

ROBERT·LOUIS STEVENSON READER



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Robert Louis Stevenson Reader

Glenda Norquay



Robert Louis Stevenson Reader:

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Stevenson,1898 **Robert Louis Stevenson and Theories of Reading** Glenda Norquay,2007-06-15 Glenda Norquay presents fresh interpretations of Stevenson s literary essays of major works including The Master of Ballantrae and some of his more neglected fiction such as St Ives and The Wrecker as well as illuminating our understanding of his role within debates over popular fiction romance and reading pleasure She offers an unusual combination of literary history and reception theory and argues that Stevenson both exemplified tensions within the literary market of his time and anticipated later developments in reading theory By combining the study of nineteenth century cultural politics with detailed analysis of his Scottish Calvinism Stevenson is reassessed as both a Victorian and Scottish writer **Robert Louis Stevenson Reader**

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volumes Robert Louis Stevenson,2009-10-02 Robert Louis Stevenson has always been a writer s writer Contemporaries like Arthur Conan Doyle and Henry James were awed by his kaleidoscopic invention and the flawless English of his prose while later authors like Somerset Maugham and Robertson Davies drawn to the physical and psychological exotica of his subject introduced him into their own writing a quasi postmodernist way of elevating their own status by alluding to his achievement and doffing their hats at the same time Yet Stevenson was also and perhaps foremost a reader s writer a phrase that has less currency but far greater reach Jorge Luis Borges offered it as his belief that Stevenson brought happiness to more people than any other author although the observation was admittedly made before the age of the megamarket paperback The great Argentinean who late in life could refer to details from Stevenson s earliest short stories with astonishing accuracy clearly derived immense pleasure in conjuring up ficciones that he read as a young man His example illuminates an experience shared by all sorts and conditions of Stevenson readers they remember him or come to him from the profusion of his compositions and even from forms like cinema that his work was subsequently incorporated into One reader might have a dim memory of a line or two that was read to her when she was a small child I have a little shadow that goes in and out with me Another recalls the dark and searching N C Wyeth illustration of Blind Pew his tapping stick motionless as he hovers crook backed before the Admiral Benbow For countless numbers Stevenson emerged from chiaroscuro images of Spencer Tracy or Frederick March as the eponymous Jekyll Hyde or more recently from John Malkovich and Julia Roberts in Mary

Reilly Valerie Martin's revision of filmdom's favorite doppelganger movie These bit examples barely convey Stevenson's ubiquity in general culture The name has more popular recognition than most other authors Shakespeare Austen Twain always excepted yet people are continually surprised when they discover how widely the writer is quoted indeed how proverbial he has become Home is the sailor home from sea And the hunter home from the hill Marriage is a field of battle and not a bed of roses Politics is perhaps the only profession for which no preparation is thought necessary Fifteen men on the dead man's chest Yo ho ho and a bottle of rum Stevenson was the first modernist writer to systematically experiment with grafting serious matter onto popular forms He virtually invented the twentieth century short story he breathed new life into a tired and tedious Victorian essay without stripping it of its importance he brought psychological realism into historical fiction and adapted the mode as well in his studies of contemporary life in the South Seas As for language he did for English what Goethe did for German and elevated his own Scots tongue to a level of art that had not been matched since Walter Scott Stevenson's work short and long fiction travel writing poetry essays and letters he was one of the great letter writers of the nineteenth century will ensorcell readers with a writer who like Ernest Hemingway is that rare figure whose prose at its best is dateless and one whose intellectual theories of art and culture are perhaps more compelling today because we are better prepared to understand them This edition of the Works contains all of Stevenson's known works including the novels short stories essays plays and a substantial collection of letters plus both the version of *The Beach of Fales* originally published and the unexpurgated version only discovered in the 1980s This includes some material written in collaboration The contents of the volumes are Volume 1 237 pp Critical introduction to the Works by Dr Barry Menikoff *New Arabian Nights* Volume 2 171 pp *Treasure Island* Volume 3 158 pp *The Dynamiter* Volume 4 144 pp *Prince Otto* Volume 5 157 pp *Dr Jekyll and Mr Hyde* *Fables* other stories and fragments Volume 6 175 pp *Kidnapped* Volume 7 218 pp *Catriona* Volume 8 165 pp *The Merry Men* and other stories Volume 9 195 pp *The Black Arrow* Volume 10 288 pp *The Wrecker* Volume 11 154 pp *The Wrong Box* *The Body Snatchers* Volume 12 180 pp *The Master of Ballantrae* Volume 13 205 pp *Island Nights* *Entertainments* *The Beach of Fales* unexpurgated *The Misadventures of John Nicholson* Volume 14 155 pp *The Ebb Tide* *The Story of a Lie* Volume 15 286 pp *St Ives* Volume 16 189 pp *Weir of Hermiston* some unfinished stories Volume 17 179 pp *An Inland Voyage* *Travels with a Donkey* Volume 18 187 pp *The Amateur Emigrant* *The Old and New Pacific Capitals* *The Silverado Squatters* *The Silverado* *Diary* excerpts Volume 19 224 pp *Memoir of Fleeming Jenkin* *Records of a Family of Engineers* Volume 20 222 pp *In the South Seas* Volume 21 249 pp *Vailima Papers* including *Letters from the South Seas* and *A Footnote to History* *An Object of Pity* Volume 22 244 pp *Poems* volume I Volume 23 306 pp *Poems* volume II Volume 24 239 pp *Plays* Volume 25 146 pp *Virginibus Puerisque* Volume 26 137 pp *Ethical Studies* *Edinburgh Picturesque Notes* Volume 27 178 pp *Familiar Studies of Men and Books* Volume 28 146 pp *Essays Literary and Critical* Volume 29 138 pp *Memories and Portraits* and other fragments Volume 30 139 pp *Further Memories* Volume 31 176 pp *Letters* volume I Volume 32 245 pp *Letters* volume II

