

金银岛

TREASURE ISLAND
ROBERT LOUIS
STEVENSON

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ISBN 7-5600-0985-9/H·530 定价:6.80 元 罗伯特·路易斯·斯蒂文森(1850—1894),英国小说家。他出生于爱丁堡,曾在爱丁堡大学攻读土木工程,后改学法律,当过律师。他自幼身体赢弱,曾到法国、意大利和德国等地疗养,并长期在法国和美国居住。

1876年,斯蒂文森开始了他的写作生涯,最 先发表的是他的散文和游记:(内河航程)(1878) 和(驴背旅程)(1879)。他 1880 年与莉妮·奥斯本 结婚,1882年发表了(新天方夜谭)故事集。做的 第一部长篇小说(金银品)(又名(宝品))最初在 杂志连载、后于1883年以单行本形式而世。 小说 情节奇异, 悬念迭出, 扣人心弦, 开侧了以概宝为 顯材的先河、反响很大。他对苏格兰的风土人情 进行了深入研究,并以此为背景写了一系列小 说,如《绑架》(1886)、(黑衛》(1888)。(巴伦特雷的 少爷)(1889)、(卡特林娜)(1893)以及未完成的杰 作(赫米斯顿的韦尔)(1896)。他在 1885 年发表 诗集(儿童诗园), 忠实地追述了儿时的印象和情 感。1888年、他携全家到太平洋群岛旅行、1890 年10月起定居于萨摩亚岛、并以当地故事为素 材.写了短篇小说集(岛上夜谭)(1893)。1894年 12月3日,他因脑溢血去逝,葬于该岛的一座山 Et.

斯蒂文森一生从事过散文、游记、随笔、评论、小说和诗歌等多种写作,尤以冒险小说著称,但直到20世纪50年代才被推崇为具独创性的作家,并确立其在文学史上的地位。

在靠近海边的地方有一家小客栈,里面住进了一位租壮的疤脸男人——海盗比尔。他脾气暴燥,行为诡秘,不久便奇怪地中风而死,身后留下一张海盗基德埋藏财宝的地形图。一些海盗闻风而至,不想,地形图被客栈老板的儿子少年吉姆抢先拿到,交给了当地颇具声望的医生利夫西和乡绅特里劳尼。

为挖掘宝藏,特里劳尼定做了一条船,招募了船长、水手和厨子等人,与利夫西医生和吉姆一起动身出海,向荒岛进发。

独腿厨子西尔弗是混上船来的海盗。他唯利是图,奸诈狡猾。为了讨得吉姆的信任和医生等人的好感,他总是装出一副温良谦恭的样子。一次,他跟几个蒙混过关的海盗水手在船舱里密谋杀害医生等人,独吞岛上宝藏,不料被躲在苹果桶里的吉姆听到,告诉了医生等人。于是,船上暗自形成了代表"恶"的西尔弗一派和代表"善"的医生一派。

医生利夫西足智多谋, 吉姆机智勇敢, 几经较量, 医生一派终于战胜了在人数上占绝对优势的西尔弗一伙, 载宝而归。

THE WORLD'S CLASSICS TREASURE ISLAND

ROBERT LOUIS STEVENSON, only child of Thomas Stevenson, engineer and lighthouse keeper, and Margaret Balfour, daughter of a Scots minister, was born in Edinburgh in 1850. In 1871 he exchanged the study of engineering for the law. From 1876 he pursued a full-time literary career, beginning as an essayist and travel writer with the publication of An Inland Voyage (1878), Edinburgh: Picturesque Notes (1878), Travels with a Donkey in the Cevennes (1879), and Virginibus Puerisque (1881). He is probably best remembered for Treasure Island (his first widespread success, 1883), Kidnapped (1886), and Dr Jekyll and Mr Hyde (1886). Ill health prompted Stevenson to travel widely on the Continent and in the South Seas, where he settled in 1889-90 until his death in Samoa on 3 December 1894.

EMMA LETLEY has spent several years teaching Literature at the University of Hong Kong and is currently lecturing at the Roehampton Institute. She has edited R. L. Stevenson's *The Master of Ballantrae* for The World's Classics (1983).

