The Prose Writings of Robert Louis Stevenson: An Index and Finding-List, 1850-1881, Part I

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PART I

The following checklist of the prose writings of Robert Louis Stevenson through the serialization of Treasure Island in October 1881 presents in corrected, amended, and highly condensed form some of the research in my doctoral dissertation for Yale University, "The Early Literary Career of Robert Louis Stevenson, 1850–1881. A Bibliographical Study" (1970). It is based primarily but by no means exclusively upon materials in the Edwin J. Beinecke Robert Louis Stevenson Collection at Yale University.

Entered below in chronological order of composition are all of the prose works which Stevenson can be shown to have written, dictated, contemplated, or planned from 1850 through October 1881, when Treasure Island began serialization in Young Folks. The entries are not limited to works which were actually completed or even published during Stevenson's lifetime; nor are they segregated according to the form—book, periodical, pamphlet—in which the work originally appeared if it was published. Bibliographical information of this sort can be found in W. F. Prideaux, A Bibliography of the Works of Robert Louis Stevenson (2nd ed., 1917), and in the catalogue of the Beinecke Collection, A Stevenson Library, ed. G. L. McKay (6 vols., 1951–1964).

This compilation seeks to reflect Stevenson's actual literary activity as his career progressed, and the dates given with each title represent as precisely as possible the date of the actual composition of each work or, if it was never written or left unfinished, the date when Stevenson's attention appears first to have been significantly engaged by it. In some instances, no date more precise than that of the work's initial publication (and, in a very few others, only a general year date) can
be assigned due to the ambiguity or lack of specific evidence. But for the most part it has been possible to establish more or less exactly the actual dates of composition of the more than two hundred prose works entered below. When Stevenson worked, as he often did, on several pieces at the same time, the entries are arranged chronologically according to the date on which Stevenson appears actually to have begun working on each piece even though it may have taken him some time to complete it. Thus "The Pavilion on the Links" is entered under the date of November 1878 even though it was not completed until a year later and not published until almost another year after that.

In many instances the dates and attributions in this checklist rest wholly or in part upon evidence—much of it at first extremely puzzling and obscure, much of it often scattered through a dozen or more unpublished letters, papers, and notebooks—not yet available in print or if available only in the often untrustworthy form of Sidney Colvin's not always accurately transcribed or dated edition of Stevenson's letters or visible only to the tantalizing extent possible in G. L. McKay's purely descriptive entries in the Beinecke Collection catalogue. Detailed explanation of the reasoning behind my conclusions and quotation of the relevant letters and other sources may be found by reference to the dissertation upon which this checklist is based. "The Charity Bazaar," to choose an important example, now appears from Stevenson's mother's unpublished diaries and scrapbooks to be a work not of 1868, as Colvin thought, or 1871, as the watermark date on the Beinecke Collection manuscript suggests, but of late 1875 or even 1876. The attribution of "A Salt-Water Financier" and "Mr. Tennyson's 'Harold,'" both published anonymously in London, 3 February 1877, similarly rests on Stevenson's reply to an unpublished letter from his parents about the magazine's maiden issue—as likewise does my dropping of G. L. McKay's tentative but now definitely incorrect attribution of "At the Lyceum on Monday" to Stevenson in the same periodical.

Each entry below includes, besides the title and date of composition of the work described (all titles except those in square brackets are Stevenson's own), the following items of information in this order: (1) the location of the manuscript, if known; (2) the place and form of the work's first publication, if published; (3) the title of the collection, such as Virginius Puerisque (1881), in which it appeared if it was so collected during Stevenson's lifetime; (4) the volume in
the Tusitala edition (35 vols., 1924) in which a text of the work may be found if it is available; and (5) in some instances, brief notes clarifying an entry, date, or attribution, or telling where a published text of certain uncollected pieces may be found.

