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‘Man is not truly one, but truly two’:

A Positive Reading of Robert Louis Stevenson’s  
Double

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## Abstract

This thesis will explore the literary double – doppelgänger or other – in the works of Scottish author Robert Louis Stevenson (1850 – 1894). Through a consideration of the literary double found within three key texts, the short story ‘Markheim’, the novella a *Strange Case of Dr Jekyll and Mr Hyde*, and the novel *The Master of Ballantrae: A Winter’s Tale*, I shall undertake a reading which accounts for the influence Calvinism and Scottish Presbyterianism had upon Stevenson’s double. I shall demonstrate this by focusing on the relationship between the first and second self – the two selves which together constitute the double - evidencing my theory with Stevenson’s writings, in addition to those by John Calvin, and Scottish Presbyterian thought. Ultimately, I will suggest when viewed through a theological lens, Stevenson’s literary double can accommodate a positive reading of duality.

Specifically, in Chapter One I will consider ‘Markheim’, suggesting it is Stevenson’s most positive treatment of the double, which results in a redemptive Effectual Calling. In Chapter Two I will venture that whilst the double collapses within the *Strange Case of Dr Jekyll and Mr Hyde*, this need not necessarily be the nihilistic ending for Jekyll that is appears. I will turn to Stevenson’s most sustained exploration of the double in Chapter Three found within *The Master of Ballantrae: A Winter’s Tale*, suggesting that within this seemingly destructive and negative appraisal of the double there are instances of positivity and a lesson to be gleaned. Lastly, I shall reflect upon my endeavours suggesting that a feature length study of Stevenson’s religious thought, rendered into a Calvinist anthropology of his writings, would greatly benefit Stevenson studies.

## Stevenson, Religion and the Double: An Introduction

Any cursory study, or good biography, of the Scottish author Robert Louis Stevenson (1850-1894), soon presents the reader with the allegation Stevenson was a 'careless infidel'. It was the charge levied at Stevenson during an argument with his devoutly religious father, Thomas Stevenson, on the evening of 31<sup>st</sup> January 1873, in response to the younger Stevenson's confession that he was an atheist.<sup>1</sup> It perhaps then seems strange to proffer a theological reading of Stevenson's double given such claims, however, 'infidel', or atheist, as Stevenson may have been, he was certainly anything but careless as he advanced in his defence to his friend Charles Baxter, 'They don't see either that my game is not the light-hearted scoffer; I am not (as they call me) a careless infidel: I believe as much they do, only in the inverse ratio'.<sup>2</sup> Indeed, throughout the devout upbringing of his childhood, to the atheism of his early adulthood, and the perceived reversal of his beliefs in his later years, Stevenson demonstrated as serious and profound a preoccupation with religion as any fanatic. As we shall see reflected in the case of his literary double – doppelgänger, or other, as it is often called - it was not always a harmonious relationship, but it was a relationship none the less.

It was a relationship borne from early childhood and inspired by the lady Stevenson referred to as 'The angel of my infant life' in his opening dedication of *A Child's Garden of Verses*.<sup>3</sup> Alison Cunningham, or Cummy as she became affectionately known to Stevenson, was his nurse and, to all accounts, his primary carer. A devoutly religious woman and member of the Free Church,

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<sup>1</sup> Claire Harmen, *Robert Louis Stevenson: A Biography* (London: Harper Collins, 2005), 79.

<sup>2</sup> Sidney Colvin, ed., *The Works of Robert Louis Stevenson: Letters Volume I* (London: William Heinemann Ltd, 1926), 61.

<sup>3</sup> Robert Louis Stevenson, *A Child's Garden of Verses* (London: Brown Watson, 1956), unpaginated.