THE WORLD'S CLASSICS

ROBERT LOUIS STEVENSON Treasure Island

Edited with an Introduction by EMMALETLEY

Oxford New York
OXFORD UNIVERSITY PRESS

INTRODUCTION

In August 1881, Stevenson wrote to his friend, W. E. Henley:

... I am now on another lay for the moment, purely owing to Lloyd, this one; but I believe there's more coin in it than in any amount of crawlers: now, see here, 'The Sea Cook, or Treasure Island: A Story for Boys.'

If this don't fetch the kids, why, they have gone rotten since my day. Will you be surprised to learn that it is about Buccaneers, that it begins in the 'Admiral Benbow' public-house on Devon coast, that it's all about a map, and a treasure, and a mutiny, and a derelict ship, and a current, and a fine old Squire Trelawney (the real Tre, purged of literature and sin, to suit the infant mind), and a doctor, and another doctor, and a sea cook with one leg, and a sea-song with the chorus 'Yo-ho-ho and a bottle of rum' (at the third Ho you heave at the capstan bars), which is a real buccaneers' song, only known to the crew of the late Captain Flint (died of rum at Key West, much regretted, friends will please accept this intimation)... Two chapters are written, and have been tried on Lloyd with great success; the trouble is to work it off without oaths. Buccaneers without oaths—bricks without straw. But youth and the fond parent have to be consulted.

As he says here, Stevenson began writing Treasure Island for the amusement of his twelve-year-old stepson, Lloyd Osbourne. Lloyd, looking back on this time, describes the inception of the book one rainy morning when the family were living at Miss McGregor's cottage, Braemar:

. . . busy with a box of paints, I happened to be tinting the map of an island I had drawn. Stevenson came in as I was finishing it, and with his affectionate interest in everything I was doing, leaned over my shoulder, and was soon elaborating the map and naming it. I shall never forget the thrill of Skeleton Island, Spy-Glass Hill nor the heart-stirring climax of the three red crosses! And the greater climax still when he wrote down the words 'Treasure Island' at the

¹ Letter to W. E. Henley, Swanston Edition, XXIII, 326.

top right-hand corner! And he seemed to know so much about it too—the pirates, the buried treasure, the man who had been marooned on the island. 'Oh, for a story about it,' I exclaimed, in a heaven of enchantment, and somehow conscious of his own enthusiasm in the idea.²

During late August and September, fifteen chapters were written at the rate of one each day, the remainder of the text being completed at Davos later in 1881.

Treasure Island was Stevenson's first notable success. He was born in Edinburgh in 1850, the son of Thomas Stevenson, a well-off harbour and lighthouse engineer and was educated at Edinburgh Academy and University. Even in his early years, he suffered from that ill health (respiratory disorders) which was to trouble him throughout his life. Initially, he intended to follow his father's profession and study engineering; but he then decided to read for the Bar, to which he was admitted in 1875. He did not, however, practise as a barrister, but kept to his decision, made in 1871, to become a full-time writer. Despite its success when compared with his earlier work (essays, travel writing and New Arabian Nights), Treasure Island did not make Stevenson self-supporting as a writer. Paid merely £34.7.6d for the serialization and £100 for the book, he was not, in fact, financially independent until his father's death in 1887. His poor health prompted him to travel widely in search of a suitable climate. In 1879, he went to the United States, married Fanny Osbourne, and spent many of the following years at Davos in Switzerland (where Treasure Island was completed), and by the Mediterranean, returning at intervals to see his family in Scotland. After his father's death, he left Edinburgh, travelled with his mother and Fanny, and made a trip to America in 1887, followed by a cruise around the Pacific. Stevenson settled for his last years at Vailima in Samoa, where he died in 1894.

While Stevenson was working on the first sections of the novel, visitors at Braemar included Edmund Gosse and Sidney Colvin; and it was their admiration, together with the

² Lloyd Osbourne, 'Note', Tusitala Edition, II, xviii. Stevenson, nowever, claims it was his map, and not Lloyd's, that prompted the novel. See 'My First Book', p. 194.

enthusiasm of the family audience (Fanny, Lloyd and Thomas Stevenson) that made him first seriously consider the story as a possible novel. Dr Alexander Japp, a scholar with whom Stevenson had become acquainted over work on Thoreau, came to stay too, and he took the early chapters of Treasure Island to James Henderson, editor of the magazine Young Folks, who agreed to publish the novel. Henderson was trying to find new writers for his magazine; but in the event, Stevenson's story, serialized from October 1881 to January 1882, was a comparative failure. Perhaps it was the constraints imposed by 'youth and the fond parent'; possibly the profile of Young Folks's readers, accustomed to stories of high heroism. with titles such as Don Zalva the Brave; or the Knight of Andalusia, played a part; but Treasure Island by Captain George North (Stevenson's alias) did not raise the circulation by a single copy.3 There were even some complaints, we learn from a report in Academy (March 1900), from young readers. It was not until the publication of his next offering to the magazine, The Black Arrow, a Tale of Tunstall Forest, that Stevenson was to gain a friendly reception from the readers of Young Folks.

