS made a change significant to our point: he revised the doctor's sharp retort during the conference (71.10), which now reads, "We take the risk; but we are not so ignorant as you believe us." Its former phrasing, "We are risking it; but we are not such fools as you take us for, Captain'," seemed less self-possessed and more hot-headed.

After this chapter, Livesey again disappears from the narrative until Chapter Twelve, at the council taking place during and after Jim's disclosure of the pirates among the ship's crew. Though Livesey is calm here, too, in this sudden emergency, he shows his agitation by doffing his wig (p. 98; cf. p. 46 where Jim notices this sign of excitement as the packet from Bones's chest is opened). Livesey, nevertheless, shows astuteness in two ways: he explains why Silver has not yet led a mutiny of the disloyal crewmen, and he becomes the first to accept Jim into full partnership by asking the boy (p. 99) to take a seat at the council table. Yet it is in this chapter that the initiative slips away from Livesey, as the narrator Jim makes

clear. The doctor is not the key to the eventual success of the loyal party: "[T]hrough *me* . . . safety came," Jim asserts (p. 101, emphasis supplied).<sup>6</sup> Livesey is, in fact, overly calm in the situation; the problem with his rationalism can be a passivity which solves nothing, at least in the world of the adventure novel.<sup>7</sup>

But since we now know that Jim and not Livesey will be the savior of the cause, why did Stevenson shift the narration to the doctor? We perceive three reasons. First, since Jim's document is an official record, it requires an authoritative first-person account of how the loyal party abandoned the ship and moved to the stockade. Having Jim repeat another's account would not do. Second, interrupting Jim's narration makes more credible his change in the latter sections of the book. In the early chapters he is a lucky boy who is on the spot through no particular doing of his own; whereas in the late chapters, having taken charge, he makes his own luck and forces the development of events.<sup>8</sup> Third, there is always the possibility that changing narrators was simply the easiest course for RLS, ill and in the process of moving from Scotland to Switzerland. Using an adult voice for several chapters surely helped Louis avoid increasing fatigue; and, perhaps, it made easier the regaining of a proper boyish voice after settling at Davos.

By process of elimination, one sees that Livesey is the right narrator for these chapters. Smollett's narrative would be too plain, dull in its lack of adornment. Trelawney's would have to be extravagant and impetuous, like the squire himself; besides, since the squire is a poor judge of character, he might lack credibility. Moreover, the narrative of the squire would be so cliché-ridden as to verge on self-parody, an impermissible tone in a serious adventure novel. Last, the unlettered servants would be privy neither to the decision-making, to all the facts, nor to the motivations of the main characters. No one other than Livesey, therefore, would do.

But there are also positive reasons for Livesey's picking up the narrative. He has been, as we have seen, established as the voice of reason and education,<sup>9</sup> and he has been shown as more adept at seeing the whole situation than either Squire or Captain. Livesey is aware of ambiguities and sees a range of possibilities, where the others over-simplify the situation. Finally, since the Captain is a mere tactician and the squire no thinker at all, only

the doctor is intellectually able to match Silver.

## II. Revisions in the Doctor's Narrative

In the doctor's narration the artistry of RLS's revisions becomes apparent. In the serial text, the doctor's voice possessed too many of Trelawney's characteristics. Like him, Livesey sounds pompous, rather ineffectual, and self-righteous. Trelawney seems to be drawn from the convivial, jolly, bigoted country squire of eighteenth-century fiction.<sup>10</sup> Livesey's initial resemblance to this stereotype detracted from the novel in several ways. First, the two together provide excessive comic relief, especially after Ben Gunn comes on the scene. Second, Livesey was not only too much like Trelawney in the serialization, but also too unlike the rational adult the narrative requires him to be. His sharp language and head-strong opinions clash with Jim's matter-of-factness. The resulting discontinuity in the narrative voices is too pronounced.

Stevenson carefully rewrote the doctor's narrative to make him less stuffy, less moralistic, less rhetorical, and less didactic, as a representative sample of the changes shows. For example, in a typical passage in Chapter 16, the doctor, having left the ship, is reconnoitering the island, looking for a strong defensive position for his party.

