

I CAN REMEMBER  
ROBERT LOUIS STEVENSON

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# I Can Remember Robert Louis Stevenson

**Vanessa Smith**



## **I Can Remember Robert Louis Stevenson:**

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**Louis Stevenson. Edited by R. Masson. [With Portraits.]** Rosaline Orme Masson,1922     *Robert Louis Stevenson*

Reginald Charles Terry,1996 In recent years there has been a wave of enthusiasm for the author of these works with the publication of major biographies and collections of his letters     *Robert Louis Stevenson, Science, and the Fin de Siècle* J.

Reid,2006-06-28 In this fascinating book Reid examines Robert Louis Stevenson s writings in the context of late Victorian evolutionist thought arguing that an interest in primitive life is at the heart of his work She investigates a wide range of Stevenson s writing including Dr Jekyll and Mr Hyde and Treasure Island as well as previously unpublished material from the Stevenson archive at Yale Reid s interpretation offers a new way of understanding the relationship between his Scottish and South Seas work Her analysis of Stevenson s engagement with anthropological and psychological debate also illuminates the dynamic intersections between literature and science at the fin de si cle     **Robert Louis Stevenson** Angelica Shirley

Carpenter,Jean Shirley,1997-01-01 Describes the life of the man who wrote Kidnapped Treasure Island and A Child s Garden of Verses     Robert Louis Stevenson Harold Bloom,2009 Presents a collection of critical essays on the works of Robert Louis Stevenson

*Collected Poems of Robert Louis Stevenson* R. L. Stevenson,2019-08-07 At last a complete new edition of the poetry of Robert Louis Stevenson During his lifetime Stevenson published A Child s Garden of Verses 1885 Penny Whistles Underwoods 1887 and Ballads 1890 There were also various private press adventures in poetry with his stepson Lloyd Osbourne and the posthumous Songs of Travel 1895 and New Poems 1918 This new edition contains these collections and also some of Stevenson s printed and manuscript poems that have never been published in any collection The edition also identifies and restores various poems assembled by Stevenson in his Notebooks many of which were mutilated by members of The Boston Bibliophile Society The editor Roger Lewis has carefully studied Stevenson s manuscripts and letters

identifying many variants in individual poems and in orders of his collections as well as in the editorial procedures of a succession of RLS's literary associates who claimed to be fulfilling his intentions or acting on his authority. The ordering of this edition will follow Stevenson's own final arrangement over unauthorised editorial rearrangements or strict considerations of chronology. Complete and accurate dates of composition and publication of individual poems and of collections are given wherever possible. Appendices include bibliographical description and location for manuscript and printed sources of all poems in the edition; poems in process; how Stevenson sketched and revised during composition; notebooks; bibliographical history and significance; chronology and ordonnance of poetic units. There are also explanatory and textual notes. Scots poems are glossed and annotated using *The Concise Scots Dictionary* and web resources of the SNDA. A substantial introduction covers the publishing histories of individual volumes and literary influences, placing emphasis on Stevenson as a Scottish poet and arguing for his best verse to be considered. *I Can Remember Robert Louis Stevenson. Edited by Rosaline Masson* Rosaline Orme Masson (Ed), 1922      **Robert Louis Stevenson** Sidney Colvin, 1924      **Approaches to Teaching the Works of Robert Louis Stevenson** Caroline McCracken-Flesher, 2013-01-01 Although Robert Louis Stevenson was a late Victorian, his work, especially *Treasure Island* and *The Strange Case of Dr Jekyll and Mr Hyde*, still circulates energetically and internationally among popular and academic audiences and among young and old. Admired by Henry James, Vladimir Nabokov and Jorge Luis Borges, Stevenson's fiction crosses the boundaries of genre and challenges narrow definitions of the modern and the postmodern. Part 1 of this volume, *Materials*, provides an introduction to the writer's life, a survey of the criticism of his work and a variety of resources for the instructor. In part 2, *Approaches*, thirty essays address such topics as Stevenson's dialogue with James about literature, his verse for children, his Scottish heritage, his wanderlust, his work as gothic fiction, as science fiction, as detective fiction, his critique of imperialism in the South Seas, his usefulness in the creative writing classroom and how Stevenson encourages expansive thinking across texts, times, places and lives.      **The Bookseller and the Stationery Trades' Journal**, 1922      **Sale Catalogues** American Art Association, Anderson Galleries (Firm), inc American art association Anderson galleries, 1928      **The Publishers' Circular and Booksellers' Record**, 1926      *The Bookman*, 1923      **Literary Culture and the Pacific** Vanessa Smith, 1998-01-08 This 1998 book examines a range of nineteenth-century European accounts from the Pacific depicting Polynesian responses to imported metropolitan culture. In particular, its technologies of writing and print. Texts designed to present self-affirming images of native wonderment at European culture in fact betray the emergence of more complex modes of appropriation and interrogation by the Pacific peoples. Vanessa Smith argues that the Pacific islanders called into question the material basis and symbolic capacities of writing even as they were first being framed in written representations. Examining accounts by beachcombers and missionaries, she suggests that complex modes of self-authorization informed the transmission of new cultural practices to the Pacific peoples. This shift of attention towards reception and appropriation provides the context for a detailed discussion of

Robert Louis Stevenson s late Pacific writings  
**Friend** Samuel Chenery Damon,1922

**“Like some damned Juggernaut”** Johannes Weber,2015-10-06

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