Manuscripts in the Edwin J. Beinecke Robert Louis Stevenson Collection at Yale University are identified by location as “Yale”; in the Henry E. Huntington Library, San Marino, California, as “Huntington”; in the National Library of Scotland, Edinburgh, as “NLS”; manuscripts in other collections more fully at the point of citation. Untraced manuscripts which have appeared at auction are cited by the consignor’s name, the date of the auction, and the lot number, except for the large number of manuscripts consigned by Stevenson’s stepdaughter Mrs. Isobel Field to the Anderson Galleries, New York, for a three-part sale in 1914. These are identified instead as, for example, “Anderson 1914, II, 000,” giving both part and lot number and omitting Mrs. Field’s name as consignor.


Corrections and additions to this compilation, especially notice of manuscripts which exist but until now have eluded the search, would be most welcome. No public or private collection has been overlooked intentionally, but additions of works and adjustments of chronology will no doubt become necessary as untraced manuscripts come gradually to light. Special thanks is due to Miss Marjorie G. Wynne and her staff at the Beinecke Rare Book and Manuscript Library, Yale University; to Mr. Ernest J. Meheu, who corrected a number of errors and omissions during various stages of this compilation; and to Mr. Norman H. Strouse and Miss Ellen Shaffer of the Silverado Museum, St. Helena, California.

1850s


Travels in Perthshire. Summer 1859, after 11 July. MS., Anderson 1914, I, 296. Unpublished. Describes, with drawings, a family trip to the Bridge of Allan and elsewhere; dictated to his mother.

[Stories Dictated at Colinton Manse.] Late 1850s. MSS. untraced if extant. Unpublished. See Balfour, I, 45.

1860–1865

The Antiquities of Midlothian. March 1861. MS., Yale. Unpublished. Describes excursions to Craigmiller Castle and Corstorphine Church, both near Edinburgh; dictated to his mother.


[The Inhabitants of Peebles.] Summer 1864. MS. destroyed. Unpublished. Mentioned by Stevenson, "A College Magazine" (1887), as a satire in the manner of Thackeray's The Book of Snobs (1846–47) written when he was thirteen.


Deacon Brodie (Early Draft). Late 1864. MS. untraced, probably destroyed. Unpublished in this form. See H. B. Baildon, Robert Louis Stevenson: A Life Study in Criticism (1901), p. 22, for his account of Stevenson’s reading him a play on this subject in 1864. In late 1878 the project was revived and the play rewritten collaboratively with William Ernest Henley.


[Hackston of Rathillet.] Before 13 November 1865. MSS. presumably destroyed. Unpublished. See Stevenson's remarks on his many abortive novels about the Scottish Covenanters in his two "Random Memories" essays (1888) and in "My First Book" (1893).

1866


LATE 1860s

[Stylistic Imitations and Exercises.] Late 1860s and 1870s. MSS. untraced and probably destroyed. See "A College Magazine" (1887) for Stevenson's comments on his various flights of poetry, prose, and drama, undertaken in his program of self-education in the art of writing. He mentions by title "Cain," an epic in imitation of Browning's Sordello; "Robin Hood," a verse tale indebted to Keats, Chaucer, and Morris; "Monmouth," a tragedy listed below and indebted to Swinburne; "The King's Pardon," a tragedy indebted first to Webster then to Congreve; and "The Vanity of Morals" and "The Vanity of Knowledge," essays indebted to Hazlitt, Ruskin, and Browne.

[Plays]. 1867–1868. MS. notebook list, NLS. Unpublished. In a notebook kept for P. G. Tait's Natural Philosophy course at the University of Edinburgh during 1867–68, Stevenson lists by title, genre, and number of acts the following eleven plays: "Edward Ferren" (3-act tragedy), "Edward Bolton (the last will)" (5-act comedy), "Ananias Proudfoot, Baker and Elder" (3-act comedy), "The Witch" (5-act tragedy), "A Poor Heart; or the King's Pardon" (5-act tragedy), "The Brothers" (3-act comedy), "Charlie is my darling" (3-act tragedy), "Francis Nesham" (5-act tragedy), "The Point of Honour, or a partie quarée on the Bass" (3-act comedy), "The Duke's Jester" (5-act tragedy), "The Sweet Singer" (5-act tragedy). The notebook also contains 7 pages of notes and speeches for "The Brothers,"
which shares characters with "Cosmo: A Novel" (1868–69, 1873), below, and may be a dramatic version of it. In "A College Magazine" (1887) Stevenson comments briefly on "The King's Pardon" among his various stylistic exercises.