I hadn't gone a hundred yards when I came plump on the stockade. That same moment I knew it had been laid out by a man with a head on his shoulders. I will own that this surprised me, as, from all I had known of pirates, I had conceived them to be mostly fools, Silver alone excepted. However, it was, perhaps, Silver who designed the fort. (*Young Folks*, #571).

Here, the doctor speaks as he usually does in the serialized version of his narrative; he is supercilious, querulous, speculative, hasty in his judgment, and racy in his speech. Moreover, Livesey lacks credibility, for the reader knows that the pirates are hardly fools: they are in fact winning the battle at this point. Livesey also sounds too much like Squire Trelawney. Compare the style and tone of the passage with those of Trelawney's letter (56.7-9): "So far there was not a hitch. The workpeople, to be

sure—riggers and what not—were most annoyingly slow; but time cured that. It was the crew that troubled me." Livesey must be more controlled than this. Accordingly, the book version of the quoted passage (129.25-26) has three changes which together solve the problem of the doctor's personality being incongruously like the squire's: "hadn't" becomes "had not"; "came plump on" becomes "reached"; and, most importantly, the last three sentences are deleted. In the new version a self-controlled man simply tells us what happened; the style is more consistent with Livesey's reconsidered character, the plot is rid of an intrusive aside, and the doctor is clearly more sympathetic.

Another noticeable change in Livesey is his attitude toward the pirates. In the *Young Folks* text (Nos. 571-72) the doctor refers to his antagonists in highly colored terms—language not used by Jim Hawkins in narrating the other thirty-one chapters: "human carrion"; "dogs" (twice; also "cowardly dogs" and "callous dogs," as well as "confounded hounds"); "evil ones" (five times!); "blackguard"; and the jawbreaking "gaoler-prisoners" (describing the pirates still aboard the *Hispaniola* before the departure of the loyal party for the stockade). Most of these epithets—seven out of the thirteen—are simply deleted. Three are replaced by pronouns ("the rest" and "they" for two occurrences [128.10, 143.6] of "evil ones"; "they" for "callous dogs" [139.23]), while three have nouns substituted ("mutineers" for one "dogs" [128.5]; "scoundrels" for "gaoler-prisoners" [129.2]; and "gigs" [in which the pirates are rowing] for "evil ones" [129.10]). The net effect of the changes is to make Livesey less antagonistic in his speech and less moralizing in his attitude.<sup>11</sup>

Livesey is toned down in other ways as well, for the ethic of the adolescent adventure novel requires heroism to be demonstrated and not merely insisted upon. Hence, in Chapter 18 Stevenson cuts Livesey's comment on the servant Joyce's marksmanship: "I gave Joyce a black mark in my own mind as I saw how lamely his [shot] came dropping after [the volley of the others]" (No. 572; omitted from 143.9). Also cut is Livesey's braggadoccio under fire: "Cannon shot, when you're not used to it, is telling on the nerve. But the captain and I had seen these bowls running before now, and Gray was steady as a rock" (No. 572; omitted from 146.14). Livesey's too-ready judgments on the other characters are similarly omitted, as for example his criticism of the captain's rowing style: "curling himself round his



oar in true sailor fashion, ugly enough to my landsman's eyes, for I was a good oar in my young days" (No. 572; omitted from 139.8-9). Dropped, too, are Livesey's smug advertisements for himself and his profession, such as his description of the necessity for speed in a doctor's work: "You clap your eyes on the case—one, two, three; and either you've tied the artery or the man is dead" (No. 571; omitted from 130.26). When RLS revised his text, he took care to mute the character of Livesey from the somewhat swaggering doctor we find in *Young Folks*.

Not all of Stevenson's revisions, of course, directly modify the presentation of the doctor's character. There is a large group of what might best be termed "stylistic" changes—mere alterations in phrasing. Although RLS *does* ultimately change the reader's perception of Livesey by making these revisions, it seems to us that the reason for them lies not in an attempt to sharpen the doctor but rather in an effort to remove some bad writing. For example, *Young Folks* (No. 571) includes this passage describing part of the evacuation of the *Hispaniola*:

In a twinkling we three had the most of the goods on shore, and up inside the palisade. There we left Joyce alone on guard—one man, to be sure, but with a dozen muskets; and, in two minutes more, Hunter was hurrying back again to join him, loaded like a cow, and I was breaking my medical wind in the jolly-boat, rowing like a fellow in a race.