Cummy held the Stevenson family's Church of Scotland faith to be a liberalism by comparison. The young Stevenson's childhood was thus an unusual switch of nursery rhymes and fairy-tales, for bedtime stories of the Covenanters, with 'visits to the Covenanters' graves in Greyfriars churchyard the substitute for playing in the park'.<sup>4</sup> The Covenanters were a seventeenth-century religious movement, dedicated to upholding the National Covenant and Presbyterianism as the only religion in Scotland, their cause was often a bloody one with the period they inhabited later being better known as the Killing Times. In the centuries that followed, the Covenanters' sacrifice and principles became a powerful emblem, for Cummy and fellow Presbyterians, inspiring and reminding them to 'to cling to the principles for which they believed their forefathers had bled and died.'<sup>5</sup> It is of little surprise then that our author's first publication at the tender age of sixteen, was *The Pentland Rising*, an account of the very bloody and emotive Covenanter defeat at the Battle of Rullion 1666.<sup>6</sup> The difficulty for the young Stevenson is that with the comprehension of such a vivid and brutal history, came a common childhood side effect: night terrors. In his 1888 essay 'A Chapter on Dreams' Stevenson - here discussing himself in the third person - wrote of a sickly child 'an ardent and uncomfortable dreamer' that would struggle against the approaches of a slumber, that he knew would bring forth with it the 'troubles of his very narrow existence - the practical everyday trouble of school tasks and the ultimate and airy one of hell and judgement - were often confounded together into one appalling nightmare.'<sup>7</sup> Given such uneasy origins it is perhaps understandable that the adult Stevenson came to decry, 'I am a child of the Covenanters - whom I do not love, but they are mine after all, my father's and my mother's - and they had their merits, too. And their ugly beauties, and grotesque heroisms, that I love them for, while I laugh at

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<sup>4</sup> Harmen, *Stevenson*, 22.

<sup>5</sup> Robert Pope, *Religion and National Identity: Wales and Scotland 1700-2000* (Cardiff: University of Wales Press, 2001), 10.

<sup>6</sup> Robert Louis Stevenson, *The Pentland Rising* (Edinburgh: Andrew Elliott, 1896).

<sup>7</sup> Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde and Other Tales* (Oxford: Oxford University Press, 2006), 152.

them'.<sup>8</sup> Nevertheless, as Stevenson's comments here convey, for better or worse, his childhood religious experiences had a lasting influence upon his life.

Stevenson would later come to question the outright acceptance of these childhood views, quite naturally, during his time at Edinburgh University when away from the rigours of his home life for the first time. It was here that Stevenson's beliefs started to wane from the family's religious sentiments and he freely explored alternatives, such as evolutionary theory: claiming of Herbert Spencer's *Theory of Evolution* that 'no more persuasive Rabbi exists'.<sup>9</sup> Yet Stevenson did not forsake his old interests in pursuit of the new, as his activity as a member of The Speculative Society during this time indicates. For indeed 'the papers which he read to the Spec still harped on religious themes. The influence of the Covenanting prosecution on the Scotch mind, John Knox, Paradise Lost, the relation of Christ's teaching to modern Christianity'.<sup>10</sup> It was a theme that continued to preoccupy Stevenson, as I shall detail throughout this study, reappearing in his fiction, essays, and letters alike. It therefore seems fitting that one of the final projects Stevenson worked on, before his unexpected death, was a collection of prayers written at Vailima, Samoa, which were published posthumously in 1896. Perhaps indicative of a shift in his own personal beliefs, perhaps not, for my purposes here, however, it is not my intention to imbue upon the author the theological appraisals I shall be undertaking. On the contrary, it is my belief that an excessive focus on Stevenson's fascinating personal life has been detrimental to Stevenson studies as a whole, and interpretations of his works individually. Instead I advance that his texts should always form the primary basis for any Stevenson study, as I shall do so in my endeavours here. Consequently, I shall not be

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<sup>8</sup> Sidney Colvin, ed., *The Works of Robert Louis Stevenson: Letters Volume III*, (London: William Heinemann Ltd, 1926), 314.

<sup>9</sup> Robert Louis Stevenson, "Literary Papers" in *Collected Works Vailima Edition* (London: Charles Scribner & Son, 1923), 472.

<sup>10</sup> Harmen, *Stevenson*, 70.

arguing Stevenson was a covert Calvinist or otherwise, but rather that he participated within a religious framework which supported and fostered such influences. Ultimately, I align with Barry Menikoff's conclusions here, that the meaning behind Stevenson's final offering, is, 'quite simply, Stevenson was able to sustain contradictory ideas'.<sup>11</sup>

Such contradictory ideas, I suggest, translate to his use of the double, as the title of this study indicates. For Stevenson, as one half of his most famous double Henry Jekyll asserts, 'man is not truly one, but truly two'.<sup>12</sup> Thus this study intends to capitalise on Stevenson's porosity and upon the contradictory notion that a potentially atheist author can be undertaking theological work. Yet my aim is not to abstract a theology from Stevenson's literary double – as if he had hidden one there – it is rather to explore how the double operates when considered in relation to the Calvinist and Scottish Presbyterian environment Stevenson's imagination developed within. A construct, as we have seen, where belief and adherence to the rigours of Presbyterianism and the Church of Scotland were the default stance; a construct which Stevenson's characters, if not their author, find themselves operating within. I suggest a theological reading of his double constitutes the common thread of consistency within the tapestry that is his use of the literary device, allowing us to explore and chart the development of which accordingly. Furthermore, I suggest such a reading results in a positive appraisal of his double.