Published in book-form by Cassell in 1883, Treasure Island, despite its relative failure as a serial, called forth an immediate, warm response. Gladstone was reported as delighted with it; Andrew Lang ranked the novel as romance, second only to the Odyssey and Tom Sawyer; and later, George Meredith called it 'the best of boys' books, and a book to make one a boy again'.

In the main expressing approval of Stevenson's vivid writing, his masterly descriptions of characters and events, contemporary reviewers find, on occasion, some problem with Long John Silver, the eponymous hero of the tale with its original title *The Sea Cook* (it was James Henderson who persuaded Stevenson to amend this to *Treasure Island*, initially the sub-title). *The Athenaeum* struck a key-note, commenting that, 'in real life John Silver would hardly have got off; he

³ J. A. Hammerton, *Stevensoniana* (Edinburgh, revised ed., 1910). p. 56; and see *Letters*, Tusitala Edition, II, 174.

⁴ J. C. Furnas, Voyage to Windward (1952), 181; Letters of George Meredithed. C. L. Cline (Oxford, 1970), II, 730.

certainly ought not to de so in faction'. The Chicago Dial felt similarly that there was a lack of moral responsibility: the book 'will be relished by adventure-loving boys, but whether it will be wholesome reading for them is more than doubtful'. W. E. Henley, however, whose 'maimed strength' provided Stevenson with the inspiration for Silver, had no such qualms: 'He, and not Jim Hawkins, nor Flint's treasure, is Mr Stevenson's real hero; and you feel, when the story is done, that the right name of it is not 'Treasure Island,' but 'John Silver, Pirate'.'.'

In the introductory stanzas to the novel, inscribed not to Lloyd but 'To the Hesitating Purchaser', Stevenson promises a tale of buccaneers, of storms and treasure, 'And all the old romance, retold | Exactly in the ancient way', in the manner of W. H. G. Kingston, R. M. Ballantyne and Fenimore Cooper. But, as the Graphic suggested in 1883, 'Needless to say there is no resemblance between Mr Stevenson and any other boys' writer, and this romance is told in anything but the ancient way. '6 Direct resemblance there may not be, but there are analogues for some of the elements in Treasure Island. The seed of the novel, Stevenson told Colvin in a letter of 1884, 'came out of Kingsley's At Last, where I got the Dead Man's Chest . . . and out of the great Captain Johnson's History of Notorious Pirates'. There are parallel elements not only in At Last but also, as Stevenson himself says, there are 'reminiscences of Poe, Defoe, and Washington Irving.' (p. 199).

Considerable critical attention has been given to these 'sources' of Treasure Island, most notably by Harold F. Watson in The Coasts of Treasure Island (1969); and comparisons have also been made with Ballantyne's The Coral Island (1871), with Captain Marryat's The Pirate (1836), and, of course, with the later boys' writer, Rider Haggard, whose novel King Solomon's

⁵ Robert Louis Stevenson: The Critical Heritage, ed. Paul Maixner (1981), pp. 131, 142; Letter to W. E. Henley, May 1883, Swanston Edition, XXIV, 31; [W. E. Henley], 'Treasure Island', The Saturday Review, LVI, 737-38 (8 December 1883).

⁶ Maixner, p. 140.

⁷ Letter to Sidney Colvin, July 1884, Swanston Edition, XXIV, 101

Mines (1885), the classic tale of a quest for diamonds in the interior of Africa, finds its genesis and its author his inspiration in Treasure Island. References for some of the more significant analogues are given in the Explanatory Notes, but it is, arguably, elsewhere than in sources that we can find the most interesting insights into Stevenson's novel. The relationship of the book to the original serial underlines both Stevenson's methods of writing and the nature of the market for young readers in the 1880s; Treasure Island's continued success as a boy's story, as romance, is partly explained by considering it in the context of the debate between Henry James and Stevenson; and, finally, its relationship to Stevenson's other work, especially, his fable 'The Persons of the Tale', highlights his particular preoccupations and his strengths as a writer for both adults and children.