The absurdity of this passage would strike most readers. Not only is there the oddly-worded simile "loaded like a cow" (rather than a more usual beast of burden, such as an ox) and the unfortunate *double-entendre* in the last clause, there are also the inappropriate word "twinkling" (too light-hearted for the desperate circumstances) and the preposterous bundle of firearms. The book text is accordingly much modified:

All three made the first journey, heavily laden, and tossed our stores over the palisade. Then, leaving Joyce to guard them—one man, to be sure, but with half a dozen muskets—Hunter and I returned to the jolly-boat, and loaded ourselves once more. So we proceeded without pausing to take breath, till the whole cargo was bestowed,

when the two servants took up their position in the block house, and I, with all my power, sculled back to the *Hispaniola* (132.20-29).

The new version is free of the sloppy phrasing found in *Young Folks*.

Similarly, the 1883 volume deletes clichés such as "But it was no time to cry over spilt milk" (130.23) and "bright and ready" (133.9-10). It also substitutes "quite different from" for the silly "quite another pair of shoes" (135.1); omits the unfortunate rhyming order "Now, squire! Fire!" (143.8); replaces the inexact "recoil" with the correct "ricochet" (146.27); and includes a number of similar minor changes.

### III. Revisions of the Doctor in Jim's Narrative, Chapters 19-34

After Jim resumes the narration in Chapter 19, RLS makes only six significant changes of Livesey, all omissions. Four occur in the chapters immediately following the doctor's narrative, each continuing to shape Livesey as rationalist. First, a simile describing the doctor as "like a bird" is deleted (154.28). Second, the doctor's interest in Ben Gunn is lessened (155.17-18), perhaps as much to reduce the clumsy foreshadowing as to make the doctor seem less curious. Third, the doctor's fighting prowess is played down in Jim's recollection of the events (171.29-172.3). And finally there is a long omission of the doctor's windy conversation at dinner (176.17-18).<sup>12</sup> Two other alterations (in chapters 29 and 30, respectively) complete RLS's retouched portrait of Dr. Livesey: the deletion of Jim's musings on what the doctor's motivations were when the map was given to Silver (243.27), and the doctor's reaction when he learns Jim is alive but held hostage by the pirates (248.20). Jim's speculation about the reasons why the doctor gave Silver the map merely slows the action of the book, and it is only conjecture. When Livesey discovers Jim is still alive, he reacts with little emotion, keeping the stiff British upper lip. All of these passages, then, would detract from Livesey's character and make him inconsistent with what we have come to know about him from Jim's earlier explanations and his own narrative. Thus, RLS deletes them.

#### IV. The Effect of the Revisions on Doctor Livesey

The thrust of the revisions, then, is to reduce the doctor's satiric or foolish elements. In the early chapters, including Livesey's own narration, the effect is to make him seem more like a doctor and magistrate, an appropriate role model for Jim. But when Jim resumes the narration, having taken matters into his own hands, the few changes actually tend to make the doctor *too* calm, *too* rational, *too* calculating. This is appropriate, for while Livesey continues to try to outwit the pirates, the loyal party's eventual success is founded on Jim's discovery of Ben Gunn. The doctor's rationality yields no useful plan except his ceding of stockade and map to Silver; this, however, is a tactical withdrawal (to the more easily defended position in Ben Gunn's cave), not a plan for victory. If *Treasure Island* indeed resembles in part the war games so loved by RLS and Lloyd Osborne (the step-son for whom the tale was written), Livesey's style of play is that of a careful, defensive player. Despite his previous involvement in war, his is a too intellectual style of play against opponents as desperate as Silver and his crew. Jim, on the other hand, plays a more adventurous, romantic game, emphasizing the offensive and relying on unexpected gambits such as stealing the ship back from the pirates.<sup>13</sup> Jim also more accurately grasps and counters the deadliness of the situation on Treasure Island. Livesey's calm plan to await the pirates' self-destruction is the thinking of a man who hasn't overheard Silver's bloodthirstiness and who hasn't seen Long John commit cold-blooded murder. Having witnessed these, Jim is willing to improvise, for he knows that the pirates must be outfought or outwitted, not merely outwaited.