[Essay on, or inspired by, Carlyle.] July 1868. MS. untraced. Unpublished. "If I am to write the essay, I require Carlyle's 'Heroes and Hero-Worship' and that shortly" (to his mother, July 1868); later in July he reminds her to send the "Essays" and still later in July he acknowledges receipt of "Carlyle." Beinecke Collection letters 3314, 3318; Letters, 1, 14–15. Apparently Stevenson planned to write about Carlyle or draw on his works for material on other subjects.


A Covenanting Story-Book. 1868–69. MS. lists of titles; Yale, Haverford College Library. Unpublished. Two separate notebook lists of titles of short stories, planned and complete, set in Scotland during the late seventeenth century. Yale list, untitled, includes "The Introduction" and seven titles; Haverford list includes ten titles, at least two common with earlier list and five marked as complete; "The Curate of Anstruther's Bottle," "Strange Adventures of the Reverend Mr. Solway," "The Devil of Crammond," "Houlston House," "A story of James Renwicks College Days." Haverford list also includes "The Story of Thrawn Janet," though not marked as complete. Stevenson continued to enter various of these stories among projected lists for collection through 1880; see also the next two entries.

The Curate of Anstruther's Bottle. Late 1860s or early 1870s. MS. untraced. Unpublished. See: Baxter Letters, pp. 39–40; Letters, I, 133, 213–214, 2, 151; "Random Memories: The Coast of Fife" (1888), in which Stevenson tells the anecdote upon which this story was probably based.


Islands, written in dated segments and sent in two installments as a letter to his mother.


1870

[Speculative Society Talks.] MSS. untraced except "Valedictory Address" (Speculative Society, Edinburgh); "Law and Free Will" appeared as Anderson 1914, ii, 347. Unpublished except "Valedictory Address." See separate entries of these two essays below. Balfour, I, 78, 81, and Charles Baxter, The Outlook, 19 February 1898, p. 71, list between them seven papers and the "Valedictory Address" as comprising Stevenson's formal contributions to the Society's meetings while he was a member: "The Influence of the Covenanting Persecution on the Scotch Mind" (8 March 1870), "Notes on Paradise Lost" (1872), "Two Questions on the Relations Between Christ's Teaching and Modern Christianity" (12 November 1872), "Notes on the Nineteenth Century" (1873), "Law and Free Will: Notes on the Duke of Argyll" (11 February 1873), "Valedictory Address" (25 March 1873), "John Knox" (5 November 1874), "John Knox" (19 January 1875).

The Right Conduct of the Imagination. 29 March 1870. MS. untraced. Stevenson writes to his cousin R.A.M. Stevenson on this date that he has two essays under this title "simmering in my brain," one of these "in draught" (Beinecke Collection 3555). No other record of either version survives.

The New Lighthouse on the Dhu Heartach Rock, Argyllshire. After August 1870. MS., Huntington. Unpublished. Based on a three-week visit to the construction site, August 1870; corrections by his father on the MS.


[Children's Games.] Early 1870s. MS. untraced. Unpublished. Mentioned in "Notes of Childhood" (1873) and probably the germ of "Child's Play" (1878).

WRITINGS OF ROBERT LOUIS STEVENSON

1871


Notice of a New Form of Intermittent Light For Lighthouses. MS., NLS. Transactions of the Royal Scottish Society of Arts, 8, iii (1870–71), 271–75; also offprints distributed as a pamphlet. Tusitala 28. Stevenson was awarded one of the Society's five annual silver medals, value three sovereigns, for this essay.

