Salt and Scud: The Rhetoric of the Sea in Robert Louis Stevenson's Works*

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Abstract

Robert Louis Stevenson, who is well known for *Treasure Island* (1883) and *Strange Case of Dr Jekyll and Mr Hyde* (1886), was born in a family engaged in lighthouse engineering for generations. Under the influence of his family business, the sea had been familiar to the Scottish writer since his childhood although he did not succeed it. For this reason, it is no wonder that he should foreground the sea as the main setting in some of his works. However, Stevenson's representation of the sea can never be limited to direct descriptions of it. In fact, *Treasure Island*, which includes the scene of sailing on the sea, also indicates the geographical and metaphorical intrusion of the sea into the land by using the word "salt".

In addition, focusing on his rhetoric uncovers the fact that even his fiction without the sea as a setting is interspersed with elements of the sea. As an instance, *Jekyll and Hyde* is a metropolitan-Gothic novella which is set in the late-nineteenth-century London, but there are actually found in the text several expressions associated with the sea such as "salt" and "scud". Furthermore, two key imageries—dry and wet—play pivotal roles in the text especially in terms of characterisation and descriptions of fog. Therefore, analysing these expressions will not only lead to a better understanding of the novella but also enable us to interpret it as an ocean-Gothic.

Finally, turning out eyes toward *The Wrecker* (1892), one of his later Pacific fiction and a collaboration work with his stepson Lloyd Osbourne, we can confirm that the three works share in the same kind of rhetoric and also clarify how obsessive Stevenson had been about the sea for a long time in writing as well as real life.

0. Introduction

Robert Louis Stevenson, one of the most successful Scottish writers, was born and raised in a historic family whose members had been engaged in lighthouse engineering for generations. The writer's background looks so unique and alluring that many critics are driven by an urge to associate his family's profession with his fiction. As an instance, Luisa Villa, focusing on sea storms recurring in Stevenson's fiction such as *Kidnapped* (1886), *The Master of Ballantae* (1889) and *The Wrecker* (1892), makes a Freudian reading of his texts on the basis of the correspondence of the locations of sea storms with

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those of the Stevensons' lighthouses (113). Given that Stevenson had been familiar with the sea and coastal areas since his childhood, it is no wonder that his obsession with a particular location should be found in his fiction, and indeed, he continued to describe the sea in his adventure fiction like *Treasure Island* (1883). In this respect, few have questioned the significance of the sea in Stevenson's fiction.

Unfortunately, such critical approaches to Stevenson's texts are confined to the direct descriptions of the sea, so his fiction without the sea as a setting tends to be excluded for their researches. However, as Ann C. Colly clarifies, the words which remind us of his family's business such as "light" or "dark" are often noticed in Stevenson's texts regardless of the setting of the works (187). Thus, this essay analyses his fiction from the viewpoint of rhetoric and aims to detect a different kind of "sea" in his texts, which can shed light on his literary masterpieces again and contribute to fresh interpretations of them.

1. "Salt" in *Treasure Island*

When analysing *Treasure Island*, well-known as a sea adventure novel, most of the readers will suppose that the sea described in it has some significant meaning. In scenes such as the voyage on the schooner *Hispaniola* and straggling on a coracle, the novel seems to foreground the setting of the sea in explicit ways. This is definitely true, but we should not forget that the novel is interspersed with elements of the sea, even if they are recognized outside the sea. Among other things, focusing on the rhetoric of the sea will lead to a better and deeper understanding of the characters, spaces and narration of the novel. First, salt is among the most key terms in *Treasure Island* for it can be regarded as the sea itself. In a letter to Jim Hawkins, the protagonist of the novel, the squire John Trelawney reports that he has found the best sailor in Bristol—John Silver. Although Silver manages a public-house, he was once a sailor and hopes to return to the sea as a cook. As such, he comes to the dock, getting "a smell of the salt" there (*TI* 42). Needless to say, the "smell of the salt" is that of the sea, which mainly consists of salt and water. In other words, salt is a metonymy of the sea. Naturally, Silver feels nostalgic for the smell of the salt, or more concretely, that of the sea.