Stevenson, in his revisions, must have seen the importance of making his characters distinctively individual, and these differences are much clearer in the book text. At the core of the difference is the disparity in age and, hence, maturity. The young Jim is romantically impetuous; the older Livesey should be rational and calm. The resolution of the plot, however, shows that these adult characteristics are not wholly admirable; what defeats the pirates is Jim's venturesome, youthful strategy. This should be the case in a boy's adventure novel. There, one must not just sit calmly in a stockade, waiting for food and ammunition to run out<sup>14</sup>—one must take the offensive. But in

the war with the pirates, Livesey rationally plans and leads an essentially defensive strategy. Its first move takes the loyal party to an even safer cave. Since it takes place during Jim's crucial second solo adventure, it is not described.<sup>15</sup> Unfortunately, the serial text provides less a contrast between the romantic (active) and the rationalistic (passive) approaches to strategy than a contrast between an adventurous boy and a gregarious, moralistic adult. Stevenson's implicit case for action is shaky in *Young Folks* because the proponent of the passive side is almost contemptible, rather than merely timid. By lessening the possibility of such misinterpretation of character, Stevenson's revisions make a good novel even better.

Because *Treasure Island* was Stevenson's first complete book-length fiction, and because the story was being serialized before he had finished writing it, the original text shows many flaws of which the author was quite aware. The transformation of the serialized version into a book allowed Stevenson to rethink his prose style, the characterization, and the entire plot of what was, essentially, only a (published) first draft. The *Young Folks* version is Stevenson's apprenticeship in fiction. With some time between him and the circumstances surrounding the original version, RLS could coolly re-evaluate the entire story and analyze it dispassionately. Did it work narratologically? Were the conflicts apt? In his rethinking the story, a stock adult figure was either risible or menacing; Trelawney and Silver would certainly fall under these two heads, but Livesey, as a narrator, should not. He must be logical and not too imaginative, but above all he must be forthright. While he fills the role of a mentor to Jim, he must also be human and humane. The revision of Livesey makes him less garrulous and more a mentor to Jim. Stevenson's revisions of the serialized version, then, helped him achieve this second narrative voice without compromising either plot or characterization. As we have seen, Livesey is more individualized, toned down from the shrill doctor of the serialized version. Thus, in the revisions of the doctor's narrative, we can almost watch the growth of Stevenson's style from inception to mastery.

## Textual Collation

These textual notes provide a complete list of the changes Stevenson made in *Treasure Island* (Chapters 16-18, where the narrator is shifted from Jim Hawkins to Dr. Livesey), pp. 128-48. The printed book (copytext), published by Cassell & Company, London, 1883, is on the left. The lines from the serialization in *Young Folks* (Chapter 16, #571; Chapters 17 and 18, #572) appear at the right after the closed bracket. Paragraphs are indicated by a slash mark.

## REVISIONS TO CHAPTER 16

- 128.T Part IV. / THE STOCKADE.] not in YF  
 128.T CHAPTER XVI.] CHAPTER X.  
 128.T NARRATIVE] THE NARRATIVE  
 128.1-2 the sea phrase] their sea lingo  
 128.3 *Hispaniola.*] Hispaniola, laden for the most part with what I'll make so free as to call human carrion.  
 128.4 breath] puff  
 128.5-6 six mutineers who were left aboard with us, slipped] six dogs left aboard with us—our gaolers or our prisoners, as a man might take it—slipped  
 128.10 rest.] evil ones.  
 128.12 were alarmed for his safety.] were all confoundedly put out.  
 128.13-14 chance if we should see the lad again.] chance whether the lad would come aboard alive.  
 128.15 stench] smell  
 128.16 sick; if] sick for one, and I took a stiff quinine pill, and made the others follow my example; for, if  
 128.16 smelt] could sniff  
 129.1 anchorage] anchorage.  
 129.2 scoundrels] gaoler-prisoners  
 129.7-9 Waiting was a strain; and it was decided that Hunter and I should go ashore with the jolly-boat, in quest of information.] "Now," said I, "give me the jolly-boat, captain, and Hunter and I will go ashore; that leaves four of you to keep the six in order." / No one had the least objection. Hunter and I got aboard, and gave way