Students' Meeting and Class Excursion. April 1871. MS., Anderson 1914, II, 319. Unpublished. Stevenson's narrative is probably based on the class supper and subsequent excursion to Glasgow made with Professor Fleeming Jenkin's engineering class, 5–6 April 1871.


1872


The Inn of Aberhauen. Winter 1872–73. MS. returned to Stevenson in Samoa, 1894, but probably destroyed by him. A tale or sketch in two or three installments. See Vincent Starrett, Bookman's Holiday (1942), pp. 212–33.
1873

[On Spiritualism.] Begun 15 January 1873. MS. untraced. Unpublished. See Baxter Letters, p. 21. On Stevenson's connection with the Psychological Society of Edinburgh, founded in 1872 and of which he was for a short time Secretary (and his cousin R. A. M. Stevenson a Vice-President), see the remarks of David Gow quoted from the periodical Light in J. W. Herries, I Came, I Saw (1937), pp. 286–87. Though Stevenson's article was apparently never written, it would seem to have been based on his experiences in this society and may have been intended for presentation to the Speculative Society.


Local Conditions Influencing Climate. 2 July 1873. MS. untraced. Notice of Stevenson's delivery of this paper appears in the Journal of the Scottish Meteorological Society, 4 xxxix (July 1873), 59–60; his authorship of it is attested by his mother's "Notes," Vailima Edition, 26, 324.

Desiderata. 5–6 July 1873. MS., Lloyd Osbourne 1914, 590. Unpublished except in Sotheby catalogue of this sale; Stevenson's list was also included by him in a letter to Mrs. Sitwell, on which see Baxter Letters, p. vii, and Letters, I, 185–86.

Cockermouth and Keswick. Probably before August 1873. Edinburgh Edition, 1896. Tusitala 30. Though the tour described occurred in 1871, this MS. is on paper watermarked 1873 and identical with that used for "Notes of Childhood" (18 May 1873). It was probably among the various essays Stevenson already had on hand when he met Sidney Colvin for the first time in August 1873.

[Essays Suggested by Alexander Macmillan.] September 1873. MSS. untraced. Unpublished. Macmillan, with whom Colvin had put Stevenson in touch,

Roads. Late August–14 September 1873. MS. untraced. *The Portfolio*, 4 (December 1873), 185–88; signed L. S. Stoneven. Tusitala 25. Stevenson’s first paid contribution to a periodical, for which he received £3/8/0.


Covenanters. 22 September 1873. MS. untraced. Unpublished. Apparently a projected essay or group of essays; see Letters, 1, 78, and the entry “Covenanting Profiles” (1878) below.


Grand Hotel Godam. Winter 1873–74. MS. untraced; one of the two known printed copies is in the Widener Collection, Harvard University. This bilingual parody of hotel advertisements written jointly by Stevenson and Colvin is quoted in full in E. V. Lucas, *The Colvins and Their Friends* (1928), pp. 84–85.


1874

Four Great Scotsmen. January 1874. MS. untraced. Unpublished. See Letters, 1, 135–36. Though Stevenson soon abandoned this project, he did publish essays on Knox (1879) and Burns (1879) and comments at some length on Scott in “Victor Hugo’s Romances” (1874).

Victor Hugo’s Romances. Spring 1874–4 May 1874. MS., Yale. *Cornhill Magazine*, 30 (August 1874), 179–94; unsigned. *Familiar Studies of Men and Books* (1882). Tusitala 27. Stevenson received £16/16 for this article, his first in the *Cornhill Magazine*. Probably because it was unsigned, the essay was mistakenly attributed to Leslie Stephen, then editor of the *Cornhill Magazine*, in the *Spectator*, 8 August 1874, p. 1013.


[The Function of Art.] Projected early May 1874. MS. untraced. Stevenson to Colvin: “I have an idea for a little page and a half or two pages in
the Portfolio about the function of art: I think it will turn out rather jolly and pleasant, if not very deep” (Edinburgh Lady Stair’s House Museum Collection, item 179). No other record of this projected essay survives.