There is another scene in which a character is attracted to the smell of the salt. Walking around the docks in Bristol, Jim is delighted to see sailors "singing at their work" and "the great multitude of ships of all sizes, rigs and nations" (44). His reference to his life in this scene conveys a strange impression to the reader. Jim recollects as follows: "Though I [Jim] had lived by the shore all my life, I seemed never to have been near the sea till then. The smell of tar and salt was something new" (45). The idea that Jim had never felt the sea until the moment although his house is located by the shore, is strongly connected with the spatiality in this novel. Early in the novel, Jim looks back on his younger days, when he worked in his family's inn, "Admiral Benbow", Billy Bones, called "the captain" was a visitor to the inn, and Jim would often hear "the captain" tell shocking stories about his adventures and life at sea. Dreadful as his stories were, Jim confesses

that “they were fine excitements in a quiet country life” (11). While Jim’s daily life is stable and peaceful, it is certainly lacking in excitement. Here, It is obvious that there is a division between the land and the sea in terms of their functions within the text: the land represents the order and the boredom of Jim’s daily life in an ambivalent way; on the other hand, the sea shows disturbance to the order and the excitement.

This simple binary opposition in space, however, sometimes becomes ambiguous when a character representing the sea both rhetorically and geographically intrudes on the territory of the stable land and disturbs the order. Beyond the fact that he excites the quiet country life by frightening people with his stories, it is more noteworthy that the young men refer to Billy Bones as “a real old salt” (12). According to The *Oxford English Dictionary*, an “old salt” is an experienced sailor, which was first discovered in 1828. Considering that salt is a metonymy of the sea, Billy Bones himself can be regarded as a part of the sea. As such, his visit to Admiral Benbow indicates a geographical intrusion of the sea into the land. In fact, when adding stimulation to Jim’s boring daily life by telling his stories, he clearly brings excitement, an element of the sea, into the land. The rhetoric of salt, therefore, makes the boundary between the land and the sea ambiguous in the novel.

The old salt plays a pivotal role in Jim’s life as well as in the plot of the novel. He provides Jim with the chance to leave the land and go to sea, which sets the stage for the novel’s dramatic stories, including sailing and treasure hunting. In addition to his importance in the plot, Billy Bones embraces another key role in dramatically changing the protagonist’s life. As Alex Thomson points out, *Treasure Island* follows a classic Bildungsroman arc in that it depicts Jim’s journey to maturity (156).[1] Interestingly, the narrator of the story is not Jim as a poor working boy but Jim as a gentleman after the treasure hunting.[2] This change in Jim’s life can be traced back to his meeting with Billy Bones. Jim’s move from his country to Bristol and to the sea finally leads him to move from his original social class to a higher one. Yet, without the old salt’s visit to the inn, the poor working boy would never have moved away from Admiral Benbow nor experienced these dramatic changes in his life. There is no doubt that Billy Bones was the catalyst that allowed Jim to both grow up in mind and move up in social class.

Despite Jim’s commitment to genteel society in the plot, it is noteworthy that his rhetoric as a narrator is so ambivalent as to prevent the reader from taking his narration literally. Jim seemingly belongs to the good gentleman side throughout the story and succeeds in entering their class in the end. On the other hand, he is afraid of pirates, such as Billy Bones, Black Dog, and Silver, who frequently put his life in danger.[3] However, Jim’s occasional use of the word “old” when describing particular pirates makes his antagonism toward them seem superficial. While the word “old” simply means “not young”, it is also often used to show a person’s affection for someone. The fact that the title of Part 1 of the novel is “The Old Buccaneer” should not be overlooked (9). Taking into account that Billy Bones had a great effect on Jim’s life, it is natural that he, as a narrator, should put special emotion into the word. This interpretation is bolstered by the great detail with which the pirate is described in the narration compared to his parents.

As H. Aram Veeser expresses "the tranquil passing" (136), the narration is too simple to indicate any great depth of emotion for all his own father's death:

> "[M]y poor father died quite suddenly that evening, which put all other matters on one side. Our natural distress, the visits of the neighbours, the arranging of the funeral, and all the work of the inn to be carried on in the meanwhile, kept me busy that I had scarcely time to think of the captain [Billy Bones], far less to be afraid of him. (*TI* 22)

Although Jim calls him "my poor father", he does not express how he feels about his father's death so much as he focuses on the situation and process in which he is involved after the event. More interesting here is that, Jim remarks that he "had scarcely time to think of the captain" owing to his father's death, but the fact that the captain is mentioned at all shows that he is still occupying Hawkins' mind, even in the aftermath of his father's demise. Jim's remarks are sometimes deceitful and misleading;[4] by comparing the death of his father with that of the pirate, Jim implies that he may have embraced a stronger affection for the pirate than for his father:

> The captain had been struck dead by thundering apoplexy. It is a curious thing to understand, for I had certainly never liked the man, though of late I had begun to pity him, but as soon as I saw that he was dead, I burst into a flood of tears. It was the second death I had known, and the sorrow of the first was still fresh in my heart. (24)

Unlike in his father's case, Jim's narration of the last moments of the pirate is informative enough to communicate his sorrow. Furthermore, the scene where John Hunter, a male servant of Squire Trelawney, is about to die of his injury from the mutineer's attack, provides additional evidence of Jim's extraordinary attachment to Billy Bones: "He [Hunter] lingered all day, breathing loudly like the old buccaneer at home in his apoplectic fit" (115). Here, he dares to call the pirate "the old buccaneer" again. His use of "old" is thus worth considering, and undoubtedly he alludes to his strong affection for pirates with epithets such as "old sea dog" (9) and "real old-salt" (12).

In addition to the word "old", how Silver is referred to in the novel is also significant in understanding Jim's ambivalent attitude toward pirates. The man with one leg, known as "Long John Silver", is usually just called "Long John" especially by his shipmates. Interestingly, it is not only they but Jim who uses the latter nickname. As Silver agitates the mutineers for treasure, he is a formidable antagonist for Jim and the gentleman characters. When he hears Silver talking about the mutiny in the apple barrel, Jim makes evident his antagonistic feeling toward the man with harsh and resentful words like "this abominable old rogue" (61) and "I think, if I had been able, that I would have killed him through the barrel" (62). Nevertheless, it is notable that Jim, as a narrator, calls Silver "Long John" many times, as if he himself were in the company of the

mutineers. According to Barbara Chatton, "Jim clearly finds the man both repugnant and fascinating" (114). In fact, Jim uses the nickname even after being captured by Silver as well as before finding him a pirate (*TI* 145). As Jim often changes his position between the gentlemen and the pirates, his positional fluidity through the story makes it difficult to recognize him as the good protagonist of typical boy's adventure fiction.[5] On the contrary, it is possible that Jim cunningly pretends to be on Silver's side to save himself by saying "Long John" just as the other mutineers do. In fact, he stops saying the nickname after he rejoins the gentleman side. What is more important here is, however, that Jim's use of Silver's nickname is not in his dialogue but in his narration, in other words, in his recollection. Thus, Jim did not necessarily utilize the nickname to survive during the adventure, but rather uses it because he, as an adult, feels familiar with and nostalgic for the pirate while narrating the story. Such affectionate words for pirates as "old" and "Long John" are not used for gentleman characters like Trelawney and Livesey, which makes it difficult to comprehend with which side Jim truly feels more familiar. Remembering that it was not the gentlemen but the pirates who gave Jim the chance to change both his poor life and social class, we cannot deny his stronger attachment to the latter, though it is hard to see at a glance. In this way, the sea in *Treasure Island* has remarkable impacts on the protagonist and his rhetoric also alludes to his debt to the old salt characters.

2. Dry and Wet Imageries in *Strange Case of Dr Jekyll and Mr Hyde*

Having investigated *Treasure Island*, in which the sea is the main setting of the story, we now turn our eyes toward a metropolitan story—*Strange Case of Dr Jekyll and Mr Hyde*. The famous Gothic novella seems to have nothing to do with the sea as it is set in London. However, analysis of the rhetoric used in the text will uncover the hidden fact that *Jekyll and Hyde* is full of sea elements with London standing in for the sea.[6] There are two main key imageries appearing throughout the text that support this assertion—dry and wet.

Jekyll and Hyde emphasises the sobriety of Victorian gentlemen by means of dry imagery. The Gothic novella begins with an impressively detailed description of a lawyer, John Utterson: "a man of a rugged countenance, that was never lighted by a smile; cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary, and yet somehow lovable" (5). Obviously, the word "rugged", which means "not smooth" or "having rocks", is used to describe at once his physical characteristics and his personality for the reason that his sullenness is like that of a rock. Utterson is so serious, austere, and devout that he makes it a custom to read "a volume of some dry divinity on his reading desk" (11). What we should note here is, however, that the dry "rugged" imagery associated with rocks corresponds to the sober lifestyle of reading "dry divinity". Given that Stevenson was raised by puritan parents and a devout nurse Alison Cunningham, well known as "Cummy",[7] it is easy to associate Utterson's characterization with strict Victorian puritanism; Stevenson chose the word quite deliberately.

