# Gothicisms Transmuted: Robert Louis Stevenson's Short-fictioin Imaginary

**Stanić, Diana**

UNIVERSITY OF RIJEKA

FACULTY OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF ENGLISH

Diana Stanić

# Gothicisms Transmuted: Robert Louis Stevenson's Short-Fiction Imaginary

Submitted in partial fulfillment of the requirements for the M.A. in English language and Literature and History at the University of Rijeka

Supervisor:

Sintija Čuljat, PhD

September 2020

**Abstract**

Gothic fiction is a versatile genre which emerged in the eighteenth-century England, and has since lived through its classic period, peak, and renaissance. Its characteristics changed accordingly, most often to reflect the state of the society, and mainly its concerns and anxieties. Gloomy settings, supernatural phenomena, concepts of sublimity, uncanniness, abhumaness, the *doppelgänger* theme, the combination of terror and horror; these are just some of the genre's characteristics which add to its potential to act as a metaphorical mirror of society's struggles. Robert Louis Stevenson professes himself as a writer during the second half of the nineteenth century. His works encompass a variety of literary forms such as poetry, prose and essays, and his profuseness can also be observed in the style and the themes he uses. The life he led was adventurous, giving him an insight into other cultures he drew inspiration from, and it was simultaneously plagued by illness. Four of his stories are presented in this thesis to support the approach to Stevenson as a Gothic writer, namely *Markheim*, *The Body Snatcher*, *Thrawn Janet* and *Olalla*. These employ the Gothic fiction conventions, while he adds authorial idiosyncrasies to them.

Key words: Gothic fiction, Robert Louis Stevenson, *Markheim, The Body Snatcher, Thrawn Janet, Olalla*

**Table of contents**

## Introduction

The Gothic literary genre offers a plethora of imaginary worlds stocked with sombre ambiences and human struggles. Its narratives veiling the unpleasant and the grotesque instilled in me an unending enthusiasm for the genre. It seemed natural for me to explore it for the purpose of this thesis; my choice was to do it through the prism of Robert Louis Stevenson within its context, since his classic *The Strange Case of Dr Jekyll and Mr Hyde* is not the only story that can fall into the category of the said genre, and I wished to present more of his Gothic short fictions.

It is my intention to prove Stevenson as a prolific writer of the Gothic genre. Most will know him for stories such as *Treasure Island* or *The Strange Case of Dr Jekyll and Mr Hyde*, the latter becoming more recognizable than the author himself.

This thesis will account for the origins, mutations, most notable works and representatives of the Gothic genre, throwing light on the Scottish Gothic as well. To understand how Stevenson's ideas and imaginary developed, I will give an outlook of his life, his essays, and take into account the criticism of his work. To support my claim that he enriched the Gothic genre, I will offer an interpretation of his short stories: *Markheim*, *The Body Snatcher*, *Thrawn Janet* and *Olalla*. Apart from inspiring other literary works, his works made their way into other forms of art and still continue to do so today.

**The Gothic fiction genre**

The Gothic fiction genre has, through the last two and a half centuries, transformed and adjusted to the volatile processes society has gone through, thus becoming a chronicler of the specific time period's anxieties, curiosities, confusions, and expectations. It is a broad literary genre which has come to encompass numerous subgenres and incorporate a diverse set of characteristics.

Before delving into its origins, I will first briefly account for the employment of the adjective *gothic* which accompanies the genre. It is an „entirely post-medieval and even post-Renaissance phenomenon". (Hogle, "Introduction: the Gothic in Western Culture" 1) The word itself was, through history, commonly used in a depreciatory sense, since the Goths lacked art and literature, in contrast to the Romans. (Sowerby 25) Because of this lack of expression in the art form, the Goths came to be remembered as nothing but „the invaders and destroyers of the great Roman civilization", while the term *Gothic*, during the Renaissance, „became applied to all things medieval". (Punter and Byron 3) During the said era, *Gothic* portrayed an „aesthetic sense"for the first time, to denominate a style of architecture seen as „barbaric, disordered and irrational in opposition to the classical style". At the same time, the image painted of the Gothic age was that of „a cultural wasteland, primitive and superstitious". (Punter and Byron 3-4) It was indeed a term charged with negative but strong connotations. In opposition to the „classical", Gothic was, in Punter's words:

> „chaotic; where simple and pure, Gothic was ornate and convoluted; where the classics offered a set of cultural models to be followed, Gothic represented excess and exaggeration, the product of the wild and uncivilized“. (*The Gothic Tradition* 5)

The qualities mentioned above, gained importance during the Enlightenment era when English culture „sorely needed fire, vigour, a sense of grandeur“ which came to be associated with „primitivism and barbarism“. (Punter, *The Gothic Tradition* 5) The connotations of the term became alluring, and, suddenly, „old romance, ballads and poetry...and decaying medieval ruins were perceived in a new and more favourable light as sombre but picturesque and sublime“. (Botting 14)

The Enlightenment era brought forth the Gothic as a genre, a time when „philosophy and secular views“ were on the rise, along with the fascination with „a past of chivalry, violence, magical beings and malevolent aristocrats“ in concoction with „the shifts from feudal to commercial practices and massive transformations“. (Botting 13)

It is the eighteenth-century England which provided the fertile conditions for the emergence of the genre known today as the Gothic. The very birth of the genre is commonly associated with Horace Walpole and his novel *The Castle of Otranto* (1764), „the preposterous and melodramatic story full of supernatural machinery“. (Punter and Byron 169) The novel pretends to be a translated medieval tale, and Walpole was the first to use the term Gothic to add to the novel's mystery. With the second edition, the title *The Castle of Otranto* was enriched with the expression *A Gothic Story* which is also when Walpole admitted it was a „modern concoction“. The novel „populates the actual tale with specters“. (Clery 21) It also combines „economic and sexual intrigue, based on an accursed dynastic succession, to the accompaniment

of supernatural manifestations in a southern European medieval Gothic-castle setting“. (Cornwell 38) Walpole, who also built the Strawberry Hill, a mansion reconstructed to resemble and revive the gothic aesthetic, making him „partly responsible for the eighteenth century gothic architectural revival” created an immensely popular genre of the time. (Punter and Byron 169) According to Punter,

> „Walpole originates a genre in which the attractions of the past and of the supernatural become similarly connected, and, further, in which the supernatural itself becomes a symbol of our past rising against us, whether it be the psychological past - the realm of those primitive desires repressed by the demands of closely organised society or the historical past, the realm of a social order characterised by absolute power and servitude“. (*The Gothic Tradition* 47)

With *The Castle of Otranto*, characteristics which became staples of the Gothic genre are introduced: Walpole originates „feudal and architectural setting, the deposed noble heir and the ghostly, supernatural machinations“. (Botting 14)

Walpole's successor is embodied some years later in Clara Reeve, who wrote *The Old English Baron* (1778), first published under the title *The Champion of Virtue: A Gothic Story*. Reeve offered an analysis of Walpole's novel, while also explaining her aims to „balance the fantastic with the natural world of the eighteenth-century realism“. (Punter and Byron 159) One of the most significant contributors to the era of the classic Gothic is Ann Radcliffe who is best known for *The Mysteries of Udolpho (*1794) – a true example of a classic with its „sublime and terrible landscapes...vague fears of the perils...’gloomy grandeur’ of the forests and the ’tremendous precipices of the mountains’“. (Hurley 46-47) Radcliffe's first novel, *The Castles of*

*Athlin and Dunbayne* (1789) is characterized by a villain, a castle, a ghost, and is abundant in suspense. (Miles, "The 1790s: the Effulgence of Gothic" 45) Hogle states that during the late eighteenth century, with the growing female middle class readership, Radcliffe was the "most popular English woman novelist", and it was her who was responsible for the Gothic to "attain its first great effulgence"; she developed the Gothic notion of a confined woman and succeeded in turning it into "a journey of women coming into some power and property by their own and feminine agency". (Hogle "Introduction: the Gothic in Western Culture" 10))

Other examples of the early Gothic are Matthew Gregory Lewis' *The Monk* (1796), as well as *The Castle Spectre* (1797), both „featuring unspeakable secrets". (Miles, "Ann Radcliffe and Matthew Lewis" 59) Siblings John and Anna Laetitia Aikin, in their *The Pleasure Derived from Objects of Terror* (1773), pinpoint the relation between folklore, fables, transformations and Shakespearean tragedy. (Clery 32) Each of the mentioned writers contributed to the genre in some way: for the haunted castles we can thank Walpole, and the Aikins are credited for „integrating the aesthetic of sublimity", while Radcliffe „raised landscape description, the verbal art of the sublime and picturesque, to a new level of perfection". (Miles, "The 1790s: the Effulgence of Gothic" 45) Another contribution of Radcliffe's is in the way she uses doubt to blur the boundaries of reality and imagination as well as her use of symbolism with the purpose of intensifying the action. (Punter and Byron 186)

It is ghosts, specters, gloomy landscapes, eery castles and the supernatural that make the narrative apparatus of classical Gothic fiction. To demonstrate the richness of the Gothic genre, it is necessary to further elaborate on the representational strategies and concepts it fosters. A typical setting is an antiquated or seemingly antiquated space – be it a castle, a prison, a graveyard, a laboratory, a decaying storehouse...", and these spaces usually hide secrets which,

by taking many forms, haunt the characters. (Hogle "Introduction: the Gothic in Western Culture" 2) Miles categorizes the features of the classical Gothic genre into six categories: geographical features (ruins, black valley, caverns...) architectural features (castle, abbey, convent...); generic pointers (legends, tales, memoirs...), ghosts and equivalents of ghosts (apparition, specter, necromancer, phantom...); exotic names (Wolfenbach, Manfredi); generic and historical figures (the monk, the knight, the minstrel...). ("The 1790s: the Effulgence of Gothic" 42) The genre was also distinguished by its „supernaturalist content, its fascination with social transgression, and its departure from realism, taboo topics, depictions of extreme emotional states". (Hurley 191**)**

The „craze" for Gothic novels peaked around the year 1800, which is when the literature market saw the biggest increase in the publication of the genre. (Miles, "The 1790s: the Effulgence of Gothic" 42) The supposed end of the classical Gothic era is set in the early nineteenth century. The notable works that mark its end are *Frankenstein* (1818) by Mary Wollstonecraft Shelley and *Melmoth the Wanderer* (1820) by Charles Robert Maturin. Within Frankenstein, "the figure of the seeker after forbidden knowledge" was embodied, while the "myths of Prometheus and Faust enter into it in a transmuted form: it is Frankenstein who defies God by creating life, but it is the monster who bears at least part of the punishment ". (Punter, *The Gothic Tradition* 106) Maturin's *Melmoth the Wanderer* tells the story of an "outcast" who traded with the devil, exchanging his soul for "knowledge and power". (Punter and Byron 150) The Protestant author criticizes the Catholic religion as one "which is lost in idolatry, false monumentalization, and has abnegated its moral responsibilities at the altar of pomp and ceremony". (Punter, "Scottish and Irish Gothic" 115) In Punter's words, Maturin presents the "ambiguities of human aspiration: a fear that the very attempt to seek necessarily involves transgression and thereby plunges one into melancholy". (Scottish and Irish Gothic 116) For

some, the Gothic genre ends in the early nineteenth century, while others will argue that the genre did not disappear but rather adapted to the ongoing socio-cultural and other changes to reflect them. The nineteenth century saw the genre disperse and change, seeing it not as a „single, identifiable corpus, if it ever was one“. (Wolfreys xiii) Victorian Gothic still delves into the same tropes, but in a domesticated form:

> „horrors are now located within the world of the contemporary reader, monks, threatening aristocratic foreigners become criminals, madmen and scientists, historical settings are replaced with new urban landscape“. (Punter and Byron 26)

The emergence of the sensation novel (*The Woman in White* by Wilkie Collins, *East Lynne* by Ellen Wood, *Lady Audley's Secret* by Mary Elizabeth Braddon) in the 1860s prompted the „domestication of the Gothic“ since this type of fiction „focuses on the bourgeois world and is preoccupied with domestic crime and disorder“. (Punter and Byron 26) What becomes central in this type of Gothic fiction is transgression, and, in James Collins's words,

> „...instead of the terrors of ‘Udolpho’, we were treated to the terrors of the cheerful countryhouse and the busy London lodgings. And there is no doubt that these were infinitely the more terrible. (qtd. in Punter and Byron 27)

Transgression, which, as a Gothic literary device, often has horrific outcomes, „serves as means for writers to interrogate existing categories“, and when one transgresses the social limits, „the values and necessity of restoring them“ is reinforced. (Glossary of the Gothic: Transgression, Marquette.edu)

