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Morris, and the Value of Idleness -- Living in a Book: RLS as an Engaged Reader -- The Four Boundary-Crossings of R. L. Stevenson, Novelist and Anthropologist -- Stevenson and the (Un)familiar: The Aesthetics of Late-Nineteenth-Century Biography -- The Greenhouse vs. the Glasshouse: Stevenson's Stories as Textual Matrices -- Trading Texts: Negotiations of the Professional and the Popular in the Case of Treasure Island -- Stevenson and Popular Entertainment -- Tontines, Tontine Insurance, and Commercial Culture: Stevenson and Osbourne's The Wrong Box -- Part II Scotland and the South Seas -- The Master of Ballantrae or the Writing of Frost and Stone -- Quarreling with the Father -- Figures in a Landscape: Scott, Stevenson, and Routes to the Past -- Burking the Scottish Body: Robert Louis Stevenson and the Resurrection Men -- Stevenson's Unfinished Autopsy of the Other -- Voices of the Scottish Empire -- Stevenson and the Property of Language: Narrative, Value, Modernity -- Light, Darkness, and Shadow: Stevenson in the South Seas -- Violence in the South Seas: Stevenson, the Eye, and Desire -- Cruising with Robert Louis Stevenson: The South Seas from Journal to Fiction -- Part III Evolutionary Psychology, Masculinity, and Dr. Jekyll and Mr. Hyde -- Stevenson, Romance, and Evolutionary Psychology -- Robert Louis Stevenson and Nineteenth-Century Theories of Evolution: Crossing the Boundaries between Ideas and Art -- Crossing the Bounds of Single Identity: Dr. Jekyll and Mr. Hyde and a Paper in a French Scientific Journal -- "City of Dreadful Night": Stevenson's Gothic London -- Pious Works: Aesthetics, Ethics, and the Modern Individual in Robert Louis Stevenson's Strange Case of Dr. Jekyll and Mr. Hyde. Consumerism and Stevenson's Misfit Masculinities -- "Markheim" and the Shadow of the Other -- Part IV Textual and Cultural Crossings -- Masters of the Hovering Life: Robert Musil and R. L. Stevenson -- Whitman and Thoreau as Literary Stowaways in Stevenson's American Writings -- The Pirate Chief in Salgari, Stevenson, and Calvino -- Murder by Suggestion: El Sueño de los héroes and The Master of Ballantrae -- Contributors -- Index of Stevenson's works -- General Index.

Sommario/riassunto

Robert Louis Stevenson: Writer of Boundaries reinstates Stevenson at the center of critical debate and demonstrates the sophistication of his writings and the present relevance of his kaleidoscopic achievements. While most young readers know Robert Louis Stevenson (1850-1894) as the author of Treasure Island, few people outside of academia are aware of the breadth of his literary output. The contributors to Robert Louis Stevenson: Writer of Boundaries look, with varied critical approaches, at the whole range of his literary production and unite to confer scholarly legitimacy on this enormously influential writer who has been neglected by critics. As the editors point out in their Introduction, Stevenson reinvented the "personal essay" and the "walking tour essay," in texts of ironic stylistic brilliance that broke completely with Victorian moralism. His first full-length work of fiction, Treasure Island, provocatively combined a popular genre (subverting its imperialist ideology) with a self-conscious literary approach. Stevenson, one of Scotland's most prolific writers, was very effectively excluded from the canon by his twentieth-century successors and rejected by Anglo-American Modernist writers and critics for his play with popular genres and for his non-serious metaliterary brilliance. While Stevenson's critical recognition has been slowly increasing, there have been far fewer published single-volume studies of his works than those of his contemporaries, Henry James and Joseph Conrad.