- for shore.
- 129.10 gigs] evil ones
- 129.10-11 ; but Hunter and I] ; we
- 129.13 seemed in a bustle] seemed quite in a bustle
- 129.14 stopped off, and] stopped off, as if you had cut it with  
a knife, and
- 129.14 the pair] the precious pair
- 129.18 hark back] take back
- 129.21 gigs.] precious pair.
- 129.24 primed for safety.] primed, for the sake of safety.
- 129.25 had not] hadn't
- 129.25 reached] came plump on
- 129.26 stockade.] stockade. That same moment, I knew it had  
been laid out by a man with a head on his shoulders. I  
will own that this surprised me, as, from all I had  
known of pirates, I had conceived them to be mostly  
fools, Silver alone excepted. However, it was, perhaps,  
Silver who designed the fort.
- 130.1 score of people] score people
- 130.9 food;] food,
- 130.15 ammunition, and] ammunition and
- 130.16 one thing overlooked] one confounded blunder
- 130.16-17 was thinking] was just thinking
- 130.18-19 I was not new to violent death—] I am an old hand—
- 130.20 wound] snip
- 130.23 thought.] thought. But there was no time to cry over  
spilt milk; if they had begun the killing, it was plain  
enough they would go on—Hawkins now, the rest of us  
as soon as possible.
- 130.25 still to] still, to my fancy, to
- 130.26 work. And so] work. You clap your eyes on the  
case—one, two, three; and either you've tied the artery  
or the man is dead. So
- 130.27-29 mind instantly, and with no time lost returned to the  
shore, and jumped on board the jolly-boat. / By] mind  
before my watch had ticked. / Down the hill I went and  
tumbled into the boat. / "Take your time from me,  
Hunter," said I./ By
- 130.29 fortune Hunter pulled a good oar.] fortune, Hunter was  
a splendid oar.
- 131.1-2 boat was soon alongside, and I aboard the schooner.]

- boat was alongside, and I was aboard the schooner, in two two's.
- 131.3 all shaken,] all a bit shaken,
- 131.11 I] Well, I
- 131.11-12 we settled on] we had settled in a twinkling on
- 131.17 biscuits] biscuit
- 131.26 aback;] aback, cowardly dogs;
- 131.29 saw Redruth] saw old Redruth
- 132.2 popped] pepped
- 132.4-6 again; and we heard no more, for the time, of these six very faint-hearted seamen. / By] again. / So there were our six gaolers turned prisoners in good earnest, and we did not hear a squeak from them for long. / By
- 132.10 again, as] again as
- 132.11 trip fairly aroused the watchers along] trip put a scare upon the two evil ones along
- 132.15-16 boats, but I feared that] boats for them, but, on second thoughts, I remembered that
- 132.19-29 We had soon touched land in the same place as before, and set to provision the block house. All three made the first journey, heavily laden, and tossed our stores over the palisade. Then leaving Joyce to guard them—one man, to be sure, but with half a dozen muskets—Hunter and I returned to the jolly-boat, and loaded ourselves once more. So we proceeded without pausing to take breath, till the whole cargo was bestowed, when the two servants took up their position in the block house, and I, with all my power, sculled back to the *Hispaniola*.] In a twinkling we three had the most of the goods on shore, and up inside the palisade. There we left Joyce alone on guard—one man, to be sure, but with a dozen muskets; and, in two minutes more, Hunter was hurrying back again to join him, loaded like a cow, and I was breaking my medical wind in the jolly-boat, rowing like a fellow in a race.
- 133.1 boat load] boat-load
- 133.1-2 seems more] seems a considerable deal more
- 133.7-8 give a good account of a half-dozen at least.] give a pretty fair account of a half dozen or so of the confounded hounds.
- 133.9-10 window, all] window, bright and ready, all

- 133.10-11 him. He caught the painter and made] him. / "Up  
with the painter!" he cried./ And he caught it and made  
133.11 we] the pair of us  
133.13 for the squire] for squire  
133.15 dropped overboard] dropped coolly overboard  
133.15 fathoms] fathom  
133.22 us] me  
133.28 "Now men,]" "Now, men,"  
134.13 gentlemen every] gentlemen, every  
134.19 And the next] And next  
134.22-3 ship; but, not yet] ship, but, as the mischief had it, not  
yet