Wet imagery also serves a vital function in this text, in its opposition to dry imagery. In spite of Utterson's "rugged countenance", "something eminently human beaconed from his eye" when he enjoys drinking wine with his friends (5). Moreover, wine appears again in the scene in which Utterson opens his heart to his friend Mr Guest:

> Presently after, he [Utterson] sat on one side of his own hearth, with Mr Guest, his head clerk, upon the other, and midway between, at a nicely calculated distance from the fire, a bottle of a particular old wine that had long dwelt unsunned in the foundations of his house. . . . Insensibly the lawyer melted. (26)

The point that wine is the liquid to lead the rugged man to melt urged the reader to compare the wet imagery of wine with the dryness of the word "rugged". Besides letting the austere gentleman liberate himself from strict puritan morals, wine works as a material to maintain homosocial relationships among male characters, such as Utterson and Mr Guest. In this way, the wet imagery presents a stark contrast to the dry imagery—the sober lifestyle of gentlemen.

Frequent descriptions of fog covering London also provide us with a significant clue to understand how wet imagery functions in the text. In the chapter of "Carew Murder Case", a maid servant looking out of the window watches Hyde's cruel act toward Sir Danvers Carew while "a fog rolled over the city in the small hours" (20).Fog is mentioned even after the miserable case: "It was by this time about nine in the morning, and the first fog of the season" (22). In order to investigate why fog appears many times throughout the story, we must examine late-nineteenth-century London. In those days, the density of fog in the city was serious enough to be often illustrated in Victorian satirical magazine *Punch*, in which, for instance, John Tenniel (1820-1914) drew an illustration titled "'Old King Coal' and the Fog Demon" on 13 November 1880 and Edward Linley Sambourne (1844-1910) posted "In the Days of King Fog" on 21 January 1888. As these given examples show, dense fog in the city, called "King Fog", became the centre of attention for the public, and especially social reformers, for the monstrous fog was not just a natural phenomenon but rather a mixture of natural mist and carbon emitted from chimneys.[8] Conversely, however, the tremendous fog also inspired many artists to draw it on their canvas in their own styles, typified by James Abbott McNeill Whistler (1834-1904), Giuseppe De Nittis (1846-1884), and Claud Monet (1840-1926). The late-nineteenth century-London fog produced such a fascination that it attracted European and American artists. For this reason, it is no wonder Stevenson depicted fog in his work just as his contemporary painters did; therefore, the fog described in *Jekyll and Hyde* is based on the common scenery of the city to some extent.

Nonetheless, Stevenson's fog is more than just a reflection of the historical fog. Driving in a cab around Soho's dismal quarter to seek Hyde,[9] Utterson sees "a dingy street, a gin palace, a low French eating house, or many ragged children" only when the fog lifts (22). Yet the fog soon settles and conceals "his blackguardly surroundings"

(22). As Christine L. Corton argues, the fog gives the reader the same "sense of the confusion and gloominess which Utterson is experiencing" while concealing or revealing the darkness hidden in the centre of the British Empire (115). In addition, the fog on the day of Carew's murder is more impressive owing to the gloomy description of "a great chocolate-coloured pall lowering over heaven" (20). Pall is a cloud of smoke to be sure, but, as we have already confirmed, London fog was so tremendous and miscellaneous as to make "a great chocolate-coloured pall". Considering that the word "pall" can also refer to the cloth covering a coffin or a coffin itself, it is evident that the pall—that is, the fog—represents the gentleman's death and creates the atmosphere of a funeral. As such, fog in *Jekyll and Hyde* is clearly connected with something ominous, shocking, and bloody.