During the mid-nineteenth century, the ghost story as a subgenre gained popularity, and can be defined as „a story about the spirits of the returning dead“, even though a number of the

most notable works of the genre do not strictly conform to this definition. (Briggs 136) Mostly, when it comes to ghost stories, the supernatural occurrences remain mysterious and unexplained. There are instances when rational explanations are provided, however, because they are granted the permission to remain unexplained, the possibilities to flourish are boundless, sometimes offering a „pseudo-explanation according to some kind of spiritual law". (Briggs 136) The focus of the ghost story is often on the supernatural which interferes with the „familiar and comfortable". (Punter & Byron 27) Some examples of ghost stories, such as Elizabeth Gaskell's *The Old Nurse Story* (1852), Wilkie Collins's *A Terribly Strange Bed* (1852) and Joseph Sheridan Le Fanu's *Green Tea* (1872), exemplify the said notion of the supernatural interference into the „mundane everyday world". (Punter and Byron 27) As I have stated, these supernatural events may or may not be explained through the plot. However, the aim of the clarification of the supernatural event is not to take off the veil of mysticism surrounding it, but to place them within a way of thinking Freud named „animistic" – a way of resonating „in which thought itself is a mode of power, in which wishes or fears can actually benefit or do harm". (Briggs 136) The ghost story aims for the imagination – for anything is possible within our minds, and words have the ability to „reproduce the effects they describe"; they can cause speeding heartbeat, goosebumps, and while in that state, „any unexpected noise will cause the reader to jump". (Briggs 137)

Things may not be as they are or as they appear to be, „they may challenge all rationality and logic", making everything uncertain – this is how Andrew Bennet and Nicholas Boyle elaborate Freud's idea of the uncanny, the device the Gothic literature, that is, ghost story will often peruse. (qtd. in Punter and Byron 283) Inspired by Friedrich Wilhelm Joseph Schelling, who described the uncanny as anything that was supposed to be kept unseen, secret, but has

nonetheless appeared visible and known, Freud has accounted for the same in his essay *Das Unheimlich*, using Ernst Theodor Amadeus Hoffmann's story *The Sandman*, and offered the most comprehensive theory of the uncanny. To Freud, „the concept of uncanniness itself is closely connected to disturbing interpretations and the discovery of resisted meanings". (Briggs 137) What is uncanny, for Freud, is „the deeply and internally familiar as it reappears to us in seemingly external, repellent, unfamiliar forms". When presented in this, unfamiliar manner, we are able to challenge our contradictions while they are alienated from us and cast into what is „seemingly unreal, the alien, the ancient, the grotesque". (Hogle "Introduction: the Gothic in Western Culture" 6) Bennet and Boyle offer a categorization of the forms the uncanny can take on as follows: silence, telepathy, automatism, animism, anthropomorphism, coincidence and fate, death, repetition (including *déjà vu* and the *doppelgänger),* fear of being buried alive. (qtd. in Punter and Byron 283) Julia Kristeva, in *Powers of Horror* sees the uncanny as „based on a more fundamental human impulse that help define the cultural and psychological impulses most basic to the Gothic". Ghosts, apparitions, specters and such, for Kristeva, have the power to „embody contradictions" and are examples of „the abject" and products of „abjection"", the abject being literally the ambiguous, uncertain, the inconsistent within ourselves. (qtd. in Hogle "Introduction: the Gothic in Western Culture" 7) Shelley's *Frankenstein* (1818) may serve as an example of the abjected within a character – the abomination, the creature Victor created stands for the „inner conflict between the creative conscious ego and the repressed unconscious". (Milbank, "The Victorian Gothic" 151) Virginia Woolf noticed, with psychological and psychic elements gaining relevance within the society, that „the author must seek to terrify us not by the ghosts of the dead, but by those ghosts who are living within ourselves". (qtd. in Briggs 142) Charles Dickens's classic *A Christmas Carol* (1843) is a fine example of the said notion; a story where man's greed and sins are embodied in the form of three ghosts; that of the past, the present, and the future.

Terror and horror, two related concepts appear as fundamental to gothicisms. In this sense, one can differentiate between „terror Gothic“ and „horror Gothic“. The main feature of the terror within the Gothic realm is its ability to keep both readers and characters anxious and in tension with keeping their soundness and ability to judge rationally shadowed or hidden. Horror, on the other hand, delves into the „gross violence of physical or psychological dissolution, explicitly shattering the norms of everyday life with shocking, often revolting consequences“. (Hogle, "Introduction: the Gothic in Western Culture" 3) At this point it is necessary to reflect back on Matthew Lewis's *The Monk* – this story is the embodiment of the „horror“ Gothic, not only being blatantly anti-Catholic, but being filled with „explicit sexual intercourse, incestuous rape and murder, the brutal dismembering of a tyrannical nun by a mob, the physical appearance of Satan itself as homosexually seductive“. (Hogle, "Foreword" xiv**)**

In his *Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful* (1757) Edmund Burke places the sublime inside fear, while death is the „king of terrors“ and is the birthplace of all fears, therefore, within a Gothic narrative, there has to be a threat, not a direct one, but a possible one, since that way „pleasure or delight“ may be obtained from an event. (Milbank, "Gothic Terms" 237)

The end of the nineteenth century may be observed as the Gothic Renaissance, since the genre is often thought to „re-emerge during times of cultural crisis and serves to negotiate the anxieties of the age“. (Punter and Byron 39) This *fin-de-siècle* Gothic reappears (primarily in England) as

> „a genre in many ways unrecognizable, transfigured, bespeaking an altered sensibility that resonates more closely with contemporary horrific representations than those generated at the far edge of the Enlightenment. (Hurley 4)

The genre itself is now „more graphic than before“, and employs a new approach to „enact the defamiliarization and violent reconstitution of the human subject“. (Hurley 4) Max Nordau, a social theorist, exerted his ideas that degeneration is caused by „moral turpitude“, that is, by sexual perversion and by being exposed to „decadent art and literature“, altogether causing „highly contagious nervous disorders“. (Savoy 196) This was the era of the Industrial Revolution, a time when cities had their parts transformed into overpopulated slums, when disease and crime ravaged. Disintegration of the moral and societal values which the bourgeois society held so dear and used to „base their moral superiority upon“ played an important role in the rise of the society's anxieties and fears concerning their nation and also gave way to the questioning of the imperialism. (Punter and Byron 39) With this in mind, the imperial Gothic should be mentioned too, as that which „encounters between the English and their colonized subjects and may well result in the civilized human reverting to the barbaric“. (Punter and Byron 39) This *fin-de-siècle* reinvention of the Gothic is permeated with „an anxiety generated by scientific discourses, horrific re-making of the human subject, evolutionism“, while Darwin's theory of the evolution was „perceived as disastrous and traumatic“, but also allowed the genre to become even more imaginable and fruitful – to imagine new „representational strategies by which to image human (or not-so-human) realities. (Hurley 5,6) The era's most famous representatives are surely Robert Louis Stevenson with *The Strange Case of Dr Jekyll and Mr. Hyde* who employs the notion of the *doppelgänger,* along with Oscar Wilde in *The Picture of Dorian Gray*. Bram Stoker's *Dracula* reflects the anxieties the society had about the decline of the traditional roles, that is, the

emergence of the New Woman, while also representing the fears that emerge from our inner selves. The idea of this double-self, or the *doppelgänger* does not, through the mentioned literary works present the notion of the duplicity as an issue, but rather, the issue lies within the fact that our primordial, animated selves should be repressed in order to conform to societal rules and expectations. Other relevant literary works of the time include Arthur Machen's *The Great God Pan* (1894), H.G.Wells's *The Island of Dr Moreau* (1896), Richard Marsh's *The Beetle* (1897), all of which „explore the horror prompted by the repeated spectacle of dissolution – that of the nation, the society, the human subject itself". (Byron 145)

The notion of the „abhumaness" is identified through most of the works of the period. According to Kelly Hurley, „the abhuman may be a body that retains traces of human identity but has become, or is in process of becoming, something quite different", which is in accordance with the mentioned anxieties related to the theory of evolution and the possibilities it has given to the literary minds of the era. (qtd. in Punter and Byron 41) The mentioned *The Island of Dr Moreau* proposes the question of „boundaries between the human and the beast", and what appears to be „beast-like people", but most of these abhuman bodies are the fruits of science and scientific processes, not of the supernatural, thus turning the scientist the „pre-eminent figure in the Gothic fiction of the period". (Punter and Byron 41)

Before continuing to the twentieth-century Gothic representations and evolution of the genre, I will briefly account for the specific distinctions of the American and Irish Gothic, while the Scottish Gothic will be discussed in the next chapter as it is the setting which provided the framework for Robert Louis Stevenson's work.

The Gothic genre was on the rise during the early nineteenth century in the United States, as a „refraction of English Gothic: „where English has a direct past to deal with, American has a level interposed between present and the past, the level represented by a vague historical Europe““. (Punter *The Gothic Tradition* 165) What gave the American Gothic a way to develop was „imitating earlier achievements“ even though what came to existence with the subgenre is „neither conventional nor convenient“ and is „broadly symptomatic of cultural restlessness, the fear of facing America's darkly pathological levels“. (Savoy 169) The pioneers of the American Gothic are certainly Edgar Allan Poe, Nathaniel Hawthorne and Charles Brockden Brown. American writers weren't blessed with „castles and monasteries and legends“, but other characteristics of their own history and surroundings helped produce their own version of the genre: „the frontier, the Puritan legacy, race and political utopianism“. (Lloyd-Smith 122)

The four notions „shaped the American imagination towards „Manichean formulations of good and evil“, and, in Leslie Fiedler's words, prompted the American Gothic to develop into „bewilderingly and embarrassingly non-realistic and negative, sadist and melodramatic – a literature of darkness and the grotesque in a land of light and affirmation“. (qtd. in Lloyd-Smith 124) In his works, Edgar Allan Poe referred to the „ultimate horrors that lie within“, with stories such as *The Tell-Tale Heart, The Black Cat* and other, while, by also serving as an example of the southern Gothic, demonstrated how „the shadow of white racism“ may be found as a part of a comic narrative. (Lloyd-Smith 126)

Before Bram Stoker and the influence he had on the genre and literature in general, the already mentioned Charles Robert Maturin and Joseph Sheridan Le Fanu – both „self-conscious writers, absorbed by their Calvinist heritage, psychology and politics while also attracted to terror and horror“, contributed to the Irish Gothic immensely. (Sage "C. R. Maturin and J. S. Le Fanu"

94) Le Fanu uses his literary works to discuss religion and politics, while „common themes about the unreliability of history and the perverseness of power run through all his writings“. (Punter, "Scottish and Irish Gothic" 107) In Victor Sage's words; „nowhere is tension more acute than in Sheridan Le Fanu, who repeatedly creates plots in which dispossessed aristocratic corpse is undead: it keeps ruining itself, and ruining whatever happiness the younger generation have created for themselves and their children“. (“Resurrecting the Regency" 15)

What links together the writers of the Irish Gothic, it has been argued, is their „shared Protestant confessionalism and an interest in the colonial history“ which triggered their „fears surrounding their privileged position as members of Anglo-English Ascendancy“. (qtd. in Morin 13) However, a counter-view appears with Jarlath Kileen arguing that the „Irish Gothic has a longer history than the nineteenth century, longer than the marginalization of Protestant interest in Ireland”, and finds the roots of the Irish Gothic to be in as far as the seventeenth century, not denying the „multi-generic nature of Irish Gothic literature“ but instead proposing that „works such as Temple’s *The Irish Rebellion* (1646), Swift’s *A Modest Proposal* (1729), and Burke’s *A Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful*“ served as a foundation for the Irish Gothic. (qtd. in Morin 14) Within the Irish Gothic, the use of folklore is often employed, as it is in the Gothic genre in general, especially in its the early form.