REVISIONS TO CHAPTER 17

- 135.T CHAPTER XVII.] CHAPTER XI.  
135.1 fifth] third  
135.1 quite different from] quite another pair of shoes from  
135.3 gravely] confoundedly  
135.4 Trelawney, Redruth, and] Trelawney and Redruth and  
135.6 bread-bags. The] bread bags, and you will not be  
astonished to hear that, if she floated, it was just about  
all that she could do. The  
135.9 soaking] sopping  
135.11 captain made] captain, to be sure, made  
135.11 boat, and] boat, as he called it, and  
135.15 strong rippling] strong, rippling  
136.1 way we] way, we  
136.5 steering, while] steering, by your leave, while  
136.13 about right] about at right  
136.17-18 up-stream. You see, sir," he went on, "if once] to  
windward." / "Current-ward," said I, with a laugh. /  
"You see, sir," he went on, not minding me, "if once  
136.23-24 shore." / "The] shore." / "Ay, ay, sir," returned I.  
"Anything to avoid a naval engagement." / "The  
137.4 "I have] "That's all right; I've  
137.8 captain. / We] captain. "Turn softly." / Turn as I  
pleased, I sent a splash of water on board. But the sight  
that met my eyes was a vast deal more chilling than the  
tepid water of the bay. We  
137.17 abroad.] aboard.



- 137.18-19 hoarsely. / At] hoarsely. / And you may fancy if that  
increased our satisfaction. / At
- 137.23 her steady] her head steady
- 137.24 held, we] held we
- 138.4 possible."] possible,"
- 138.20 fell.] went down.
- 138.21 gave was] gave as he fell was
- 138.24 trees and] trees, and
- 138.27 way then] way, then
- 139.8 water." / In the meanwhile] water like oysters. And one  
word, lads: if you do go to Davy Jones, why, what's the  
odds? All in our duty, every man Jack. And the best  
of us, to my mind, Abraham Gray here. Gray, I'll be  
proud to give you a character aloft." / So spoke the  
captain through his teeth, curling himself round his oar  
in true sailor fashion, ugly enough to my landsman's  
eyes, for I was a good oar in my young days. / In the  
meanwhile
- 139.9 been making headway at] been shipping along at
- 139.10 a good] a wonderful good
- 139.10 and we] and to my surprise we
- 139.11 process.] process, though every spoonful, to be sure,  
made the next more dangerous.
- 139.12 her; for] her, for
- 139.15 feared; the] feared; row as the men liked, and shout as  
they pleased over their oars, their voices still sounded  
distant, and the
- 139.15 concealed it from] concealed them from
- 139.16 ebb-tide] ebb tide
- 139.23 They had] The callous dogs had
- 140.4 knew; but] knew, but
- 140.23 shore; and] shore. The evil ones had made better haste  
than Captain Smollett gave them credit for; and
- 141.4 could, leaving] could, and that was not so very fast  
either, leaving
- 141.5 provisions.] provisions. / Trip number three had not  
been altogether a success.

#### REVISIONS TO CHAPTER 18

- 142.T CHAPTER XVIII.] CHAPTER XII.

- 143.4 the boatswain] the blackguard boatswain  
143.5 south western] south-western  
143.6-8 They paused, as if taken aback; and before they recovered, not only the squire and I but Hunter and Joyce from the block house, had time to fire. The four] Both parties paused, the evil ones obviously puzzled as to what they ought to do. / "Hunter, Joyce" I roared! "Now, squire! Fire!" / The four  
143.9 in rather a] in a  
143.9 volley; but they did] volley, and I gave Joyce a black mark in my own mind as I saw how lamely his came dropping after. / Still, it did  
143.13 trees. / After] trees. / "Got with much ease," said I. And, after  
143.15-16 heart. / We began to rejoice over our good success, when just at that moment a pistol] heart. / "My bird," said the squire, grimly. / It was not his tenth speech, nor, I believe, his fortieth word, since we had cast anchor in the fatal bay. / In the meantime, ferreting about, I found two tracks of blood, disappearing in different directions into the thicket. / "Two more winged," said I. "Four killed and wounded, and not a man on our side hurt. The war opens well." / Just then, like an answer to my boast, a pistol  
143.18 my ear] the side of my head  
143.19 on] upon  
143.19 Both the squire] The squire  
143.20 I returned] I promptly returned  
143.20-21 nothing to] nothing but the report to  
143.21 It is probable we only wasted powder.] I suspect we threw away our bullets.  
143.24 saw with half an eye that] saw, with half my eye, that  
143.24-5 over. / I] over. / "Under cover," said the captain. / I  
143.26 more, for] more; for  
143.26-7 suffered without further molestation to] suffered, without further molestation, to  
144.25 meantime the] meantime, the  
144.28 rope] cord  
145.1 fir-tree] fir tree  
145.1 trimmed] cleared  
145.2 and, with the help of Hunter, he] and with the help of