Fables. Summer 1874. MSS. untraced. Stevenson to Colvin: “I have done no more to my Fables...I am constant to my schemes; but I must work at them fitfully as the humour moves” (Letters, I, 175). Colvin suggests that among these early pieces are “The House of Eld,” “Yellow Paint,” and possibly “The Touchstone,” “The Poor Thing,” and “The Song of To-morrow.” Tusitala 5.


An Appeal to the Clergy of the Church of Scotland. Late August–September 1874; February 1875. MS. untraced. Published as a 12-page pamphlet, Edinburgh and London, William Blackwood and Sons, 1875. Tusitala 26.


College for Men and Women. Late September–October 1874. MS. draft, Yale. *The Academy*, 10 October 1874, p. 406; signed Robert Louis Stevenson. Tusitala 28. Probably written at the request of Mrs. Sitwell, who served as Secretary to the college.
The Seaboard of Bohemia. Late October, early November 1874. MS. untraced. Stevenson to his cousin R. A. M. Stevenson: "I am going to write two nice things as soon as I have time; one notes of a real tour... the other notes of a sham tour, sham people, sham legends &c called 'The Seaboard of Bohemia'—Winter's Tale, you understand" (Beinecke Collection 3560). Cf. Stevenson to his cousin Katharine de Matos, November 1874: "I am trying my hand at a novel just now; it may interest you to know, I am bound to say I do not think it will be a success. However, it's an amusement for the moment" (Letters, 2, 19). Both letters have been misdated in print, by G. S. Hellman and Sidney Colvin, respectively. No other reference to this projected piece apparently exists. The "real tour" mentioned was taken in October 1874 and is described in "An Autumn Effect" (December–January).


A Book of Stories. Planned November 1874. MSS. untraced. See Letters, 1, 213–214, in which Stevenson lists twelve stories for collection under this title. Several of them appear earlier in his lists for "A Covenanting Story-Book" (1868–69); most of the others appear to have been written during the late summer and fall of 1874.

[On Winter.] Winter 1874. MS. untraced if written. Stevenson's only reference to this essay, which had been suggested by Sidney Colvin and may never have been written, appears in a letter to Mrs. Sirwell, December 1874, quoted in E. V. Lucas, The Colvins and Their Friends (1928), p. 89.

An Autumn Effect. December 1874–January 1875, MS. untraced. The Portfolio, 6 (April 1875), 53–58, and 6 (May 1875), 70–75; signed at the end of each part Robert Louis Stevenson. Tusitala 30. Originally titled "In the Beechwoods" and based upon Stevenson's walking tour of the Chiltern Hills, Buckinghamshire, in October 1874.


[Selections From His Notebook.] 1874–75. Anderson 1914, I, 340. Vailima Edition, 1923. Tusitala 29. Published under this title, with a number of obvious misreadings of the text, are selections from the notebook listed above containing miscellaneous remarks by Stevenson on subjects ranging from politics and society through religion, poetry, logic, the theory of language, Walt Whitman, Milton, and John Knox.

1875

[The French Parnassians; Scotland and England.] Projected January 1875. MSS. untraced if written. See Stevenson to Colvin, Letters, 1, 211.

Differences of Country. Winter 1874–75. MS. draft, Yale. Unpublished. Stevenson’s unfinished 500-word draft comments on the different physical appearance of different countries and praises Théophile Gautier’s presentation of the differences between Spain and France in *Tra los Montes* (1843).

Forest Notes. Spring 1875–January 1876. MS. notes, partial draft, and corrected page proofs, Yale. *Cornhill Magazine*, 33 (May 1876), 545–61; signed R.L.S. Tustiala 30. Based chiefly on Stevenson’s visit to France and the Fontainebleau forest during March and April 1875 and chiefly written that summer; publication was delayed due to the length of the essay.