Evidently, Gothic fiction mirrors social and other changes, reflecting fears and anxieties society experiences. Gothic fiction and its subgenres are volatile, un-steady, but one may always tell whether a literary work can be categorized as Gothic. Steven Bruhm states that Gothic fiction has always „mourned a chivalry that belonged more to the fairy tale than to reality“ and claims that there is no break from this tradition with the contemporary Gothic, exemplifying it by Anne Rice's vampire stories and Stephen King's *IT* , who „weave in and out of distant past in order to

comment on the state of contemporary American culture“. (Bruhm 259) Lucie Armitt proposes that the late-twentieth century sees Gothicism as a „more diffuse phenomenon“ than it was in its beginnings. (323) She exemplifies it by analyzing Ian Banks's *The Crow Road* (1992), stating that some traditional Gothic notions, such as a castle and a secret, are present, but the way the author deals with these traditionally Gothic tropes is „in a self-consciously realist manner“. (Armitt 324)

Vampire fiction is another subgenre of the Gothic, gaining popularity in the last couple of decades. However popular it is in the present-day literature and cinema, it is not a contemporary invention. John Polidori's with his short story *The Vampyre* (1819) is often regarded as the pioneer of the vampire narrative. A contributor of great significance to the subgenre is Joseph Sheridan Le Fanu; his *Carmilla* is a "celebrated tale of a female vampire which offers a covertly Darwinian critique of vampirism as a negative transcendence". (Milbank "The Victorian Gothic" 163) ( Anne Rice and her vampire narratives are of more recent dates (*Interview with a Vampire* /1976/, *Vampire Lestat* /1985/, *Prince Lestat* /2014/ and other).

## 2. Scottish Gothic

The history of Scotland brims with battles, defeats, and victories. Rich in monuments that celebrate the Scottish past and „relics from savored or lamented moments from the past“, Scotland is by no means barren of characteristics that would constitute and contribute to its version of the Gothic. (Mack 319) There is a relationship between the Gothic and Scotland – a relationship deeply engraved in the human consciousness - for the public imagination, it is natural to relate one to the other, for Scotland is „the traditional location of haunting“. (Baker 2) Even

Ann Radcliffe, who was not Scottish herself, opens her first novel, *The Castles of Athlin and Dunbayne* directly correlating Scotland, the Gothic, and the romantic. (Baker 3)

While not causing any apparent pressure in terms of national identity within most of English people, the early eighteenth century and the Union between England and Scotland created circumstances within which the Scots felt as if their nationality was slowly disappearing. With this in mind, Scottish Gothic is characterized by its impulsive ambition to „collect, to polish, and to re-create the traditions of pre-Union Scottish culture" – this urge is evident within the poems by Robert Burns (*Tam o' Shanter, Halloween*). (Mack 319)

Scotland, being observed as lacking „an advanced and cultivated literature", found a way to use this in its own interest – it was an opportunity for „the fresh and uninhibited exploration of new areas of experience". (Mack 320) The Gothic that has emerged in Scotland, unlike the one in England that can pinpoint its origin and continuity, cannot account for a „similar point of origin or clear ensuing tradition". (Baker 5) However, according to Punter, one can think in terms of the „domestic Gothic" (home terrain is the stage for the past traumas), and the „foreign Gothic" (fictional third location as a scaffolding), and argues there is a continuity of both within the Scottish Gothic, referring to James Hogg and George MacDonald. ("Scottish and Irish Gothic" 106)

The Royal Society of Edinburgh was presented with a reading of Henry Mackenzie's essay delving into the topic of German theatre in 1788, which is what gave rise to the popularity of the German Gothic in Scotland. The then young Walter Scott took to learning the German language and later translating German works of literature, including Goethe. This enthusiasm for the German Gothic found its place within James Hogg's *The Private Memoirs of a Justified*

*Sinner* (1824), in which many critics saw traces of *Die Elixire des Teufels* by Ernst Theodor Amadeus Hoffmann. (Mack 320) Walter Scott contributed vastly to the genre with a number of novels, within which he frequently employed Scottish legends and folklore. His *The Antiquary* is an example of the previously mentioned „domestic Gothic“ developing in the Scotland's northeast and evolving around a family collapsing. ("Scottish and Irish Gothic" 107) It has a „specifically Scottish resonance“ – much of the power they held, the Scottish nobility lost during the eighteenth century. ("Scottish and Irish Gothic" 111)

James Hogg and Walter Scott influenced the writing of Robert Louis Stevenson, whose *fin-de-siècle The Strange Case of Dr. Jekyll and Mr Hyde* is today one of the staples of Gothic fiction and maybe the best known example of the employment of the *doppelgänger* theme. Mack emphasizes that even though the *fin-de-siècle* Europe was preoccupied with embodying the societal anxieties within the Darwinian framework, and the „monkey-like“ Hyde falls into this notion, he also gives importance to the Scottish roots of the popular story. Jekyll's laboratory is a former dissecting theatre – a reference to Dr Robert Knox, for whose dissecting theatre, the famous Edinburgh murderers, Burke and Hare, supplied dead bodies. (Mack 321) The same motif can be traced in Stevenson's *The Body Snatcher*. Hogg and Scott inspired Stevenson to employ the use of the „Scots-speaking narrative voice“, examples of which are his stories *Thrawn Janet* and *The Isle of Voices*. (Mack 321)

Stevenson, Hogg and Scott continue to be pivotal names when it comes to Scottish Gothic, and are also the inspiration for those who instigated the contemporary Scottish Gothic tradition (Emma Tennant and her *The Bad Sister* and *Two Women of London* from the second half of the twentieth century). (Baker 5)

## 2.1. R. L. Stevenson: the shaping of a writer

To unveil the mysteries of Robert Louis Stevenson's vivid imagination and to unravel what it was that constituted his outlook on life, thus shaping his representations of his views, and his renderings of the era's troublesome adjustments to changes through his literary work, I shall first give a portrayal of his short, but fruitful and fulfilled life. His bringing up, his illness and the voyages prompted by it must have influenced him and his writing. It was a life of travel and constant search, a life of everlasting curiosity and astonishment, a life marked by the appreciation of the man's environment and the respect felt towards it – a life short, but in no sense dull or wasted; I dare say he lived longer than many who outlived him, but idled in life.

Edinburgh was blessed with Robert Louis Balfour Stevenson's birth on 13 November 1850. His father, Thomas Stevenson, a „strict Presbyterian“ came from a long line of lighthouse engineers, thus, the same occupation was expected from Louis. Margaret Balfour was a minister's daughter, and shared her husband's religious views. (Hammond 3) Louis was their only child, and, as his mother was susceptible to tuberculosis, she passed it on to Louis, who was plagued by poor health his whole life. (Hammond 3) He did not follow his father's footsteps to become a lighthouse engineer, but instead became a man of letters. Alison Cunningham, his childhood „companion, nurse and teacher“ often read the *Old Testament* and *Pilgrim's Progress* by Bunyan to young Louis. (Hammond) Much of his childhood is marked by stories of „violence and hatred from Scotland's turbulent past“ and by „profound Calvinistic pessimism of his nurse and his parents“. (Hammond 22)

When he started studying at Edinburgh University, it was expected of him to continue the line of lighthouse engineers, however, he could not find in himself the will to devote himself to it, and instead found interest in exploring Scottish history, French literature, along with Spencer and Darwin's creations, and it is not only in this sphere that he „failed“, but, becoming an agnostic severed his relationship with his parents which he was able to rebuild after getting married. (Hammond 5)

Throughout his years at the University, he made friends with people who would become his lifelong companions; namely Fleeming Jenkin who later managed his business with publishers, Sidney Colvin, a liaison for editors and a benevolent adviser, Charles Baxter, „a lifelong confidant and ally“, and Sidney Sitwell. (Hammond 3) After being diagnosed with illness of lungs in 1873, following his doctor's orders, Louis went to take a rest in a climate more lenient to his condition – he spent some time in France, and, upon returning, he started to profess himself as a journalist – *Fortnightly Review* and *Cornhill Magazine* being some of the distinguished journals which published his works. During his time spent at Fontainebleau, which was in late 1870s, he met the American Fanny Vandegrift Osbourne whom he fell in love with, and pursued. (Hammond 8) During these years, *An Inland Voyage* was published, his first book, along with his first attempts at short stories (*A Lodging for the Night*, *Will o' the Mill*) He relentlessly wrote, and dabbled into a number of literary forms – essays, prose, articles, even poetry (*A Child's Garden of Verses*). After pursuing Fanny all the way to the America, despite his poor health, he married her in 1880, after which their lives turned into a constant hunt for a place where atmospheric conditions would allow Louis some relief from his malady – they often spent their winters in southern France, a portion of the 1880s they lived in Bournesmouth, all the time Louis having

health issues and being „extremely fragile“, while, during this decade, Henry James had the role of his „most important literary friend“. (Hammond 10)

Despite his illness, Louis's literary opus grew – during the said decade, some of his greatest creations came to life: short stories Thrawn *Janet, Olalla, The Merry Men*, essays such as *Old Mortality, A Humble Remonstrance*. The year 1883 saw the publishing of his first novel, *Treasure Island*, and three years later, the successful short story *Kidnapped* was published, as well as the outstanding novella *The Strange Case of Dr Jekyll and Mr Hyde* which sold a great number of copies and received wide acclaim.

While spending some time in a place under Adirondack mountains (Saranac, USA) he produced a number of essays (*A Chapter on Dreams*, *The Lantern Bearers*, *Memoirs of an Islet*), after which he went on with his wife to spend some time cruising the Pacific – this was the beginning of their „nomadic life“; they would spend some weeks at sea, then take a week on an island, finally settling in 1889 in the island country Samoa, where Stevenson became an owner of a large estate, and where his health improved, rendering him capable of „indulging in physical work on the estate, swimming, going horse riding“. (Hammond 11-13) There, until his death, he produced a remarkable number of literary works, including novellas *The Beach of Falesa*, *The Ebb-Tide*, short stories *The Bottle Imp*, *The Isle of Voices*, novels *The Wrecker*, *Catriona*, essays, and started a number of novels he did not get to finish, *Weir of Hermiston* being particularly lamented. He died of brain haemmorrhage in December of 1894. (Hammond 15)

Stevenson’s bountiful oeuvre includes prose, poetry, articles, and essays. It is remarkable that he succeeded in creating such a vast opus considering the length of his life. What I infer from this is that Stevenson was not a man of idleness – despite his illness he travelled in pursuit of

better living conditions, all while writing, and writing, and writing. It seems he never stopped, and continued writing to the last day of his life. Considering the building blocks of his opus vary from children's poetry, journal articles, novellas, essays on politics, science, dreams, history and spine-chilling short stories, one may wonder about Stevenson's motivation not only to write about almost anything, but to write about almost anything with vigour and passion.

### 2.2. In Stevenson's words: a journey within

Stevenson himself provided an insight into his attitudes towards writing and the role of a writer. He provided a window into his mindset and an overall outlook on life.

I will be shedding light on Stevenson's own ideas and attitudes about authorship and literature in general. He exerts a high level of consciousness regarding his works and literature through a number of essays. Bearing in mind the said purpose, I will comment on a selection of his essays which I found relevant to this question.

Stevenson finds that all men are „born with various manias", his being, during his earliest years when he was yet not able to write, to fantasize a sequence of events, which evolved into writing as soon as he was able to pour his imagination onto a piece of paper. ("My First Book" 39)

It is logical to address the schemata of literature, and that is exactly what Stevenson, among other aspects, did. He finds the writer to be the „literary architect condemned to design the palace of his art" – using *condemned* sounds as if he saw the art of writing to be a gruelling task, and indeed, it seems that as much as he enjoyed it, he felt it was not work free of hardship. (Stevenson, "On Some Technical Elements" 4) The elements he finds of great importance are the

choice of words, which „attracts in the pages of a good writer“, the web, which stands for the pattern of sounds and pauses the artist has to „weave“, the style, and finally, the rhythm and contents of the phrase. He found writing a responsible task, and believed the writer has the „power either to do great harm or great good“; the potentiality of the writer's work distressed him, as he believed the literary works should serve to „do most and best for mankind“. (Stevenson, "On Some Technical Elements" 21) He finds the journalist's contribution especially impactful:

> „The total of a nation's reading, in these days of daily papers, greatly modifies the total of the nation's speech; and the speech and reading, taken together, form the efficient educational medium of youth“. (Stevenson, "On Some Technical Elements" 22)

The moral obligation of a writer, according to Stevenson, is to be „truthful to the fact and good-spirited in treatment“. (Stevenson "On Some Technical Elements" 22)

When it comes to Stevenson's inspirations, he himself lists a number of works and writers he found necessary to mention, all while arguing that the „truest influence comes from the works of fiction“. ("Books Which Have Influenced Me" 28) The literary names he mentions start with the unavoidable Shakespeare, whose character of Rosalind (*As You Like It*) already profoundly influenced Stevenson upon reading, and only reinforced the influence with the character's embodiment in a play. Montaigne's *Essays*, the influence of which he sensed not immediately, but subsequently, instilled in him the respect he had for life. *Pilgrim's Progress*, mentioned earlier in the context of Stevenson's biography, for him, „breathes of every beautiful and valuable emotion“. ("Books Which Have Influenced Me" 29) The *New Testament*, read to him when he was a child, he finds could „startle and move anyone“, if it be read like a book and not as

„droningly and dully like a portion of the Bible“. It seems that what his nanny read to him during his childhood, influenced him, and he valued it deeply. ("Books Which Have Influenced Me" 29)

Henry Lewes's *The Life of Goethe* reveals how the concept of a man's duality shaped in Stevenson – there he found „a strange instance of the partiality of man's good and man's evil“, and had „great importance“ to him when he first read it. ("Books Which Have Influenced Me" 30) Marcus Aurelius's the *Meditations* Stevenson dubbed „a very noble book“, which, upon reading, leaves the reader with the perception as if he had „made a noble friend, and there is another bond on you thenceforward, binding you to life and to the love of virtue“.