Volume 33 243 pp Letters volume III Volume 34 192 pp Letters volume IV Volume 35 139 pp Letters volume V All of the Works have been newly typeset for this edition The texts have been taken from the Tusitala Edition prepared by Lloyd Osborne with Stevenson's widow London William Heinemann Ltd inter alia 1923 35 vols with the exception of the unexpurgated version of *The Beach of Fales* which has been taken from the 1987 Stanford University Press edited by Barry Menikoff by permission of Stanford University Press and *An Object of Pity* which has been taken from the 1900 New York Dodd Mead edition Dr Barry Menikoff University of Hawaii has contributed an introduction to the Works as a whole printed in volume 1

Reader's Guide to Literature in English Mark Hawkins-Dady, 2012-12-06 Reader's Guide Literature in English provides expert guidance to and critical analysis of the vast number of books available within the subject of English literature from Anglo Saxon times to the current American British and Commonwealth scene It is designed to help students teachers and librarians choose the most appropriate books for research and study

Weir of Hermiston, by Robert Louis Stevenson Stevenson R. L. Stevenson, 2017-06-01 Explores the detailed evolution of the work through its composition and on to eventual posthumous publication Stevenson's unfinished masterpiece *Weir of Hermiston* has been entirely re edited from his final manuscript revealing a rather different novel from the bowdlerised version produced posthumously by his friends Stevenson revisits the conflicted Scotland of James Hogg and Sir Walter Scott as well as that of his own youth but also responds to recently published novels A substantial essay explores the complex early publication history of the novel on both sides of the Atlantic and exceptionally full explanatory notes and other background information are provided Key Features Composition history drawing on draft manuscript material in various US archives Detailed account of early publication history in UK and USA Details of early reception in UK and USA Full Explanatory Notes including citations from draft manuscript material Historical and Geographical Notes

Robert Louis Stevenson Paul Maixner, 2013-10-31 The Critical Heritage gathers together a large body of critical sources on major figures in literature Each volume presents contemporary responses to a writer's work enabling students and researchers to read the material themselves

The Blodgett Readers Frances Eggleston Blodgett, 1906

The Silent Readers William Dodge Lewis, Albert Lindsay Rowland, 1922

A Bibliography of the Works of Robert Louis Stevenson William Francis Prideaux, 1903

Robert Louis Stevenson and the Great Affair Richard J. Hill, 2017-02-03 In his travel narrative *Travels with a Donkey in the Cevennes* 1879 Robert Louis Stevenson declares I travel not to go anywhere but to go I travel for travel's sake The great affair is to move Taking up the concepts of time place and memory the contributors to this collection explore in what ways the dynamic view of life suggested by this quotation permeates Stevenson's work The essays adopt a wide variety of critical approaches including post colonial theory post structuralism new historicism art history and philosophy making use of the vast array of literary materials that Stevenson left across a global journey that began in Scotland in 1850 and ended in Samoa in 1894 These range from travel journals letters and classic literary staples such as *Treasure Island* and *The Strange Case of Dr Jekyll and Mr Hyde* to rarely read

masterpieces such as *The Master of Ballantrae* or *The Ebb Tide*. While much recent scholarship on Stevenson foregrounds geography, the present volume also examines the theme of movement across memory, time, and generic boundaries. Taken together, the essays offer a view of Stevenson that demonstrates how the protean nature of his literary output reflects the radical developments in science, technology, and culture that characterized the age in which he lived. Essays I R. L. Stevenson, 2018-06-06. An analysis of novelistic explorations of modernism in mathematics and its cultural interrelations.

Reviewing **Robert Louis Stevenson Reader**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Robert Louis Stevenson Reader**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Robert Louis Stevenson Reader Introduction

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