[Prose Fragments: A French Legend, A Note at Sea, A Night in France.] MSS., Yale. Privately printed, 1921. Tustiala 25, 30. Although printed separately, none of these prose pieces is a separate work; all represent notes for the essay “Forest Notes” and appear in final form in that essay as published. The titles are supplied by G. S. Hellman, who edited the fragments for their first publication.

Springtime. Spring 1875. MS. draft fragment, Yale. Unpublished. See Stevenson to Colvin, Letters, 2, 14–16. The MS. fragment at Yale probably represents a draft from which was taken the fair copy sent to Colvin and then lost.

[Prose Poems.] May–June 1875. MSS. of four of the seven prose poems Stevenson lists by title survive: “The quiet waters by” (Anderson 1914, ii, 374); “A Summer Night” (British Red Cross, 1918, 2202); “The Lighthouse: No. I: On the Roof” and “The Lightroom” (Huntington). Two other prose poems, “Sunday Thoughts” and “Good Content,” were sold together as Anderson 1914, ii, 354. Three of Stevenson’s prose poems have been published: “A Summer Night” in *Scribner’s Magazine*, 52 (November 1912), 593–94, “Sunday Thoughts” and “Good Content” in the *San Francisco Call*, 7 June 1895, and A. H. Japp, Robert Louis Stevenson: A Record, An Estimate, and a Memorial (1905). See Letters, 1, 233, and 2, 14–15, for Stevenson’s discussion of this project. His copy of Baudelaire’s *Petits Poèmes en Prose* (1869), in which he has marked many of the prose poems with a one-word critical estimate, is now at Yale.


[Dickens and Thackeray; Other Essays.] Summer 1875 (uncertain). MSS. untraced if written. On a page in one of his notebooks (Yale) Stevenson lists three titles, apparently of essays projected during mid-1875: "Dickens
and Thackeray, "Villon & Charles of Orleans," "Painters to March."
Stevenson actually wrote only on the second pair of authors.

Charles of Orleans. Summer 1875–July 1876. MS. notes and partial draft,
Yale. *Cornhill Magazine*, 34 (December 1876), 695–717; signed Robert

[Three Plays and a Story.] June–July 1875. MSS. untraced if written
Stevenson mentions these pending projects in a letter to Mrs. Sitwell,
*Letters*, 1, 257–38. He may have been inspired to return to writing plays
by William Ernest Henley, whom he met for the first time in Edinburgh on
12 February 1875.

Robert Burns. Summer–Autumn 1875. MS. untraced. Rejected for publication
in the *Encyclopaedia Britannica*, 1875, though Stevenson was paid £5/5/0
for it nevertheless. The essay probably served as the basis for Stevenson's
"Some Aspects of Robert Burns" (1879).

The Charity Bazaar. September–November 1875, possibly later. MS., Yale.
Privately printed as a four-page folder, 1875 or 1876. Edinburgh Edition,
1898. Tusitala 5. Although traditionally dated 1868, the manuscript is
written on paper watermarked 1871 and the folder was distributed at a
bazaar held by Stevenson's mother to benefit the Zemana Missions of the
Church of Scotland and recorded in her diary 25 November 1875. A copy
of the folder is pasted into her scrapbook of reviews and notices of
Stevenson's work now in the Stevenson museum, Saranac Lake, New York.
Its location in that scrapbook is such as to suggest that the sketch may
have been written for a still later, unrecorded, bazaar in 1876, though this
possibility appears unlikely.

The Measure of a Marquis. Published 27 November 1875. MS. untraced.
*Vanity Fair: A Weekly Show of Political, Social, and Literary Wares*, 27
November 1875, pp. 305–6; unsigned. Stevenson's authorship of this
unsigned review, unpublished since its original appearance, is attested by
his remarks in a letter to Mrs. Sitwell, November 1875 (NLS): "Figure
to yourself, I wrote a review of Lord Lorne for Vanity Fair—a few pages
of scurrility that I wrote laughingly in an hour or two—and I got—guess!
—I got five pounds for it and the price of the book! That was jolly wasn't
it? Long live Vanity Fair!"