The alterations that Stevenson made between serial and book may perhaps point to why the story was not such a success as a serial as it was later to become in beek-form; they also underline the nature of market constraints for the children's writer in the period. A contemporary boy-reader, G. F. McCleary, comments usefully for us that 'Young Folks was not, like the Boys' Own Paper . . . mainly intended for public-school boys' and that it had, in fact, 'very few references in it to cricket or football'. In September 1881, it was announced that the Michaelmas number would conjunct the first instalments of two new serials—Sir Claude the Conqueror: a Story of English Chivalry, by Walter Villiers, and Treasure Island; or the Mutiny of the Hispaniola, by Captain George North.

Sir Claude the Conquerer gets pride of place in the magazine; Treasure Island is relegated to the middle pages (not, in fact, to the worst position at the back, as has sometimes been suggested) and it is given only one illustration—a woodcut of Billy Bones and Black Dog (the lack of illustrations allowed Stevenson to keep the copyright of his novel).

The most obvious alteration that Stevenson made for the book was the omission of both his alias (there, in the first place,

⁸ G. F. McCleary, 'Stevenson in Young Folks', The Formightly Review, n.s., CLXV, 125-30 (February 1949).

to protect him, partly, from the censure of influential friends and possible patrons who expressed the view that writing in Young Folks was beneath him) and the sub-title, employed most probably to appeal to the Young Folks's readers as a traditional naval story. A proportion of the alterations are not especially significant and derive from the need for consistency or stylistic polishing. The others, apart from the rearrangement of the text into six parts, fall under various headings. There is, first of all, the issue of the 'fond parent' for whom, we can say retrospectively, references that might be construed as blasphemous are omitted in the serial but are included in the book version. Thus, terms like The Evil One and The Devil are not found in the serial. Some attention has been paid also to the standardizing of language for the youthful reader; there is a certain care for what Mrs Molesworth called, in her advice to writers for children, 'the very best [language] you can use. Good English, terse and clear, with perhaps a little more repetition, a little more making sure you are understood than in ordinary fiction.'9

The use of non-standard language is a recurrent problem in children's or juvenile fiction. Stevenson, as a Scots writer, was to come up against it, in particular, in writing Kidnapped (1886), when his editor warned him that 'a little' Scots would go a long way with the readers of Young Folks. The archaic language of 'tushery' (Stevenson's and Henley's word for romances of the Ivanhoe type) was apparently more acceptable.

In certain cases, notably that of Ben Gunn, Stevenson makes the speech of his characters more colloquial and less standard than in the serialization. But this is not so with Long John Silver. When he comes to rewrite his speech, Stevenson makes him more refined, more genteel than in Young Folks. (On the majority of occasions, for instance, he amends his habitual mought to might, allowing mought to become the mark of the lesser pirates.) Traditionally in nineteenth-century children's fiction, as in eighteenth-century British fiction as a whole, non-standard language is the sign of a 'bad' character

⁹ Mrs Molesworth, 'On the Art of Writing Fiction for Children' (May 1893), in Lance Salway, A Peculiar Gift (Harmondsworth, 1976).

or the language of one who is a peripheral actor in the story. Thus, it could be said that in making Silver more standard in his speech Stevenson adds subtlety to the sea-cook. This s supported by the ways in which he whitewashes Silver's character: in the first edition he adds a speech intended to convince Jim Hawkins of his innocence (p. 45); and he deletes Captain Smollett's doubts about him, when he says, in Young Folks, that Silver is "too smooth for me, Sir"."