- Hunter he
- 145.7 log-house, and set] log-house whistling, till he observed Tom Redruth, when he immediately doffed his hat, and resumed his customary grave expression. / "Going aloft, my man," he said. "My compliments, and you've done your duty." / And turning away again, he set
- 145.9 passage for] passage, for
- 145.18 Dr.] Doctor
- 145.20-24 consort?" / I told him it was a question, not of weeks, but of months; that if we were not back by the end of August, Blandly was to send to find us; but neither sooner nor later. "You can calculate for yourself," I said.] "Why, captain," said I, "it's no affair of weeks; months would be liker the mark. If we were not back by the end of August, Blandly was to send out to find us. You can calculate for yourself."
- 146.10 captain. "Blaze] captain. "That's the operation, is it? Blaze
- 146.11 lads." / At the second trial, the aim] lads." / "Hard to be sure of that, captain," I replied. "They have pistols, as you see." / "Oh, and muskets, too, I make no doubt," he added. "We'll see the muskets as soon as they've had time to grapple for them. All stowed away among the cargo. Mr. John Trelawney is a good owner to me, sir, and a cool head and a good shot, which is better; but you'll, perhaps, excuse me for saying that he's a most egregious ass." / Up came another round shot as he said the word. This time the aim
- 146.14 damage. / "Captain] damage. Hunter, Joyce, and the squire were all pretty white around the gills. Cannon shot, when you're not used to it, is telling on the nerve. But the captain and I had seen these bowls running before now, and Gray was as steady as a rock. / "Captain
- 146.18 cried] roared
- 146.18-24 sir, not I;" and, as soon as he had said the words, I think we all agreed with him. For it was not only a piece of stout, seamanly, good feeling; it was a good policy besides, and showed our enemies that we despised their cannonade. / All] sir. And let me tell you, if a man lays a hand on them, although it were yourself, sir,

- I'll shoot him like a dog!" / So that was an end of that.  
All  
146.25 away.] away at us.  
146.27 dead and] dead, and  
146.28 ricochet] recoil  
147.12 gunnery. For] gunnery; for  
147.16 command; and every] command, and as the captain had  
predicted, every  
147.17-18 musket from some secret magazine of their own.]  
musket.  
147.20 entry:—] entry:  
147.25-6 ten days] three weeks  
147.29 cabin-boy—""] cabin-boy"—  
148.2 Hawkins's] Hawkins'  
148.7 cries] voice  
148.9 climbing over] climbing like a monkey over

#### NOTES

<sup>1</sup> Citations in our essay refer to the *Young Folks* issue numbers for the serialization (*Young Folks*, XIX-XX, Nos. 565-582 [1 October 1881-28 January 1882]) and to page and line numbers from the first edition (London: Cassell, 1883).

<sup>2</sup> Japp tells the story of his placing the unfinished manuscript with Henderson in *Robert Louis Stevenson: A Record, an Estimate, and a Memorial*, 2nd ed. (New York, 1905), pp. 1-20. Stevenson's invitation to Japp is in *Letters: Vol. II, 1880-1887*, ed. Sir Sidney Colvin, Vol. XXVIII of *Works*, Skerryvore Ed. (London, 1926), pp. 59-60 and to W.E. Henley (pp. 60-61). This Skerryvore volume is hereafter cited as *Letters*.

<sup>3</sup> *Letters*, II, 76.