Mr. Browning Again! Published 11 December 1875. MS. draft of the first
two paragraphs, Yale. *Vanity Fair: A Weekly Show of Political, Social,
and Literary Wares*, 11 December 1875, pp. 332–33; unsigned. Reprinted in
abridged form, *Notes and Queries*, 12 February 1944. See also *Letters*, 2,
335, 540.

1876

[A History of the Union.] Projected ca. 1876. MS. untraced if written.
C. J. Guthrie, *Robert Louis Stevenson: Some Personal Recollections* (1920),
pp. 47–48, recalls discussing at length with Stevenson "about the year 1876" a book "on the union of England and Scotland, which should discuss the success of that union as contrasted with the failure of the union of Great Britain and Ireland, although both were equally obnoxious to the majority of the lesser nations most directly concerned." Stevenson returned to historical writing on this subject during the summer of 1881.


Review: The Poets and Poetry of Scotland. Published 12 February 1876. MS. untraced. The Academy, 12 February 1876, pp. 138–39; signed Robert Louis Stevenson. Tusitala 28. Stevenson’s copy of the second volume of this anthology by James Grant Wilson, the first volume of which he reviews in this essay, was sold as Anderson 1914, 1, 704.


An Apology for Idlers. July 1876. MS. untraced. Cornhill Magazine, 36 (July 1877), 80–86; signed R.L.S. Virginibus Puerisque (1881). Tusitala 25. Publication was delayed while George Grove considered the essay for Macmillan’s Magazine and in part because Stevenson considered saving it for initial publication in book form.

WRITINGS OF ROBERT LOUIS STEVENSON

[A Novel.] Begun Summer 1876. MS. untraced. Stevenson to Colvin, late August 1876: "I've written five or six chapters of a novel; but I think I've written out for the moment and shall lay it aside." The following spring he writes that the novel "is at a standstill" (Beinecke Collection 3021, 3022).


[Autobiography.] November 1876. MS. untraced and probably destroyed. Stevenson writes to Colvin, mid-November, that he has recently begun an autobiography and then abandoned it as unsatisfactory (Beinecke Collection 3025). No other record of this composition survives.

Edifying Letters of the Rutherford Family. 1876-77 (uncertain). MS. outline and draft, Yale. Unpublished. This semi-autobiographical composition comprises three fictitious letters and part of a fourth, all apparently deriving from Stevenson's membership in the "L.J.R." during his years at the University of Edinburgh. Its actual date is uncertain, as no references to the work appear in letters; the MS. outline appears in a notebook of 1876-77.

1877

[Minor Contributions to London.] February 1877. MSS. untraced. Five essays and reviews, published anonymously in London during 1877, can be attributed certainly to Stevenson: "A Salt-Water Financier" (3 February), "Mr. Tennyson's Harold" (review, 3 February), "In the Latin Quarter. No. I—A Ball at Mr. Elsinare's" (10 February), "In the Latin Quarter. No. II—A Studio of Ladies" (17 February), "The Paris Bourse" (24 February). Only the third and fifth have been reprinted, by Ernest J. Meiw in The Stevensonian: The Journal of the Robert Louis Stevenson Club (London), No. 2 (August 1965), pp. 2-7. See also Mrs. R. L. Stevenson's prefatory remarks to New Arabian Nights (I, xxviii): "It often happened that an entire number of London was written by Mr. Henley and my husband alone."

Francois Villon, Student, Poet, Housebreaker. Spring 1877. MS. untraced. Beinecke Collection 7086 is a draft of the concluding section of "Charles of Orleans," not of this essay as the catalogue indicates. Cornhill Magazine, 36 (August 1877), 215-34; signed R.L.S. Familiar Studies of Men and Books (1882). Tusitala 27.