What completely „tumbled the world upside down“ for Stevenson, was Whitman's *Leaves of Grass*, which „set him back again upon a strong foundation of all the original and manly virtues“. ("Books Which Have Influenced Me" 30) Stevenson goes on to praise the influence Wordsworth, Thoreau, and others had on his perceptions, especially William Hazlitt, whose *On the Spirit of Obligations*, was a „turning point“ in his life. (32) Walter Scott, in Stevenson's opinion, was a contributor to the „great change of the past century“ by introducing the „admission of detail“. ("A Note on Realism" 34)

In his essay *My First Book: Treasure Island*, Stevenson goes into great detail how the characters and the plot came to him after he designed a map of an island, almost accidentally, to please a schoolboy who stayed in a cottage Stevenson was staying in too. In his own words:

> „The names, the shapes of the woodlands, the courses of the roads and rivers, the prehistoric footsteps of man still distinctly traceable up hill and down dale, the mills and the ruins, the ponds and the ferries...here is an inexhaustible fund of interest for any man

> with eyes to see or twopence-worth of imagination to understand with!“ ("My First Book" 41)

This passage illustrates Stevenson's appreciation of the spectacle that landscape is, as well as the gratitude he felt towards the contribution of history and its remnants in the shape of architecture or what is left of it. Not every person is capable of this wonder, and I believe the ability to feel the wonder of our own environment, to appreciate the little things as well as the great things, is complementary with the ability to enjoy a good book. As Stevenson knew, and put into words: „The gift of reading, as I have called it, is not very common, nor very generally understood. It consists, first of all, in a vast intellectual endowment – a free grace I find I must call it“. ("Books Which Have Influenced Me" 32) *Treasure Island*, which he originally named *The Sea Cook*, encompassed a number of constituents Stevenson was aware were derived from other writers:

> “No doubt the parrot once belonged to Robinson Crusoe. No doubt the skeleton is conveyed from Poe... but no man can have a monopoly of skeletons or make a corner in talking birds.“ (Stevenson, "My First Book" 42)

What he argues henceforth, is that these „useful writers“ left behind them what he calls „footprints“, and he is merely following those. ("My First Book" 42)

In *Fontainebleau,* where Stevenson spent some time during the late 1870s, he is in awe of his surroundings:

> „In this continual variety the mind is kept vividly alive....As fast as your foot carries you, you pass from scene to scene, each vigorously painted in the colours of the sun, each endeared by that hereditary spell of forests on the mind of man who still remembers and salutes the ancient refuge of his race“. ("Fontainebleau" 119)

His essay *A Chapter on Dreams* is particularly interesting and insightful, and at the same time enigmatic. With this essay Stevenson shares his thoughts on the horror of nightmares, and gives a record of what kinds of altered states he experienced while feverish. In this state, the room would completely transform, „the night-hag would have him by the throat“ and he would wake up. Stevenson understood that these nightmares were a product of a combination of factors, a kind of concoction of everyday life struggles seasoned with „hell and judgment“. (Stevenson 232) One has to remember that Stevenson was ill for most of his life – with better and worse periods, but ill nonetheless, meaning that he probably ended up dreaming the fever dream quite often, and it is no wonder these dreams would affect him on a deeper level – he called these „extremely poor experiences“. ("A Chapter on Dreams" 233) However, these experiences weakened with time, and he would awake with „no more extreme symptom than a flying heart, a freezing scalp, cold sweats, and the speechless midnight fear“. ("A Chapter on Dreams" 233) Something else happened too – the dreams evolved and „became more circumstantial, and had more the air and continuity of life“. ("A Chapter on Dreams" 233) The words Stevenson uses next to illustrate his experience with dreams seems almost as if he is referring to an astral projection:

> „that he would take long, uneventful journeys and see strange towns and beautiful places as he lay in bed...an odd taste that he had for the Georgian costume and for stories laid in that period of English history, began to rule the features of his dreams; so that he masqueraded there in a three–cornered hat and was much engaged with Jacobite conspiracy between the hour for bed and that for breakfast“ ("A Chapter on Dreams" 233)

This interesting moment in his essay alludes Stevenson deliberately dreamt of what he wished; it suggests there is a possibility of him dabbling in what the Victorian secret societies

would explore and exercise, such as travelling to other planets by means of astral projections, hypnotism, telepathy... According to Luckurst,

> „Stevenson was aware of categories of veridical hallucinations or phantasms. Richard Le Gallienne recorded Fanny Stevenson's vision in 1888 of a phantasm of Stevenson's close friend Charles Baxter, 'evidently in a rage', and psychically projected across the Atlantic from London to Saranac. Stevenson, 'aware of his wife's "psychic" peculiarities', recorded the date and time like a dutiful researcher. This was a case, Le Gallienne claimed, 'that deserves a place in Professor Gurney's book of "Phantasms of the Living". (qtd. in Tearle 50**)**

Stevenson continues to communicate what else he was able to do within his dreams, and that was to dream in sequences and read books, however, he gives no clear account of how exactly he was able to do it. ("A Chapter on Dreams" 234) One can only speculate, but to diminish the influence of his dreams on his works would be dishonest.

Another peculiarity that arises within this essay is his reference to the „Little People" whom he later refers to as „Brownies", as the ones who work behind the curtain of his dreams and provide him with a plot for a story. He refers to them numerous times, and it appears they should be a part of the human brain. Stevenson gives an answer to the question who the „Little People" are, but not one that is entirely satisfying:

> „I speak of the little people as of substantive inventors and performers.... It was not his tale; it was the Little People's... They are near connections of the dreamer's, beyond doubt; they share in his financial worries and have an eye to the bank–book; they share plainly in his training; they have plainly learned like him to build the scheme of a considerate story

> and to arrange emotion in progressive order; only I think they have more talent; and one thing is beyond doubt, they can tell him a story piece by piece, like a serial, and keep him all the while in ignorance of where they aim“. ("A Chapter on Dreams" 247)

I believe he continuously refers to his mind, or a part of his mind and brain that is responsible for dreaming. I suppose most of us have been surprised and shocked by our dreams and never could we consciously imagine where a dream might take us, and this is, I believe, partly what Stevenson is talking about – it is our subconscious self which projects itself within our dreams.

Within this framework Stevenson explains how the concept for *The Strange Case of Dr Jekyll and Mr Hyde* came to him. It was a collaboration between him, and his „Little People“. Stevenson wished to „find a vehicle for that strong sense of man's double“, and after giving it much thought without a satisfying solution, Stevenson

> „dreamed the scene at the window, and a scene afterward split in two, in which Hyde, pursued for some crime, took the powder and underwent change in the presence of his pursuers. All the rest was made awake, and consciously, although I can trace in much of it the manner of my Brownies.“ ("A Chapter on Dreams" 250)

He ascribes the meaning of this story as his invention, and accentuates that the morality of it is also his work, since his „Brownies have not a rudiment of what we call a conscience“. ("A Chapter on Dreams" 250) It appears that Stevenson does refer to our subconscious self when he speaks of „Brownies“ – within our subconsciousness anything is possible and it is limitless, which is why Stevenson, at his conscious level, must edit and, in a way, proofread what the „Brownies“ conveyed to him.

Stevenson's *The Master of Ballantrae*, was written while he was living in Saranac, where he felt that „for the making of a story were fine conditions“. ("The Genesis" 46) What particularly excited in him the urge to write was the landscape and the weather:

> „It was winter; the night was very dark; the air extraordinary clear and cold, and sweet with the purity of forests. From a good way below, the river was to be heard contending with ice and boulders: a few lights appeared, scattered unevenly among the darkness“. (Stevenson, "The Genesis" 46)

In addition to the favourable surroundings, Stevenson was „moved with the spirit of emulation“; after finishing his „third or fourth perusal of *The Phantom Ship*“, the plot and the characters for *The Master of Ballantrae* came to him easily, combining new ideas with those „lying ready and nine years old“ in his memory. (Stevenson, "The Genesis" 47)

Stevenson's highly sensitive and sentimental persona can also be observed through his works. His essay *A Plea for Gas Lamps*, is a „nostalgic plea for the cosy glow of gas lamps instead of electric lightning“, while in *The Lantern Bearers* he longingly remembers his childhood friends and their favourite pastimes. (Hammond 39-42) Not only does this passionate and sentimental streak of Stevenson's character emerge through these works, but it can be derived from almost all of his works; only a person who is in deep connection with their inner selves is able to give such illustrious accounts of their surroundings, that is, nature, and at the same time such disturbing but simultaneously sublime displays of nightmares, and consequently convey it to literary works.

Stevenson wrote a number of essays and the length of this thesis does not do these works justice, however, I feel the ones selected for this purpose offer a balanced representation of his

own thoughts on his own writing and writing in general, as well as his influences and inspirations – which, as one may conclude, are brewed with a pinch of history, nature, voyage, dreams, religion.

### 2.3.Criticism of R. L. Stevenson's works

It appears that only in the more recent past has a fair criticism of his works emerged – as I have gathered through my readings, Stevenson's literary works did not receive the most reasonable, unbiased judgment for quite an amount of time after his death.

Hammond classifies the critical reactions to Stevenson into three stages: the first phase, ranging from his death in 1894 to 1914 is marked by „excessive adulation" in which „Stevenson was seen as a saint-like figure who could do no wrong and whose writings were held to be worth of immortality". (*A R.L.S. Companion* 17) The second stage, beginning in 1914 with Frank Stevenson's *R.L.Stevenson: A Critical Study* was an impartial examination of his works, however, this prompted a „series of deprecatory studies" which then „swinged the critical pendulum too far in the opposite direction", and Stevenson was thus seen as „overrated" with his „outmoded values and attitudes". (Hammond, *A R.L.S. Companion* 17) It was not until the 1950s when the third stage began with J.C. Furnas's *The Voyage to Windward* (1952), and Stevenson's works received meaningful critical examination. To name a few, Robert Kiely's *Robert Louis Stevenson and the Fiction of Adventure* (1964), James Pope Hennesey's *Robert Louis Stevenson* (1974), Edwin M. Eigner's *Robert Louis Stevenson and the Romantic Tradition*, and a more recent Jenni Calder's RLS: *A Life Study* (1980). (Hammond, *A R.L.S. Companion* 18) Through my research for this thesis I have gathered quite an amount of material of most recent dates, including several

companions; J.R. Hammond's *A Robert Louis Stevenson Companion* (1984), William Gray's *Robert Louis Stevenson: A literary life* (2004), a whole journal dedicated to his vast opus and many others. It appears that today his works and life receive quite an amount of attention, and a well-deserved one.