<sup>4</sup> The alterations to Livesey's characterization are not all that Stevenson did in revising the text. The changes number several thousand, ranging from repunctuation to the alteration of whole pages. Most of the revisions were accomplished by deletions from the *Young Folks* edition, often of descriptive passages; but Stevenson also made a somewhat smaller number of substitutions

and a minute number of additions. The greater majority of the revisions improve the punctuation and diction, clarify matters of fact, or alter significant details of setting or topography. Rarely are there changes which affect the plot, though Stevenson has slightly strengthened the position of the pirates, while making the odds more difficult for the loyal party. For a more detailed analysis of some of the major changes, see our discussion "Stevenson's Changes in *Treasure Island*: 'Writing Down the Whole Particulars,'" in *Text* 4, (1986), forthcoming. A full analysis of Stevenson's reworking of the text must await the publication of our critical edition of *Treasure Island*, where we intend to list all of Stevenson's revisions in the textual notes. The present discussion indicates the aesthetic reasons for identifying the 1883 book text, the last in which Stevenson had a hand, as the copytext. The manuscript has been lost, according to Cassell's (correspondence with the authors).

<sup>5</sup> Griffith and Frey, in *Classics of Children's Literature* (New York, 1981), p. 503, cite Luke 17:19-31 (perhaps more accurately Luke 17:20-37), Jesus's description of the suddenness of the coming of the Kingdom of God; but the phrasing in the King James Version is not the same as the doctor's. Luke 14:7-11, Jesus's parable about seating at a wedding feast, is another (though also inexactly phrased) parallel. Neither passage seems to have direct relevance to the confrontation between Livesey and Bones.

<sup>6</sup> Later, Livesey confirms this estimate of what Jim has done for the loyal party: "Every step, it's you that saves our lives; . . . You found out the plot; you found Ben Gunn—[and saved] the ship" (254.26f).

<sup>7</sup> Though Livesey adds little to the search for the treasure, he remains a thoroughly professional doctor, concerned with the threat of fever on the island.

<sup>8</sup> Indeed, the developing story has three distinct stages—a rational one in the first fifteen chapters, which Jim narrates but Livesey in some ways dominates; an uncertain one in those three chapters (16-18) that Livesey narrates and in which his actions seem not to advance the cause of the loyal party much; and a

romantic one in the last sixteen chapters, in which Jim acts independently.

<sup>9</sup> On the latter, see, for example, his allusion to Horace's fable of the man and the mountain (73.23-27).

<sup>10</sup> However, there is evidence that Stevenson was at first consciously using the novelist Edward John Trelawney as a model: *Letters*, II, 51-2: ". . . the real Tre, purged of literature and sin, to suit the infant mind." Also printed in Paul Maixner, ed., *Robert Louis Stevenson: The Critical Heritage* (London, 1981), p. 124.

<sup>11</sup> The reason, we suspect, is to be found in the author's sense of his adolescent readers. Though they know pirates are immoral, they are likely to be attracted to the glamor and excitement of piratical life—much more than to the dull, humdrum existence of a country doctor, who may even resemble their own parents. Stevenson surely realized that to have adult moral judgments continually reiterated might bother a reader who, like Jim, is caught up with Long John and his crew.

<sup>12</sup> Because this is one of the longest passages omitted from the book text, we quote it in full:

"If you were at home, and had done it in play," he [Livesey] said, "you would never so much as have observed it; but you got it in battle, forsooth, and it's a wound in consequence."

We dined dismally enough, as you may fancy.

"Of all the actions that ever I was in, or heard of," said the doctor, "this brush of ours has been the bloodiest. Seven dead out of a score of men engaged on either side makes thirty-five per hundred, and, let me tell you, there are no drilled troops in Europe that would stand a loss so heavy. But the oddest of all is this, that out of eight wounded (or nine, if we are to count Jim Hawkins and his scissor-snip) there should be seven dead, or good as dead; for with Hunter, poor, good man, it's a question of time and nothing more. Hot work! hot work! And, alas! they're all to bury yet." (*Young Folks*, #574).

<sup>13</sup> Jim does, however, keep to the rules, refusing to leave the stockade with Livesey (Chapter 30) because he has given his word to Silver.

<sup>14</sup> There are rations enough for only "ten days" (147.25-26), changed from "three weeks" in *Young Folks* (#572).

<sup>15</sup> Also, describing it would, of course, destroy the suspense of the last several chapters—the events in the pirate-held stockade and on the final treasure hunt.