In the Windbound Arethusa. Begun May 1877. MS., Anderson 1914, i, 299: 82 pp. comprising Part II, Chapters 2–9, of an unfinished novel. Unpublished. Balfour, Life, 1, 142, mentions this as “another attempt of the same date” as “The Hair Trunk” and that it “attained no better result.”

[Privately Circulated Novel.] Middle or late 1870s. MS. destroyed. Unpublished. See the remarks of E. B. Simpson, Robert Louis Stevenson’s Edinburgh Days (1913), pp. 244–45, and “The Late Sir W. G. Simpson,” Bookman, 14 (London, July 1898), 94; see also Baxter Letters, p. 215. Stevenson, Sir Walter Simpson, W. E. Henley, and either Charles Baxter or R.A.M. Stevenson, all wrote deliberately shocking novellas in competition sometime during the 1870s. In its “strength, its terribleness, its outrageous blackness of human depravity,” Stevenson’s apparently made the other versions “school-girl reading in comparison.” The MS. was bound as the History of Mexico and kept by Charles Baxter, who later destroyed all but a few passages at Stevenson’s request.


Will O’ the Mill. June–July 1877. MS. untraced. Cornhill Magazine, 37 (January 1878) 41–60; signed R.L.S. The Merry Men and Other Tales and Fables (1887). Tusitala 8. Accepted, with reservations about the story’s indeterminate hovering between realism and allegory, by Leslie Stephen, 29 September 1877 (Beinecke Collection 5561). Stevenson received £20 for this story.


The Sire de Malétrroit’s Door. August 1877. MS. untraced. Temple Bar, 52 (January 1878); 53–69; unsigned. New Arabian Nights (1882). Tusitala I. Stevenson received £8 for this story, originally titled “The Sire de Malétrroit’s Mousetrap.” It is unknown whether Stevenson or someone else altered the title to its present form.


The Stepmother’s Story. Planned August 1877. MS. untraced if written. Unpublished. Stevenson writes to Mrs. Sirwell, August 1877, that he has “another story, in the clouds, The Stepmother’s Story, most pathetic work of morality or immorality, according to point of view” (Letters, 2, 32). He lists its title among thirteen “Fables and Tales” in his notebook for An Inland Voyage (Yale), but it is not clear whether this story was ever written.

The Two St. Michael’s Mounts. After August 1877. MS. notes, Yale, from Fortescue Hitchins, The History of Cornwall (1824), and F. G. P. B. Manet, État ancien et de l’état actuel de la baie du mont Saint-Michel (Paris, 1828). Unpublished; the essay itself appears never to have been written. See Stevenson to Mrs. Sirwell, Letters, 2, 32, in which he mentions possibly including the Bass Rock as well and titling the whole essay “Three Sea Fortalices.”

An Inland Voyage. September 1876; November 1877–January 1878. MS. journal, rewritten for publication, Yale. An Inland Voyage (London: C. Kegan Paul & Co., 1878). Tusitala 17. Stevenson rewrote his journal of the canoe trip taken with Sir Walter Simpson (September 1876) chiefly in Edinburgh late in 1877, finishing it early in January 1878 in Dieppe. The book was accepted for publication 8 January; Stevenson was reading proofs in February; and after some delay in Walter Crane’s preparing the frontispiece, An Inland Voyage was published 28 April 1878 in an edition of 750 copies. Stevenson was paid £20, royalties to begin after the first 1,000 copies sold; but during its first year it sold only 485 copies, and as of 1884 C. Kegan Paul could show only a net loss of £180 on Stevenson’s first three books.

The English Admirals. Late 1877. MS. untraced. Cornhill Magazine, 38 (July 1878), 36–43; signed R.L.S. Virginibus Puerosque (1881). Tusitala 25. Stevenson had submitted this essay to Blackwood’s Magazine before the end of 1877, but when four letters written in late March, April, and early May 1878 failed to elicit a response, he recovered the manuscript and sent it instead to Leslie Stephen for the Cornhill Magazine. He received £8/8 for this essay.

[To be continued.]

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