Penny Fielding finds that Stevenson „remains one of the most famous, yet, paradoxically, one of the least well-known writers of the second half of the nineteenth century“ (1) *The Strange Case of Dr Jekyll and Mr Hyde* seems to supersede his name. Nowadays, the story itself, whether in the written form or film and theatre adaptations is widely recognized, as well as the concept of duality that follows it. But Stevenson somehow became „oddly separated from his works“. (Fielding 1) It is hard not to concur with James Robertson who believes this novella is „the only Scottish work of literature to have had such an impact worldwide“; no matter the continent someone lives on, they are familiar with the story, despite not many of them having read it. ("Fragments of Stevenson" 8) While Stevenson's *Treasure Island* is also a classic, the „two texts have become as if disembodied from their author, constantly regenerating themselves“. (Fielding 1) Fielding proposes that it is perhaps because he was writing in the era of ever-changing writing and publishing conventions, which „led to a break-down of the traditional structure of the three-volume novel and its splintering into new genres and forms“, which prompted Stevenson to adapt to demand and write more „flexible literary forms“. (1) This might be the reason he shrank from writing traditional novels, however, in his own words: „It is the length that kills“. ("My First Book" 39) His stories did not conform to the conventions when it comes to the narrator or length, and he also widened his opus with poems, essays, memoirs, and the manner in which his essays were written drew attention to „adverse comments for its highly self-conscious literary artifice

and for the relish for archaic syntax and willful indirection in contrast with the transparent prose of his adventure stories“. (Fielding 2)

During the second half of the nineteenth century, „mesmerism, hypnotism, telepathy, telekinesis, second-sight, somnambulism and other abnormal or paranormal states“ were highly popular, and psychology was just professing itself as a discipline. (Arata 55) The said phenomena were often used within Gothic narratives, and it is significant that Stevenson „never avails himself of such devices“, but what he does instead is reaching into the „strangeness of what we like to call normal consciousness“, steering the reflector light to the „sense of uncanniness and self-alienation“. (Arata 55) *Markheim* and *The Strange Case of Dr Jekyll and Mr Hyde* can sure fall into this category, as well as *The Body Snatcher*; none of these peruse said devices, however, the uncanniness is almost palpable within all. *The Strange Case of Dr Jekyll and Mr Hyde* is most commonly seen as a tale which addresses the idea of the human duality, however, Williams argues there is another way to look at the matter. While I do believe it was Stevenson's intention to address the *doppelgänger* lurking within ourselves, I also think other layers of meaning can be found within the narrative. Williams suggests that, within the context of the 1868 Pharmacy Act,

> „Jekyll's self-experimentation with a transformative drug and its accidental chemical consistency demonstrate a growing ambivalence towards doctors, specifically their newly-acquired authority over drugs“. (149)

Another perspective may be gained when placing the novella within the context of the nineteenth-century opium use; the story may be read „as a moralising tale about the dangers of addiction“. (Williams 149)

Hammond argues there are „four main strands in Stevenson's literary opus: „moral ambiguity, peculiar approach to the presentation of character, powerful emotional response to Scotland, experimenting to find a satisfying means of expression“, and Stevenson enriched all of the said aspects with „invigorating freshness“. (*A R.L.S. Companion* 18) Dury adds to this classification by stating that Stevenson

> „encourages a metalinguistic kind of reading, where aspects of textual organisation, word order, rhythm, sound and choice of words are all observed and enjoyed...There is a pleasure in noticing that things are different (deriving from unexpected sequences and from a fresh way of conceptualising the world) while you are nevertheless still able to follow the language and ideas perfectly“. (33)

Some of Stevenson's stories are regarded as „stories for boys“, and it is his adventure stories that were sometimes „casually or snobbishly dismissed as such“. (Robertson, "Fragments of Stevenson" 9) *Kidnapped, Catriona*, *The Master of Ballantrae*, in Robertson's view are „much more than mere adventures“; they display Stevenson's artistry in a „Scottish tradition of historical fiction that undercuts romantic expectations with irony or blasts it with cold reality“. (Robertson, "Fragments of Stevenson" 9)

I would like to conclude this chapter with Robertson's proposition with regard to the reasons behind Stevenson's poor evaluation by critics during the 1920s and 1930s. He pinpoints three plausible reasons: firstly as I have stated more than once through my thesis, Stevenson took effort to write in various forms, be it essays, poetry, fiction etc., within which he wrote for children and adults, and he excelled in almost all. This makes him „quite elusive and difficult to pin down, and sometimes this elusiveness can look like flighty irresponsibility“ ("A Reliable

Author" 11) Robertson diagnosed Stevenson with „versatility“ and I do not wish to argue against that – it is evident from his works, it is evident from his life, and it is evident from his views that Stevenson was a man of numerous interests and he only conveyed it through literature.

The second reason is that he was popular both posthumously and during his life, and what is popular surely is not of any quality. *Treasure Island* and *Kidnapped*, some of his most successful books, were „children's books“ and „everything else he wrote was tainted by association“, even though, upon close reading, one might find in them „remarkable observations on human greed, friendship and loneliness, fallibility“. ("A Reliable Author" 11) Robertson also argues that

> „Stevenson, with the „reliability“ of his writing, and with his creed of hard work, honesty, courage and honour, appeared to have no place in a cynical, exhausted, sickened and broken post-1918 world, the world of modernism and competing brutal ideologies and psychology and revolution“. ("A Reliable Author" 12)

Robertson's passages seem quite logical and I am inclined to take his stance; to me, Stevenson is an invaluable asset of literature in general, and especially of the Gothic. I was once one of those who knew the Jekyll and Hyde story and loved it, but never thought of the author, and it is my opinion one can only benefit from his outstanding literary imaginary.

## 3. R. L. Stevenson's ingenuity: gothicisms in Stevenson's selected short stories

For the purpose of illustrating Stevenson's achievements within the Gothic fiction realm, I will explore four of his short-stories, namely *Markheim*, *The Body Snatcher*, *Thrawn Janet and Olalla*. I have selected these stories considering the aim of this thesis and I am of the opinion these will best support the claim that Stevenson was, among other, a prolific Gothic writer. *The Strange Case of Dr Jekyll and Mr Hyde* is, of course, his best known example of Gothic fiction, and its interpretations are plentiful, which is why I have decided to leave this one out. To best fulfill the said intention, Stevenson's other works will reveal his gothic imaginary.

### 3.1. *Markheim* – the *doppelgänger* or the devil?

Charles Morley of the *Pall Mall Gazette* was in search of a story from Stevenson, to publish it for the Christmas number of 1884, however, *Markheim* proved to be too short and the story was thus returned to Stevenson, but bought by Henry Norman in 1885 and published in *Unwin's Christmas Annual*. (Swearingen 93-94)

*Markheim* is a story of a man who visits a shop on Christmas day, pretending to buy a Christmas present for his lady, however, his intention is to murder the dealer and steal his money. What, or whom he encounters with the plot's unfolding has boggled the minds of critics and readers alike. It is a story brimming with rich displays of the uncanny and it also employs the idea of duality, which I will account for with the lines that follow.

The story begins with Markheim entering a shop, which, despite being daytime, is covered in darkness – the shop is not open indeed, for it is time for the books to be balanced. Nevertheless, Markheim enters to find that „his eyes had not yet grown familiar with the mingled

shine and darkness in the shop“. (Stevenson, *Markheim* 443) Stevenson uses the daylight/darkness dichotomy at the very start, maybe to illustrate that upon entering the shop, Markheim not only enters a darkened shop, but a darkened side of his personality. Markheim is first presented with a mirror as a possible present, however, he is appalled by it, branding it „hand-conscience“. (Stevenson, *Markheim* 444) It is already notable Markheim is plagued by guilt. Immediately Stevenson begins to work on building the atmosphere with descriptions of Markheim's surroundings: „The ticking of many clocks among the curious lumber of the shop, and the faint rushing of the cabs in a near thoroughfare, filled up the intervals of silence“. (Stevenson, *Markheim* 444) One can almost hear the clocks ticking, and it is not a clock, but clocks, and the thought of a large number of clock ticking simultaneously evokes uneasiness. First-time reader does not realise Markheim's intentions, which is why the following passage might confuse and enhance the anxiety that has started to build:

> „The dealer....had stopped to take the object from its place; and, as he had done so, a shock had passed through Markheim, a start of both hand and foot, a sudden leap of many tumultuous passions to the face. It passed swiftly as it came, and left no trace beyond a certain trembling of the hand...“ (Stevenson, *Markheim* 445)

It is uncertain why Markheim suddenly felt this way, but the anxiety is palpable. The very moment preceding the murder, that is, Markheim's state of mind is elaborately described:

> „ ....he drew himself up and filled his lungs; at the same time many different emotions were depicted together on his face: terror, horror, and resolve, fascination and physical repulsion; and through a haggard lift of his upper lip, his teeth looked out“. (Stevenson, *Markheim* 446)

It is evident that Markheim is not completely confident in the action he is preparing to commence; Stevenson poignantly uncovers what goes through Markheim's mind just before the act of killing commences; it is the embodiment of both the sublime and horror - Markheim is fascinated and simultaneously repulsed.

Stevenson goes on to illustrate Markheim's descent into madness after murdering the dealer. The notion of the abhuman body, which I have accounted for within the first chapter of this thesis, is one of the prevalent concepts within this narrative. Throughout the narrative Markheim is stricken by the sight of the dealer's dead body:

> „Markheim's eyes returned to the body of his victim, where it lay both humped and sprawling, incredibly small and strangely meaner than in life...the dealer lay like so much sawdust....this bundle of old clothes and pool of blood began to find eloquent voices...there it must lie until it was found...Then would this dead flesh lift up a cry that would ring over England...“ (Stevenson, *Markheim* 447)

Another instance reinforces the strangeness of a recently alive body, which Markheim thought would have „more significance to the touch“. The body was „like a suit half filled with bran, the limbs lay scattered, the trunk doubled“:

> „It was strangely light and supple, and the limbs, as if they had been broken, fell into the oddest postures. The face was robbed of all expression; but it was as pale as wax, and shockingly smeared with blood about one temple“. (Stevenson, *Markheim* 451)

These lines show the gore of the Gothic of the *fin-de-siècle*. The dealer is reduced to a body, an empty shell which was alive a mere minute ago.

Stevenson continues to add to the ghastly atmosphere by giving account of Markheim's surroundings:

> „Like some dripping cavern, the chambers of the house were haunted by an incessant echoing, which filled the ear and mingled with the ticking of the clocks...The faint, foggy daylight glimmered dimly on the bare floor and stairs...so loud was the beating of the rain...The sense that he was not alone grew upon him to the verge of madness“. (*Markheim* 452)

Markheim is steadily tormented by both inside and outside factors which build upon his anxiety after committing the murder. The sounds he hears are a mixture of precipitation, clocks, and what seems to be an incessant echo, but it is not clear what the source of it is. Markheim even heard „...the dead man getting to his legs, and as he began with a great effort to mount the stairs, feet fled quietly before him and followed stealthily behind.“ (Stevenson, *Markheim* 453)

During his attempt to reach the first story of the building, he continuously hears what might be another person, or a ghost, or some sort of presence which is not explicable, and it raises a question whether this is all happening within Markheim's mind, is it him descending into madness, tormented by guilt, or is it something more. After an unexpected lull, when Markheim, upon entering the room he presumed money was hidden in („...he was at peace. The rain falling in the street sounded natural and pleasant“), his anxieties materialized:

> „A step mounted the stair slowly and steadily, and presently a hand was laid upon the knob, and the lock clicked, and the door opened“ (Stevenson, *Markheim* 455)

The tension is slowly building with this one, and it explodes with a „face thrust into the aperture“. (Stevenson, *Markheim* 455) One would expect some horrific creature to actualize, but Stevenson

again proves himself to be the master of the unpredictable: „the face glanced around the room, looked at him and smiled as if in friendly recognition...'Did you call me?' he asked, pleasantly. " (Stevenson, *Markheim* 455) This „pleasant", smiling, nodding fellow is not expected, and this is where Stevenson's mastery lurks – he abruptly breaks the tension, then continues to build it. Markheim notices the visitor's

> „outlines seemed to change and waver like those of the idols in the wavering candle-light of the shop, and at the times he thought he knew him, and at the times he thought he bore a likeness to himself; and always, like a lump of living terror, there lay in his bosom the conviction that this thing was not of the earth and not of God". (*Markheim* 455-456)

Stevenson never reveals the true origin of the visitor. Markheim continues to argue with the visitor who confronts him with his future, and know everything about his past, and is here to offer him a deal, but the price is unknown. While arguing, it is clear Markheim is haunted by his conscience. Despite the visitor's attempts to prompt Markheim to commit yet another murder and take the money, all the while moralizing, Markheim decides to give up and reveal himself as a murderer. It appears he had given in to his conscience. However, the true origin of his visitor is never revealed, and one can only speculate whether it was Satan himself, Markheim's subconsciousness materialized, which would imply the *doppelgänger* theme, or whether it was all played out inside his head. Was it his hallucinations or something otherworldly is left unsaid, and it is in Stevenson's style to leave things lingering, unidentified. He plays with sounds – the abundance of them, as well as the lack of them. The building up of tension and anxiety through this story is almost palpable, Stevenson excels in creating a setting so unnerving, not by excessive, embellished descriptions, but by contrasting the unexpected standstills with growing

pressure, with the reluctance to reveal who the visitor was, thus leaving room for chilling interpretations.