Two linguistic points are important in terms of the texture of the narrative in Treasure Island. First, Silver's more standard speech singles him out from the rest of the pirates and mutineers. It makes him not only appear better educated than them (as we learn is indeed the case, p. 54), but also more complex morally, more ambiguous; and this affects both Jim's and the reader's apprehension of him. Second, it makes those occasions when he does use non-standard speech more emphatic, as, for example, in his reiteration of dooty, which, as Hayden W. Ward has pointed out, Silver brings in at just those very moments when he is about to act in his most treacherous manner.10 In this, he can be compared with James Durie, Master of Ballantrae in Stevenson's novel of that name, who uses a special persuasive Scots style to coerce his listeners into believing that he is affectionate, warm and sincere at those moments when he is, in reality, at his most dangerous. But there is more to it than this: the pattern of standard and non-standard speech in the text makes a division between the two groups, the pirates and the 'faithful party': they are divided not only by their actions but also by their different language; the non-standard speech becomes the mark of 'illegality', a rupture in the standard, conventional world of the cabin party. It is also a sign of distorted morality that Silver's dooty is a perversion or distortion of the standard, moral term. He cannot even say the form duty. Dephosed written by the pirates on a leaf of Dick's Bible makes a similar point, drawing our attention to the defacement of a standard

^{.0} Hayden W. Ward, '"The Pleasure of Your Heart': Treasure Island and the Appeal of Boys' Adventure Fiction', Studies in the Novel, VI, 304-317 (Fall 1974).

(and, in this case, sacred) text; and got itt in Billy Bones's notebook underlines again the non-standard morality by which the pirates operate (pp. 162, 32).

Linked to this textual contrast between legal, standa d English and non-standard pirates' speech, are the amendments that Stevenson made to Dr Livesey's narra tive. Here the tendency to make the book more colloquial is reversed. In Young Folks, the Doctor's narrative is brisk, lively and rather bluffly dismissive about the facts of death and violence. He comes across as an old soldier who has fought at Fontenoy and has had a good deal of experience of bloodshed on the battlefield. He has also a very low, and reiterated, opinion of the pirates, whom he dismisses early in his report as human carrion, and refers to them at intervals as callous dogs, confounded hounds, evil ones, and so on: these expressions are all cancelled in the first edition. In the serial, he is not averse to quoting the occasional word or phrase of 'sea lingo', employing nauticisms such as ay, ay. These are not in the book version; whilst colloquialisms such as confoundedly and sopping wet are replaced (by gravely and soaking wet respectively). Much of his direct speech in the serial is given in a more restrained, reported form in the book. The effects of these alterations are twofold: in making the doctor more standard in his narrative, Stevenson firmly allies his style with the values and language of the cabin party, thus increasing the language contrast between the two camps. Second, in underplaying Livesey's personal opinions, he avoids giving him too much personality (a surplus that can be registered by linguistic bravado), and concentrates on those events that are of the greatest interest to the reader of an adventure story.

The discussion of just such a story, 'the elementary novel of adventure', formed part of the debate between 3tevenson and Henry James, one of the most interesting literary exchanges of the late nineteenth century. In his very influential essay, 'The Art of Fiction' (1884), James had argued for a serious response to the novel, had insisted on its right to be taken seriously as an artistic form. His comments on the need

for a very particular kind of realism, for 'the air of reality' and 'the illusion of life', included reference to *Treasure Island*. It was a 'delightful' story, but there was a drawback. He could not identify with the tale—'I have been a child in fact, but I have been on a quest for a buried treasure only in supposition'. Stevenson, good-humouredly rejoined: 'Here, is, indeed, a wilful paradox; for if he has never been on a quest for buried treasure, it can be demonstrated that he has never been a child.' In 'A Humble Remonstrance' (1884) he goes on to defend his view of the novel of adventure in this way:

Character to the boy is a sealed book; for him, a pirate is a beard, a pair of wide trousers and a liberal complement of pistols. The author, for the sake of circumstantiation and because he was himself more or less grown up, admitted character, within certain limits . . . Had the same puppets figured in a scheme of another sort, they had been drawn to a very different purpose; for in this elementary novel of adventure, the characters need to be presented with but one class of qualities—the warlike and formidable. So as they appear insidious in deceit and fatal in the combat, they have served their end. Danger is the matter with which this class of novel deals; fear, the passion with which it idly trifles; and the characters are portrayed only so far as they realise the sense of danger and provoke the sympathy of fear. 11

In his earlier essay 'A Gossip on Romance' (1882), Stevenson had clarified the essential matter of romance in his comment that 'Drama is the poetry of conduct, romance the poetry of circumstance', and emphasized the importance of 'brute incident' to the genre. 12 It is these elements of incident, fear and danger to which he pays particular attention in some of his amendments to the Young Folks serial. To intensify excitement and potential danger, he makes the seafaring man in Chapter 1 much more frightening, more of a threat to Jim Hawkins; he adds for instance, the following description, about the 'personage who haunted [his] dreams':

Henry James, Selected Literary Criticism, ed. Morris Shapira (1981), p. 64; 'A Humble Remonstrance', Swanston Edition, IX, 154-55 (italics mine). For a recent discussion of the interchange between R.L.S. and Henry James, see Kenneth Graham, 'Stevenson and Henry James: A Crossing', in Robert Louis Stevenson, ed. Andrew Noble (1983), pp. 23-45.