More significantly, the suggestive fog definitely resonates with Hyde's evil deeds, which is revealed by the fact that the fog is described when the plot turns to Hyde. The possibility of the bond between Hyde and the fog is made more persuasive by the scene where Utterson enters Jekyll's house:

> It was late in the afternoon, when Mr Utterson found his way to Dr Jekyll's door, where he was at once admitted by Poole, and carried down by the kitchen offices and across a yard which had once been a garden, to the building which was indifferently known as the laboratory or the dissecting rooms. . . . the floor strewn with crates and littered with packing straw, and the light falling dimly through the foggy cupola. . . . a lamp was set lighted on the chimney shelf, for even in the houses the fog began to lie thickly . . . . (24)

In the building known as the laboratory, Utterson notices "the foggy cupula" and the fog beginning to lie thickly even inside. This not only demonstrates Hyde's association with the fog, but hints at the secret relationship between Jekyll and Hyde because the fog abounds in Jekyll's house. Even after Utterson visited Jekyll's house, the fog stayed above London. The expression of the city should never be overlooked for the reason that London is depicted as "the drowned city" (26). Here is another piece if wet imagery that plays a crucial role in the text. Looking back to Stevenson's dry or wet rhetoric, we have already observed that the former is involved in sobriety, reason, and stoicism, whereas the latter indicates desire and freedom from some moral codes. Utterson lets his dry body and mind be wet with wine; or, in other words, he satisfies his desire, freeing himself from certain moral codes. Since it is, of course, vapour, fog has no less a wet nature than does wine. The fog makes the city wet, especially when Hyde exerts his evil power to satisfy his desire.

One of the most important points in *Jekyll and Hyde* is that such wet imagery can be inseparable from the sea. In the latter part of the story, Utterson visits the house again, having been asked for help by Jekyll's butler Poole. On witnessing Hyde's body and checking Jekyll's cabinet, Utterson finds "various measured heaps of some white salt" on glass saucers (42). Remembering that salt is a metonymy of the sea and disturbs

the stable order of characters' daily lives in *Treasure Island*, it is natural that Hyde, who transformed from Jekyll by taking the mixture of the chemicals and the salt, should deviate from the Victorian moral standard. In short, the sea enables Jekyll to transform himself into Hyde. The importance of the salt in *Jekyll and Hyde* is underscored in later scenes: "I [Jekyll] purchased at once, from a firm of wholesale chemists, a large quantity of a particular salt which I knew, from my experiments, to be the last ingredient required" (54). Without "some white salt", Jekyll could not have transformed himself into Hyde, need not have ransacked London for it, and, above all, would not have ruined himself. Taking the element of the sea into his body changed the respectable gentleman's life dramatically and even miserably.

Besides the repeated references to salt, words related to the sea are seen here and there in the text. In his statement of the case, Jekyll confesses that he wanted to indulge himself in vices as Hyde:

> Men have before hired bravos to transact their crimes, while their own person and reputation sat under shelter. I [Jekyll] was the first that ever did so for his pleasures. I was the first that could thus plod in the public eye with a load of genial respectability, and in a moment, like a schoolboy, strip off these lendings and spring headlong into the sea of liberty. (56)

The expression of "the sea of liberty" is a great piece of evidence for our rhetorical reading. In addition to the simple point that Hyde's desire is compared to the sea, "the sea of liberty" can be considered "the drowned city"—foggy London—because they share in the wet imagery associated with desire. Moreover, Stevenson described "the scud" over the moon as though it is quite a casual description of the scenery in the chapter "The Last Night" (40). Scud is cloud driven rapidly before the wind, but the word is also used as a nautical term, when it means "to sail or move swiftly on the water"[10]. Here, it is worthwhile to note that Utterson sees Hyde "move the more swiftly and still the more swiftly . . . through wider labyrinths of lamplighted city" in his dream (13). Hyde's swift movement through London, resonating with the word "scud", makes it possible to regard Hyde as a ship sailing on the sea. This can be proved by the fact that Jekyll used the phrase "a dreadful shipwreck" in his statement to express his ruin (52). The ship of Hyde was wrecked in the end. In view of the above, when the fog drowns London and makes it "the sea of liberty", the dry gentleman can move swiftly like a ship on the sea by taking "the salt", freeing himself from various Victorian moral codes; but he is finally doomed to become "a dreadful shipwreck". Thus, analysing Stevenson's rhetoric enables us to interpret the text not just as a metropolitan-Gothic but rather as an ocean-Gothic.

3. Conclusion

In 1887, when only one year after *Jekyll and Hyde* was published, Stevenson decided to leave his country with his family and sailed for America on board the cattle boat

Ludgate Hill. Arriving at New York in the year, he stayed at Saranac Lake in Adirondacks in the winter and visited San Francisco. At the end of June 1888, Stevenson chartered a schooner yacht named the *Casco* and sailed across the Pacific Ocean. After visiting several Pacific islands, he spent the last four years of his life in Samoa. These biographical facts show that Stevenson became a sailor himself just as his characters are, which is quite rare among adventure novelists.