This story may as well be one conveying a morality lesson. Markheim was not sure of what he was delving in, but did it nonetheless, and in the end, did the right thing by surrendering himself, thus soothing his conscience, because when he decided not to finish what he had begun, „the features of the visitor began to undergo a wonderful and lovely change: they brightened and softened with a tender triumph; and, even as they brightened, faded and dislimned". (Stevenson, *Markheim* 462)

### 3.2. *The Body Snatcher* – a burdensome task

When Stevenson was asked for a story by Pall Mall Gazette's Charles Morley, he first went with *Oliver Leaf*, however, upon seeing how the Christmas number was advertised, Stevenson told Morley: „you desire the blood to be curdled", and the initial story was replaced with *The Body Snatcher*, which Stevenson had written in 1881, but never published until 1884. (Swearingen 93)

The title of the story suggests its grim content. Body snatching stands for „the illicit removal of corpses from graves or morgues during the 18th and 19th centuries", and the bodies acquired this way were usually sold for the purposes of studying human anatomy, while body snatchers were sometimes called ressurectionists. (Levinson, Encyclopædia Britannica) In this narrative, Stevenson directly references a series of murders that took place in Edinburgh between 1827-1828, known as the Burke and Hare murders. ("Burke and Hare Murders") With the

growing popularity of anatomical research in the 19th century, the demand for dead bodies increased. Cadaver shortages were common, since the only legal way to obtain a body for dissection was from hanged murderers, and, during the 1820s, „around 500 students practised dissection, with 450-500 corpses available to them each year, so clearly a significant demand". (Piers et al. 92) This allowed for the lucrative business of body snatching to flourish, and, evidently, even this was not enough to supply enough dead bodies since even the murder business was a possibility. Doctor Robert Knox, to which Stevenson refers to as Mr. K within the narrative, was a „private anatomist and lecturer of students from Edinburgh Medical College "whose medical practices William Burke and William Hare supplied the bodies for. ("Burke and Hare Murders")

*The Body Snatcher* opens with a sight of four men (an undertaker, the landlord, Fettes, and the narrator) spending their evening at the George Inn in Debenham, which is what they would do virtually every night. After giving a description of Fettes who was „an old drunken Scotsman" whom they often referred to as the Doctor, an unusual event takes place: a doctor is called to help a man who was „suddenly struck down with apoplexy" at the George Inn, and the said doctor's presence seems to unsettle old Fettes, who goes into an argument with the newly arrived Dr. Macfarlane, which nobody of the remaining three companions seems to grasp. (Stevenson, *The Body Snatcher* 420) The narrator goes on to „narrate the foul and unnatural events". (Stevenson, *The Body Snatcher* 424) It seems Fettes, while being a medical student in Scotland, became an assistant to a very popular anatomy teacher, along with Macfarlane, and his job was to welcome the body suppliers in early morning hours, receive the body and pay for it, without asking any questions:

„....he would be called out of bed in the black hours before the winter dawn by the unclean and desperate interlopers who supplied the table. He would open the door to these men, since infamous throughout the land. He would help them with their tragic burthen, pay them their sordid price, and remain alone, when they were gone, with the unfriendly relics of humanity“. (Stevenson, "The Body Snatcher" 426)

Stevenson succeeds in illustrating just how gruesome it was for Fettes to perform his task; he intensifies the image of the horrific exchange by using highly descriptive adjectives, as well as locating it within the context of winter night to enhance the bleakness of it all.

Anatomy teachers at the time had little concern as to how the body was obtained, and it was up to Fettes to keep his head sane and not ask around. However, his consciousness was not at peace:

„For his day of work he indemnified himself by nights of roaring, blackguardly enjoyment; and when that balance had been struck, the organ that he called conscience declared itself content“. (Stevenson, *The Body Snatcher* 426)

Again Stevenson delves into the matter of conscience. He calls it an “organ“ as if it is some palpable matter within our minds that needs to have a balance of good and evil – another instance of the employment of the idea of human duality.

Fettes's ability to look away was put to test very soon. Stevenson again places an event within the context of its surroundings: „There was a thin, bright moonshine: it was bitter cold, windy, and frost...The ghouls had come later than usual, and seemed more eager to be gone.“ (Stevenson, *The Body Snatcher* 427) Little could Fettes expect that he would recognise the newly delivered body, which he knew was „alive and heartily“ the day before (Stevenson, *The Body*

*Snatcher* 428) He now knew bodies were obtained by the means of murder, something he and Macfarlane had suspected but never talked about. Fettes goes on to confront Macfarlane about the incident, only to be met with indifference and a plea to stay silent. In the meantime, Fettes had come to meet Macfarlane's acquaintance Gray and noticed there was some tension between the two. Fast forward the next morning, and the body delivered for dissection is that of Gray, and Macfarlane is the provider of the „ghastly package". (Stevenson, *The Body Snatcher* 431). Macfarlane assured him the „three days from now you'll laugh at these scarecrows" (Stevenson, *The Body Snatcher* 434), addressing his worries. And was he right! By the end of the week Fettes „had outlived his terrors and had forgotten his business". (Stevenson, *The Body Snatcher* 435) Stevenson again uses the duality of a man as a device, he exemplifies how easily a man will change direction, and accentuates the mutability of one's character.

A few days later, Fettes and Macfarlane are off to fetch another body for their professor. This time they are the body snatchers, and are on their way to obtain the body of a local woman:

> „There was no sound but that of their own passage, and the incessant, strident pouring of the rain. It was pitch dark...for the most part it was at a foot pace, and almost groping, that they picked their way through that resonant blackness to their solemn and isolated destination. In the sunken woods that traverse the neighbourhood of the burying-ground the last glimmer had failed them, and it became necessary to kindle a match and reillumine one of the lanterns of the gig. Thus, under the dripping trees, and environed by huge and moving shadows, they reached the scene of their unhallowed labours". (Stevenson, *The Body Snatcher* 438)

This extensive passage illustrates Stevenson's artistry in creating a foreboding, Gothic atmosphere. His language is luxurious and picturesque; he succeeds in creating tension as well as evoking the feeling of the sublime. The shadows following the two protagonists may be interpreted as their respective conscience, lurking from the inside of their heads.

After completing their „abhorred task", they situated the covered body onto the gig to sit between themselves. It is almost comical the way Stevenson describes the ride: „...the thing that stood propped between them fell now upon one and now upon the other. At every repetition of the horrid contact each instinctively repelled it with greater haste...". (Stevenson, *The Body Snatcher* 438) The sound of barking dogs and rain followed their ride, while a „creeping chill began to possess Fettes's soul"(Stevenson, *The Body Snatcher* 440), for they were both aware something was not right and it was „in fear of their unholy burden that the dogs were howling". (Stevenson, *The Body Snatcher* 440) The duo decides to take a stop and look into the matter. Stevenson illustrated the covered dead companion with much observation:

> „The rain had moulded the rough sacking to the outlines of the body underneath; the head was distinct from the trunk, the shoulders plainly modelled; something at once spectral and human riveted their eyes upon the ghastly comrade of their drive". (Stevenson, *The Body Snatcher* 440)

The once-alive human is now reduced to body parts formed under a wet cover. This is a fine example of the abjection within the Gothic narrative – it is too challenging to imagine this was once a living, breathing person, and is thus diminished as an outline of a body since we are uncertain of what happens after death and this ambiguity is embodied in this „ghastly comrade". Stevenson resumes to enhance the ambience of terror as the duo continues to uncover the body,

noticing in horror that the thing is of much bigger size than that they had previously propped onto the gig:

> „The light fell very clear upon the dark, well moulded features and smooth-shaven cheeks of a too familiar countenance, often beheld in dreams of both of these young men". (Stevenson, *The Body Snatcher* 441)

This is another instance of referring to their conscience, that is, subconsciousness, a notion Stevenson employed in his other stories too. After uncovering the body,

> „a wild yell rang up into the night; each leaped from his own side into the roadway...the horse, terrified by this unusual commotion, went off toward Edinburgh, bearing along with it, sole occupant of the gig, the body of the dead and long-dissected Gray". (Stevenson, *The Body Snatcher* 441)

This passage is the final one, the story abruptly ends with no further explanations. The uncanniness of the insubstantial again plays a crucial role within this narrative. Stevenson offers no interpretation of what happened – it could again be a supernatural phenomenon, or the protagonists' mind playing with them, however, then how would one explain both of their minds playing the same game? The story, just like *Markheim,* leaves questions lingering about, but that is, again, the beauty of Stevenson's Gothic.

### 3.3 *Thrawn Janet* – a genuine demon

This story was published in 1881 in the *Cornhill Magazine*, however, it is a tale that had long been cooking in Stevenson's imagination. Stevenson listed the story as a part of *A Covenanting Story-Book* in 1868, and derived some ideas from *Satan's Invisible World Discovered* (1685) by George Sinclair, and it might be that, before publishing it in 1891 he used his draft to „bring the story into its final form". (Swearingen 59)

*Thrawn Janet* is another of Stevenson's stories to tell in the dark. It is indeed a short story, being only thirteen pages long, but not in any way lacking in horror. I dare say it is his most descriptive and straightforward Gothic story, marked by its historical touch (the plot is placed in the early 18th century), as well as Stevenson's use of a curious device: the use of a Scottish narrator – the story is narrated in Scots, apart from the first couple of passages, which makes a modern reader rely heavily on his/her ability to gather meaning from the homophones or the context, however, a translation can be found, even though publishers prefer to keep the old Scots, which only adds to the story's appeal. (Kellermeyer, oldstyletales.com)

*Thrawn Janet* opens with an ominous presentation of the protagonist, reverend Murdoch Soulis, who came to Balweary fifty years ago:

> „In spite of the iron composure of his features, his eye was wild, scared, and uncertain; and when he dwelt, in private admonition, on the future on the impenitent, it seemed as if his eye pierced through the storms of time to the terrors of eternity". (Stevenson, *Thrawn Janet* 349)

Stevenson depicts Mr. Soulis in an unexpected way, for he is a reverend, someone who should be of agreeable demeanor, but for a first-time reader it should strike him/her as the reverend is of malicious kind. Stevenson goes on to tell how the villagers and children especially feared him and eschewed his manse and its causeway:

> „The manse itself, where it stood by the water of Dule among some thick trees, with the Shaw overhanging it on the one side, and on the other many cold, moorish hill-tips rising toward the sky, had begun, at a very early period of Mr. Soulis's ministry, to be avoided in the dusk hours by all who valued themselves upon their prudence“. (Stevenson, *Thrawn Janet* 350)

Another example of Stevenson's mastery of weaving a true Gothic atmosphere – he uses language abundant in adjectives carefully picked out to successfully create an ominous setting. The reverend's curious conduct is further illustrated by the following passage:

> „The minister walked there often after dark, sometimes groaning aloud in the instancy of his unspoken prayers...This atmosphere of terror, surrounding as it did, a man of God of spotless character and orthodoxy, was a common cause of wonder ...“. (Stevenson, *Thrawn Janet* 350)

This passage and its subsequent sentences are the last written in English; what follows from that point onwards is „one of the older folk“, telling the story behind the reverend's foreboding manner in Scots. (Stevenson, *Thrawn Janet* 350) He starts by remembering that the reverend came into Balweary fifty years ago, and, in need of a woman to cook and clean for him, old Jane McClour was recommended to him. Many were aghast with the news, since Jane was

„Lang or that, she had had a wean to a dragoon, she hadna come forrit for maybe thretty year: and bairns had seen her mumblin' to hersel' up on Key's Loan in the gloamin', whilk was an unco time an' place for a God-fearin' woman....When folk tauld him that Janet was sib to the de'il, it was a superstition by his way o' it“. (Stevenson, *Thrawn Janet* 352)

Other than giving birth to a brat, which made her an outcast in the eyes of the villagers, she was often seen mumbling to herself – Stevenson mentions nothing more about her child, and the reader does not know whether it was alive or dead. A dire thing then happened to Janet; the women of the village dragged her to the water to see if she would drown or swim, and they would then know whether she was a witch. Mr. Soulis appeared at the right moment to stop it, and to please the women who insisted she had business with the devil, asked her to renounce him, which she did, but Stevenson gives the following description of her renouncement:

„...when he askit that, she gave a grim that fairly frichtit them that saw her, an' they could hear her teeth play dirl thegither in her chafts...Janet lifted up her hand an' renounced the de'il before them a'“. (*Thrawn Janet* 353)

It appears Stevenson here is pretty up front with what is going on with Janet; she is clearly not in what one would call a normal state of mind, which begs the question of her sanity. Is she medically ill, insane, or is it something of paranormal origin, as the villagers claim? The next morning an ominous event took place:

„For there was Janet comin' doun the clachan-her or her likeness, ane could tell-wi' her neck thrawn, an' her heid on ae side, like a body that has been hangit, an' a girn on her face like an unstreakit corp...she couldna speak like a Christian woman, but slavered and played click wi' her teet like a pair o' shears“. (Stevenson, *Thrawn Janet* 354)

This unsettling illustration of Janet and her twisted neck boggles the mind. Stevenson's use of Scots language reinforces the horror of Janet's appearance and manner. He uses onomatopoeia to demonstrate how Janet sounded, and it is extremely disturbing. However, the villagers came to terms with Janet's new appearance, for she was „an eldritch thing to see“. (Stevenson, *Thrawn Janet* 354) One day, as Mr. Soulis went to his favourite spot, an abandoned Balweary graveyard to dwell on his sermons. It is there that he stumbled upon a dreary sight:

> „...an' what suld he find there but a man, or the appearance o' a man, sittin' in the inside upon a grave. He was of a great stature, an' black as hell, and his e'en were singular to see“. (Stevenson, *Thrawn Janet* 355)

Stevenson's account of Mr. Soulis's encounter with what seems to be the devil himself is extraordinarily simple, yet spine-chilling. The awkwardness of the scene is enough to disturb anyone, and Stevenson succeeds in it by placing the adversary calmly sitting on a grave as if it was a normal thing to do. The creature, unwilling to respond to the reverend's questions, flees towards the manse, and after getting there himself, he sees Janet but no black man, which later gets him to thinking Janet and the black man must somehow be connected. Slowly he is starting to grasp that the villagers could be right, that Janet is a witch. Then came a „nicht that has never been forgotten in Ba'weary...it fell as mirk as the pit; no' a star, no' a breath o' wund; ye couldna see your han' afore your face...“. (Stevenson, *Thrawn Janet* 358) After hearing noises in Janet's room, Mr. Soulis goes to investigate, only to find „a weary sicht“ :

> „There was Janet hangin' frae a nail beside the auld aik cabinet. Her heid aye lay on her shouther, her e'een were steekit, the tongue projected frae her mouth, an' her heels were twa feet clear abune the floor“. (Stevenson, *Thrawn Janet* 359)

Again, Stevenson excels in illustrating what is left of a dead woman, it seems as if her body had become a cover, or a suit of sorts – hanging from a nail only, he implies it was only the skin that is left. The reverend goes out in horror and locks the door, however this is not his final encounter of Janet, or what she had become:

> „...when a' o' a sudden, he heard a laigh, uncanny steer up-stairs, a foot gaed to an' fro in the chalmer whaur the corp was hangin'; syne the door was opened, though he minded weel that he had lockit it; an' syne there was a step upon the landin', an' it seemed to him as if the corp was lookin' ower the rail and doun upon him whaur he stood“. (Stevenson, *Thrawn Janet* 359)

This passage is one of the most terrifying Stevenson produced. There is sheer terror of the gruesome laugh and the lack of communication from the undead, instead cursing Mr. Soulis with silence and something as simple as a stare, but a stare of the undead. Stevenson exquisitely constructs the scene and heightens the tension to its culmination.

The story finishes with the reverend exorcising the devil from Janet's body; he evokes God and at that moment the lightning strikes and „the auld, deid, desecrated corp o' the witch-wife...fell in ashes to the ground“. (Stevenson, *Thrawn Janet* 360) However, the black man is seen the same morning roaming the village before leaving forever. Stevenson was straightforward with this one; whatever may have been blurry within the plot, is explained in the end. It appears it was indeed a devil, or a demon possessing Janet's body, since after the vehicle of her body was gone, he was again seen around. This horror story offers a look into Stevenson's ingenuity – his use of the Scots enhances the overall experience of reading this tale. This time the supernatural is not left unexplained, but he still succeeds in creating the same, lingering eeriness after reading it.

### 3.4. *Olalla* – on the edge of vampirism

Stevenson, who was never quite satisfied with the story of *Olalla*, branding it „false“, as opposed to *Markheim*, which was „true“, wrote the said story in 1885 to be published in *Court and Society Review*, in a Christmas number. (Swearingen 103)

The story of Olalla is a story of a degenerating family line, the remnants of which occupy a dilapidating manor hidden between the mountains of Spain. It is a story abundant in luxurious portrayals of nature's splendor as well as that of the horror the protagonist experienced.

A wounded soldier, in seeking a place to stay and recover in Spain, ends up staying in a remote *residencia* with a family of three: a mother, a son, and a daughter – and it is requested of him not to associate with them since their wish was to remain strangers. Stevenson puts to use his resonant, vivid vocabulary to evoke the sentiment of the sublime beauty of the nature encircling the soldier's voyage to the mansion:

> „...skirting the edge of many ravines and moving through the shadow of dusky woods. There rose upon all sides the voice of falling water, not condensed and formidable as in the gorge of the river, but scattered and sounding gaily and musically from glen to glen“ (Stevenson, *Olalla* 486)

The mansion itself the soldier sees form some distance as „a lump of superior blackness....closed by iron-studded gates“. (Stevenson, *Olalla* 486) In another instance, the large residence is detailed as "the antique and dilapidated mansion“. (Stevenson, *Olalla* 491) The room he dwelt in was „lined with some lustrous wood disposed in panels“. (Stevenson, *Olalla* 487).

Regardless of the family's poverty, their former wealth could still be sensed. The soldier indeed, during the first few days, does not associate with the family, apart from some walks with the son, Felipe, who seems to be mentally challenged, and he grows fond of him. The mother, whom he converses with on occasion, and who strikes him as not very intelligent („...a look more blankly stupid I have ever met...it was devoid of either good or bad – a moral blankness expressing literally naught"), but still he managed to enjoy her simplicity, despite finding her and Felipe slothful. (Stevenson, *Olalla* 492)

There was an old portrait within the soldier's room which had bewildered his thoughts since he first laid eyes on it:

> „...to judge by the vivacity of the attitude, the eyes and the features, I might have been holding in a mirror the image of life....and her face, which was perfectly shaped, was yet marred by a cruel, sullen, and sensual expression...and yet I had a half-lingering terror that she might not be dead after all, but re-arisen in the body of some descendant". (Stevenson, *Olalla* 487 -488)

This notion of a portrait almost seeming alive, that is, giving that ominous sense it could come to life, one way or another, is an obvious Gothic characteristic of this story, and is resonant of Joseph Sheridan Le Fanu's *Carmill*a, which also employs an almost exact notion, and, I dare notice, *Olalla* as a title reminisces of *Carmilla*, an exceptional vampire tale.

Before the protagonist is to finally meet the daughter, a prophetic change of weather occurs:

> „...there sprang up a high and harsh wind, carrying clouds of dust. It came out of the malarious lowlands, and over several snowy sierras...it came down the gullies of the hills

> and stormed about the house with a great, hollow buzzing and whistling that was wearisome to the ear and dismally depressing to the mind.“. (Stevenson, *Olalla* 494)

Stevenson again uses the power of atmospheric conditions to indicate something uncertain is awaiting the protagonist, who was „conscious of the nervous tension and depression of the weather“. (Stevenson, *Olalla* 495) The next day the wind continued to blow and the residents of the degenerating house were all unsettled by it, behaving oddly, and, in Felipe's words, it was „the black wind“ that makes one feel „as if you must do something, and you don't know what it is“. (Stevenson, *Olalla* 496) The next night was the worst for the protagonist:

> „I would doze, dream horribly, and wake again; and these snatches of oblivion confused me as to time...I was suddenly startled by an outbreak of pitiable and hateful cries...the cries still continued to fill the house, cries of pain, I thought, but certainly of rage also...“. (Stevenson, *Olalla* 496)

This is yet another example how Stevenson slowly weaves a tale of terror, he gradually enhances the tension, using a concoction of the sublime and the uncanny. The protagonist found the cries to be „worthy of hell“, and, not knowing who they came from, often couldn't sleep during the next couple of nights, but „crept to bed with a deadly sickness and a blackness of horror on my heart“. (Stevenson, *Olalla* 496) He decided to find the daughter himself, who he had not yet met, presuming the cries must have had come from her. Stevenson delivers a truly Gothic image of the house:

> „I went from one door to another, and entered spacious and faded chambers, some rudely shuttered, some receiving their full charge of daylight, all empty and unhomely....everywhere the walls were set with the portraits of what a great and what a

> handsome race I was then wandering...it was not so much these evidences of greatness that took hold upon my mind, even contrasted, as they were, with the present depopulation and decay of that great house“. (Stevenson, *Olalla* 498)

Stevenson contrasts the ancient glory of the house and its inhabitants with its today's sorry presence and what is left of the bloodline. It is a notion I have mentioned within the first chapter of this thesis – the collapse of aristocratic values is a common theme within the genre.

In one of the chambers the protagonist finds a short poem, written by the daughter and immediately concludes she is not of low intelligence like her brother and mother, and, upon finally seeing her days after, he falls in love, while she remains shy, not showing much of her feelings. Some days later, the soldier finds a piece of paper on his table, saying he should leave the residence, after which he accidentally cuts his wrist and goes to seek help from the mother. This is when the unexpected happens, after which the soldier realizes whose the cries from that ominous night were:

> „Her great eyes opened wide, the pupils shrank into points...she came swiftly up to me, and stooped and caught me by the hand; and the next moment my hand was at her mouth, and she had bitten me to the bone. The pang of the bite, the sudden spurting of the blood, and the monstrous horror of the act, flashed through me all in one“. (Stevenson, *Olalla* 508)

Stevenson vividly depicts the act; it is a characteristic of the Gothic of the *fin de siècle* to be intensely graphic.

After being saved by Olalla and Felipe, he confessed to her his love, but she sent him away, after telling him of her cursed family history, and she is but a „puppet at their command“, referring to

her ancestors. (Stevenson, *Olalla* 511) The soldier soon takes off and situates himself in a nearby village, from where he had a view of the old mansion, and it is there where a stranger tells him a cursed story of the place questioning if it were indeed living beings inside it: „There are neither men nor women in that house of Satan's!“, but the soldiers dismisses it as superstition. (Stevenson, *Olalla* 516) Olalla appears to the soldier once again, asking why he had not yet left and telling him he should leave without her, for she will find solace in Christ. The soldier goes „down the mountain in silence“, the last what he remembers is „Olalla still leaning on the crucifix“. (Stevenson, *Olalla* 518)

The ending is left ambiguous. Stevenson never clarifies whether Olalla's mother was indeed a vampire, and whether it was something Olalla inherited. Olalla is reluctant to love the soldier because she knows something is not right with her, but vampirism is only one possible interpretation of the events. I am inclined to think Stevenson masked some kind of mental illness that ran through the family bloodline. He alludes to the possibility of vampirism, however, it is his tendency to present the sickness of human mind as something possibly supernatural. The unanswered questions bring so much of the story's appeal, and Stevenson again proves himself a master of the ambiguity that often comes with the genre.

With the account of the stories I have selected, the notion of Stevenson as a writer of the Gothic is supported. I have selected those I thought best represented the genre, not including his most famous story, *The Strange Case of Dr Jekyll and Mr Hyde*, since I wanted to distance from it in order to show how prolific he was in creating terror and horror within his other narratives. His short Gothic narratives employ the sense of the uncanny, the sublime, and often the notion of human duplicity, invariably perceived as conscience, or subconsciousness. His stories are rarely given explanations, and there is always a possibility that the supernatural is completely human. It

is however, the suppressed human within us, the interplay of conscience and subconsciousness, or the unaddressed mental disorder lurking from within.

## 4. The afterlife of Robert Louis Stevenson's oeuvre

Robert Louis Stevenson continued, and still continues to resonate through a variety of artistic expressions, which I would like to delve into before concluding this thesis. With little effort, one will discover at least ten movies of the same name as Stevenson's novella, *The Strange Case of Dr Jekyll and Mr Hyde* : the earliest one dating from 1920, and the most recent one dating from 2017, while there are also other movies partially inspired by the story. A 1990 musical *Jekyll and Hyde* was also based on the story. (Category: Films based on works by Robert Louis Stevenson) His *The Body Snatcher* inspired a 1945 film of the same name, as well as *Treasure Island* (1950), which was produced by Walt Disney Productions. (Treasure Island (1950 film)) Some other films inspired by Stevenson stories include *The Master of Ballantrae* (1953 and 1984), *The Black Arrow* (1985), *The Bottle Imp* (1917) and many other. (Category: Films based on works by Robert Louis Stevenson) I would also like to acknowledge Valerie Martin's 1990 novel *Mary Reilly*, a tale told by Jekyll's maid, which gives a different perspective on *The Strange Case of Dr Jekyll and Mr Hyde*; it is a parallel novel. This story also inspired a 1996 film of the same name. A song named *Jekyll and Hyde* was released in 2015 by a band Five Finger Death Punch, depicting exactly what Stevenson was conveying – the duality of a man.