^{12 &#}x27;A Gossip on Romance', Swanston Edition, IX, 134-47.

Now the leg would be cut off at the knee, now at the hip; now he was a monstrous kind of a creature who had never had but the one leg, and that in the middle of his body. To see him leap and run and pursue me over hedge and ditch was the worst of nightmares. And altogether I paid pretty dear for my monthly fourpenny piece, in the shape of these abominable fancies [p. 3].

In Squire Trelawney's letter from Bristol, Stevenson increases the sense of danger, bringing into the book the suggestion that they may be lost or come to harm on their quest for treasure, and, if so, a consort will be sent to help them (p. 38). In Chapter VII, just before the voyage begins, Stevenson makes greater use of Jim's early memory of Billy Bones, stressing his recollection in this way:

One of my last thoughts was of the captain, who had so often strode along the beach with his cocked hat, his sabre-cut cheek, and his old brass telescope [pp. 39-40].

To enable the reader to share more readily in Jim's excitement and sense of anticipation, Stevenson has his narrator, in the book version, pore over the map of the island, about which he gives further and more vivid imaginative detail than he does in Young Folks.

In its inception, Treasure Island was very much a private, familial story, written with its immediate audience in mind, and with this audience breaking in to comment at intervals. The Young Folks serial is one stage in the process of making the project public, the book edition is the next stage; and throughout, Thomas Stevenson in particular was involved in recasting the story. In the case of Ben Gunn he suggested playing down the goats (they were too close to Robinson Crusoe) and encouraged the addition of a strong element of piety, a 'tract'. Thus, in Young Folks Ben is dressed, like Crusoe, in goatskin: in the first edition, he wears 'old ship's canvas and old sea cloth' (p. 79). In Young Folks there is no mention of his piety, whereas in the book he discourses at some length about his religious mother, his pious youth and his ability to 'rattle off' his catechism.

As narrator of the tale (apart from the Doctor's narrative in Chapters XVI-XVIII), Jim Hawkins is made appreciably less boastful in the first edition: his bravado with Silver is toned down in Chapter XXVIII, his terror intensified when he is hostage 'In The Enemy's Camp' (p. 149f.); in the serial, Jim makes rather too much of his difficulties in managing the coracle and in boarding the schooner. These difficulties are reduced in the first edition. Further, Stevenson in the book, makes Jim more sympatietic than in the serial by his omission of comments such as 'and I was ready to crow over his [Israel Hands's] distress' in the chapter 'I Strike the Jolly Roger'.

Jim as young narrator enables the boy-reader to become involved in those crucial experiences of 'fear and danger' by which Stevenson set such store in his exchanges with Henry James. He has been asked by the Squire and the Doctor to provide a record of all that had happened, to keep nothing back but the exact location of the Island, all the treasure not having been lifted. He is trusted to provide a reliable report: this trust that the adult world places in the narrator is, as has been pointed out, part of the boy-reader's day-dream (and Stevenson himself saw the element of day-dream as crucial to romance, saying, 'the great creative writer shows us the realisation and the apotheosis of the day-dreams of common men').13 In this respect, Iim both as boy-within-the-story and as narrator of the tale in retrospect, becomes the hero of his own text. Within the context of the tale the adult characters rely on him and are right to do so. "This lad", says the Squire, "is a trump, I perceive" (p. 31); when Jim overhears the pirates' conversation from his hiding-place in the apple barrel, he can, retrospectively and with some justification, say 'it was indeed through me that safety came' (p. 67). His heroic role, the essence of the boys' day-dream, is summed up in the Doctor's comment, "Every step, it's you that saves our lives" (p. 168); but ultimately, the dream has to end: as Captain Smollett says, Jim is too much "the born favourite"' for them to go to sea again together (p. 185).

¹³ Robert Kiely, Robert Louis Stevenson and the Fiction of Adventure (Cambridge, Mass., 1964), pp. 68-81; 'A Gossip on Romance', p. 138.