By turning our attention to *The Wrecker*, one of his later Pacific fiction and a collaboration work with his stepson Lloyd Osbourne, we can reveal how obsessive Stevenson had been about the sea for a long time in terms of writing as well as his real life. In this novel, Loudon Dodd, the protagonist of the story, enjoys "the salt air" when he is about to leave Paris, in which he suffers from financial difficulty (75). Loudon was looking forward to going across the sea to change his life just like Jim Hawkins. Both the protagonists seek for the fortune across the sea. After leaving Paris, Loudon devotes himself to various businesses with his friend Jim Pinkerton. One day, they make a successful bid for a shipwreck at an auction. Unlike the *Hispaniola*, which enables Jim to move in geographical and social ways, the shipwreck named the *Flying Scud* has neither geographical nor social mobility just because it was literally wrecked. In addition, the name of the ship reminds the reader of Hyde, who moves swiftly through "the drowned city" like a ship. Considering that some of his degenerational characteristics such as "deformed somewhere" (9) and "dwarfish" (15) were categorised into the lower class in the late-nineteenth-century, the small man does not only move geographically but also move socially, with the result that Jekyll can free himself from gentlemen's morals as another man belonging to the different class. In this respect, the name—the *Flying Scud*—is no longer appropriate for the ship without mobility. Furthermore, the title of the novel is quite ironic. *Treasure Island* is a successful sea adventure in which a boy meets an "old salt" and gets the treasure. *Jekyll and Hyde* describes an tragic adventure in "the sea of liberty" by a gentleman who takes "some white salt" to transform himself and is doomed to become "shipwrecked". However, *The Wrecker* foregrounds a misadventure of the protagonists who try to utilise a "shipwreck" to raise huge fortune—wreckers. In view of the above, it is obvious that these three works share in the elements of the sea, regardless of the differences of their publication dates, which also discloses Stevenson's obsession with the sea in fiction. On the other hand, as the author grows older, the adventures he described became darker and darker.

Notes

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[1] Thomson writes that "A highly compressed and stylized bildungsroman, the story depends upon Jim's ability to acquire a strategic ad inventive capacity to outwit the pirates", attributing Jim's maturity to his ability to learn from Silver (156).

[2] With regard to Jim's maturity after the adventure, Naomi J. Wood argues that Jim was "transformed into a

wealthy, law-abiding gentleman" and then traces his transition from one to the other as a poor, lowerclass narrator (67).

[3] As for the violence of the pirates for Jim, H. Aram Veeser remarks that Jim "is gripped, restrained and physically threatened by Billy Bones, Black Dog, Blind Pew" (136).

[4] According to Fiona McCulloch, Jim is "an adult masquerading as a child and consequently of dubious trustworthiness" (70). She even emphasizes the point that both Jim and Silver deceive the audiences by manipulating their language. See McCulloch (71).

[5] Although there are various "typical boy's adventure fiction" preceding *Treasure Island*, Robert P. Irvine compares Stevenson's work with Charles Kingsley's *Westward Ho!* (1855). In his analysis, the main difference between Jim and Amyas Leigh in Kingsley's novel is that, unlike Jim, Amyas is a gentleman having the "unconscious ability to distinguish right from wrong" (30-31).

[6] Of course, there are some critics who have analysed the words and phrases, or the rhetoric in *Jekyll and Hyde*. For instance, Arata Stephen points out that the text "is full of weirdly unidiomatic expressions, unconventional verbal constructions, and slight but decisive skewing of words and phrases from accustomed usages" (58). Julia Reid also notes the words used in the text and relates them with "'new sciences'" of the degenerationist *fin de siècle*", which is one of the most popular perspectives over the last two decades (94).

[7] On how influential Cunningham's religious nursing was for young Stevenson, Frank McLynn remarks that she was "a religious maniac, fanatical in her hatred of 'Popery', who stuffed the child's head with the more unacceptable excesses of Calvinism and the Old testament" (14).

[8] For more detailed research on "King Fog" in the late nineteenth century London, See Christine L. Corton's book, especially chapter 3 (77-120).

[9] According to Linda Dryden, in "contrast to the more salubrious district of Jekyll's home, Hyde haunts the dark spaces of the city and the nightmarish space of Soho where prostitution and vaguely criminal activities are suggested" (261).

[10] *The OED* says that the meaning of the word was first found in 1582.

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