A more recent „invention", the ASMR videos (autonomous sensory meridian response); "a relaxing, often sedative sensation that begins on the scalp and moves down the body, and is

triggered by placid sights and sounds such as whispers, accents, and crackles“ is where Stevenson found his place too. (Mooney and Klein, thinkwithgoogle.com) For this reason many of the videos are simply people whispering or doing something of the sort. However, there is also a different, useful side to it – YouTube channels presenting nothing but all kinds of ambiences, inspired by nature, history and whatever else comes to mind, which is why I wrote this entire thesis listening to two videos: Dr Jekyll Ambience (“Dr Jekyll Ambience“), brimming with sounds of rain, potions, and cozy fireplace, accompanied by an appropriate animated environment, and Dr Jekyll's laboratory (“Dr Jekyll's laboratory“), focusing on the sounds of rain, potions, writing.

## Conclusion

The Gothic genre's volatility can be observed over the last two and a half centuries. It has developed and adjusted to society's changes to reflect its darker sides. Haunted castles, specters, ghosts, supernatural phenomena are exemplary of its beginnings, while turning more to human anatomy and psychology is typical of the *fin-de-siècle* Gothic. Scottish Gothic adds to the genre with its prolific writers such as Walter Scott, James Hogg and Robert Louis Stevenson.

Robert Louis Stevenson's way of life allowed him to gain new perspectives – he spent many of his days sailing, lived in many different places until settling in Samoa. His illness affected his life and work. Through his essays he gives an account of his virtuous personality, as well as of the origins of some of his stories. The criticism that fell on Stevenson was mutable as much as his literary opus that consists of a number of literary forms. Immediately after his death he was almost sanctified, after which came an era of too harsh a criticism, followed by the period of the well-deserved, fair criticism, which finally presented the scope of his works in a non-biased light.

Stevenson's short stories *Markheim*, *The Body Snatcher*, *Thrawn Janet* and *Olalla* prove themselves to be the extraordinary Gothic pieces, employing Gothic devices of sublimity, ambiguity, transgression, uncanniness, the supernatural. They are also revealing of Stevenson's peculiarity, which is the employment of the Scots language. His works have been inspiring other art forms such as music and film since they were written, and continue to do so today.

**Bibliography**


1. “ASMR Ambience/지킬 박사의 실험실 입체음향/ Dr. Jekyll's Laboratory/Dr Jekyll and Mr Hyde/Animation“. Youtube, uploaded by ggobeul sound, 8 February 2020, https://www.youtube.com/watch?v=3BuvhMOOofA
2. “Burke and Hare Murders.” *The Free Dictionary*, medicaldictionary.thefreedictionary.com/Burke and Hare murders.
3. “Category: Films Based on Works by Robert Louis Stevenson. “ 29 Jan. 2019, en.wikipedia.org/wiki/Category:Films_based_on_works_by_Robert_Louis_Stevenson.
4. “Dr Jekyll Ambience: Relaxing Fireplace Sounds, Rain Sounds, Potions, Crunching, Liquid“. YouTube, uploaded by Autumn Cozy, 2 August 2020, https://www.youtube.com/watch?v=TsER7daJXKI
5. “Glossary of the Gothic: Transgression.” Marquette.edu, epublications.marquette.edu/gothic_transgression//.
6. “Jekyll and Hyde (Song).” Wikipedia, Wikimedia Foundation, 4 July 2020, en.wikipedia.org/wiki/Jekyll_and_Hyde_ (song).
7. “Treasure Island (1950 Film).” Wikipedia, Wikimedia Foundation, 7 Aug. 2020, en.wikipedia.org/wiki/Treasure_Island_(1950_film).
8. Arata, Steven. "Stevenson and *Fin- de- Siècle* Gothic". *The Edinburgh Companion to Robert Louis Stevenson*, edited by Penny Fielding, Edinburg University Press, 2010, 53-69.
9. Armitt, Lucie. "The Magical Realism of the Contemporary Gothic". *A Companion to the Gothic*, edited by David Punter, Blackwell Publishing, 1999, pp.323-335.

10. Baker, Timothy C. *Cotemporary Scottish Gothic: Mourning, Authenticity, and Tradition*. Palgrave Macmillan, 2014.
11. Botting, Fred. "Gothic Backgrounds". *A Companion to the Gothic*, edited by David Punter, Blackwell Publishing, 1999, pp.13-24.
12. Briggs, Julia. "The Ghost Story". *A Companion to the Gothic*, edited by David Punter, Blackwell Publishing, 1999, pp. 135-144.
13. Bruhm, Steven. "The Contemporary Gothic: Why We Need It". *The Cambridge Companion to Gothic Fiction*, edited by Jerrold E. Hogle, Cambridge University Press, 2002, pp.259-276.
14. Byron, Glennis. "Gothic in the 1890s". *A Companion to the Gothic*, edited by David Punter, Blackwell Publishing, 1999, pp.145-155.
15. Clery, E. J. "The Genesis of Gothic fiction". *The Cambridge Companion to Gothic Fiction*, edited by Jerrold E. Hogle, Cambridge University Press, 2002, pp.21-40.
16. Cornwell, Neil. "European Gothic". *A Companion to the Gothic*, edited by David Punter, Blackwell Publishing, 1999, pp. 38-49.
17. Dury, Richard. "Strange Language of Dr Jekyll and Mr Hyde". *Journal of Stevenson Studies*, vol.2, 2005, pp.33-50.
18. Fielding, Penny. "Introduction". *The Edinburgh Companion to Robert Louis Stevenson*, edited by Penny Fielding, Edinburg University Press, 2010, pp. 1-10.
19. Hammond J.R. *A Robert Louis Stevenson Companion*. The Macmillan Press, 1984.
20. Hammond, J.R. *A Robert Louis Stevenson Chronology*. The Macmillan Press, 1997.
21. Hogle, Jerrold E. "Introduction: the Gothic in Western Culture". *The Cambridge Companion to Gothic Fiction*, edited by Jerrold E. Hogle, Cambridge University Press, 2002, pp. 1-20.

22. Hogle, Jerrold E. Foreword. *Gothic Literature: A Gale Critical Companion: Volume 3*, edited by Jessica Bomarito, Thomson Gale, 2006, pp. xii-xviii.
23. Hurley, Kelly. *The Gothic Body: Sexuality, Materialism, and degeneration at the fin-de-siecle*, Cambridge University Press, 2004.
24. Kellermeyer, M. Grant. "Robert Louis Stevenson's 'Thrawn Janet' in Modern English: A Translation from the Scots." *Old Style Tales*, 20 Mar. 2015, www.oldstyletales.com/single-post/2015/03/20/Robert-Louis-Stevensons-Thrawn-Janet-An-Original-English-Translation-from-the-Scots.
25. Levinson, David. "Body Snatching." *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., 11 Jan. 2019, www.britannica.com/topic/body-snatching.
26. Lloyd-Smith, Allan. "Nineteenth-century American Gothic". *A Companion to the Gothic*, edited by David Punter, Blackwell Publishing, 1999, pp. 122-134.
27. Mack, Douglas S. "Scottish Gothic". *The Handbook of the Gothic*, Palgrave Macmillan, 2009, pp.319-320.
28. Milbank, Alison. "Gothic Terms, Themes, Concepts and Contexts: the Sublime". *The Handbook of the Gothic*, Palgrave Macmillan, 2009, pp. 106-265.
29. Milbank, Alison. "The Victorian Gothic in English novels and stories, 1830–1880". *The Cambridge Companion to Gothic Fiction*, edited by Jerrold E. Hogle, Cambridge University Press, 2002, pp. 145-166.
30. Miles, Robert. "Ann Radcliffe and Matthew Lewis". *A Companion to the Gothic*, edited by David Punter, Blackwell Publishing, 1999, pp.50-66.
31. Miles, Robert. "The 1790s: the Effulgence of Gothic". *The Cambridge Companion to Gothic Fiction*, edited by Jerrold E. Hogle, Cambridge University Press, 2002, pp.41-62.

32. Mitchell, Piers D et al. “The study of anatomy in England from 1700 to the early 20th century.” *Journal of anatomy* vol. 219, no.2, 2011,pp. 91-99. doi:10.1111/j.1469-7580.2011.01381.x
33. Mooney, Allison, and Jason Klein. “ASMR Videos Are the Biggest YouTube Trend You've Never Heard Of.” Google, Sept. 2016, www.thinkwithgoogle.com/consumer-insights/asmr-videos-youtube-trend/.
34. Morin, Christina. "Theorizing Gothic in Eighteenth-Century Ireland". *Irish Gothics: Genres, Forms, Modes, and Traditions*, 1760-1890, edited by Christina Morin and Niall Gillespie, Palgrave Macmillan, 2014, pp. 13-33
35. Punter, David, and Byron Glennis. *The Gothic*. Blackwell Publishing, 2004.
36. Punter, David. "Scottish and Irish Gothic". *The Cambridge Companion to Gothic Fiction*, edited by Jerrold E. Hogle, Cambridge University Press, 2002, pp.105-124.
37. Punter, David. *The Literature of Terror:Volume 1: The Gothic Tradition*. Routledge, 2013.
38. Robertson, James. "A Reliable Author and His Unreliable Critics: the Fall and Rise of Stevenson's Literary reputation" *Journal of Stevenson Studies* , vol.8, 2011, pp.5-16
39. Robertson, James. "Fragments of Stevenson". *Journal of Stevenson Studies*, vol. 5, December 2008, pp.6-13.
40. Sage, Victor. "Resurrecting the Regency: Horror and Eighteenth-Century Comedy in Le Fanu’s Fiction". *Victorian Gothic: Literary and Cultural Manifestations in the Nineteenth Century*, edited by Ruth Robbins and Julian Wolfreys, Palgrave, 2000, pp.12-30.
41. Sage, Victor: "C. R. Maturin and J. S. Le Fanu". *A Companion to the Gothic*, edited by David Punter, Blackwell Publishing, 1999, pp.94-107.

42. Savoy, Eric. "The Rise of American Gothic" *The Cambridge Companion to Gothic Fiction*, edited by Jerrold E. Hogle, Cambridge University Press, 2002, pp. 167-188.
43. Sowerby, Robin. "The Goths in History and Pre-gothic Gothic". *A Companion to the Gothic*, edited by David Punter, Blackwell Publishing, 1999, pp.25-37.
44. Stevenson, Robert L. "A Chapter on Dreams". *Across the Plains with Other Memories and Essays*. Cambridge University Press, 2009, pp.229-252.
45. Stevenson, Robert L. "A Note on Realism". *The Art of Writing and Other Essays*. E-book, Blackmask Online, 2002, pp.33-38.
46. Stevenson, Robert L. "Books Which Have Influenced Me". *The Art of Writing and Other Essays*. E-book, Blackmask Online, 2002, pp. 28-33.
47. Stevenson, Robert L. "Fontainebleau". *Across the Plains with Other Memories and Essays*. Cambridge University Press, 2009, pp.108-142.
48. Stevenson, Robert L. "My First Book: 'Treasure Island'". *The Art of Writing and Other Essays*. E-book, Blackmask Online, 2002, pp. 39-46.
49. Stevenson, Robert L. "Olalla". *The Complete Stories of Robert Louis Stevenson*, edited by Barry Manikoff, Modern Library, 2002, pp. 482-518.
50. Stevenson, Robert L. "On Some Technical Elements of Style in Literature". *The Art of Writing and Other Essays*. E-book, Blackmask Online, 2002, pp.3-19.
51. Stevenson, Robert L. "The Body Snatcher". *The Complete Short Stories of Robert Louis Stevenson*, edited by Charles Neider, Da Capo Press, 1998, pp. 419-442.
52. Stevenson, Robert L. "The Genesis of 'The Master of Ballantrae'". *The Art of Writing and Other Essays*. E-book, Blackmask Online, 2002, pp.46-48.
53. Stevenson, Robert L. "Thrawn Janet". *The Complete Short Stories of Robert Louis Stevenson*, edited by Charles Neider, Da Capo Press, 1998, pp. 349-362.

54. Stevenson, Robert L. "Markheim". *The Complete Short Stories of Robert Louis Stevenson*, edited by Charles Neider, Da Capo Press, 1998, pp. 443-462.
55. Swearingen, Roger G. *The Prose Writings of Robert Louis Stevenson: A guide*. The Macmillan Press, 1980.
56. Tearle, Oliver M. "Bewilderments of Vision: Hallucination and Literature, 1880-1914" Loughborough University, 2010.
57. Williams, Sebastian. "Contaminated Salts and Volatile Ethers: Jekyll and Hyde and the Pharmacy Act". *Journal of Stevenson Studies*, vol.13, 2016, pp.149-166.
58. Wolfreys, Julian. "Preface: 'I could a tale unfold' or, the Promise of Gothic". *Victorian Gothic: Literary and Cultural Manifestations in the Nineteenth Century*, edited by Ruth Robbins and Julian Wolfreys, Palgrave, 2000, pp.-xx.