Stevenson's literary double has attracted much attention from multiple disciplines, yet hitherto a religious understanding has been largely negated. If studies do account for the influence the ensuing conclusions are negative.

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<sup>11</sup> Barry Menikoff, "Prayers at Sunset" in *Robert Louis Stevenson Reconsidered*, ed. William B. Jones (London: McFarland & Company, 2003), 210.

<sup>12</sup> Stevenson, *Strange Case*, 52.



Primarily, most approaches to Stevenson's double are dominated by a psychological telos and reflections concerning the religious nature are assimilated into this context. It is a popular approach established via the field of psychoanalysis, and foundational studies like Otto Rank's *The Double: A Psychoanalytic Study*. Rank posited that the double was born out of a universal human problem, and need, to relate the self to the self; primarily, the double serves a form of narcissism seeking answers of human identity. For Rank, if the double is fulfilling a religious function then it stems from the 'primitive' concept of the soul as duality, thus its purpose is to uphold both the immortality and imminent mortality of humankind – here the double is employed to explore a fear of death. Sigmund Freud's essay 'The Uncanny', through his use of literary texts regarding the double in support of his psychological theories, further reinforced the association. Yet the very characters which have become a synonym within a modern vernacular for describing those possessing a split personality with irreconcilable differences, that is to say a 'Jekyll and Hyde' personality, are not from the realm of psychology, but literature; they are Stevenson's creations from a time before Rank, Freud, and psychoanalysis. Paradoxically, when looking to literary studies for theories on the double which might support a religious reading, and specifically Stevenson's double, one often finds oneself on a return journey back to the field of psychology, such is the prevailing influence. Karl Miller's *Doubles: Studies in Literary History*, constitutes an example of this. Whilst providing a very fine exploration of the literary double, he too favours the psychological interpretation of Stevenson's double; the inner conflicted nature of man representing a somewhat oedipal struggle between Stevenson and his father.<sup>13</sup> Ultimately, it is a nihilistic and negative account.

There are many excellent studies on the double and it is not my intention in this endeavour to provide a new theory on the double, advocating it is

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<sup>13</sup> Karl Miller, *Doubles: Studies in Literary History* (Oxford: Oxford University Press, 1987), 211.

theological in type and origin, instead I intend to uphold that the double is primarily a literary device, one which that can accommodate a religious role. As such, Carl F. Keppler's *Literature of the Second Self* emerges as both a guide for approaching Stevenson's double and provides an essential taxonomy for facilitating my discussion. Indeed, Keppler's study considers the double in terms of a 'first self' – with whom the reader is focused upon – and a 'second self', the double a proper, but always in relation to the first self. It is Keppler's emphasis on the relationship between the first and second self which makes his study indispensable to my undertakings.

Ultimately, it is my belief that duality need not be negative and I contend that it can be both positive and religious at once. I suggest as a literary device primarily concerned with identity, the double - the self in relation to the self - is perfectly placed to undertake a theological telos. For duality and doubling is a reconcilable idea at the heart of Christianity; man is both flesh and soul, finite and infinite, Jesus Christ is truly man and truly divine. Whilst the characters who constitute the doubles within Stevenson's stories often appear as irreconcilable opposites, it is my belief that this antagonism can serve a decidedly positive religious function, specifically, a soteriological one: as with the life of Jesus Christ, descent must proceed ascent; as with the double, decline and collapse, can lead to restoration. Stevenson's works can accommodate such a concept through his carefully crafted ambiguity over the nature of the double and the emphasis he places instead upon the relationship between the first and second self in his works. Through a concentration on this relationship, I intend to identify many instances of positivity and potentiality within Stevenson's double, which I suggest a theological reading enables. Whilst this research will focus primarily on Stevenson, it will also require careful consideration of John Calvin's writings, in addition to Scottish Presbyterian thought, where once again close readings of the primary texts will serve as the necessary guide.

For my endeavours here, concentration will be given to three core texts which all feature Stevenson's double: the short story 'Markheim', the novella a *Strange Case of Dr. Jekyll and Mr. Hyde*, in addition to the novel, *The Master of Ballantrae: A Winter's Tale*. These three texts have been selected as they not only each provide a different vista of Stevenson's double, but when considered in conjunction with each other form a chronological timeline to chart his use and development of the motif against. Ultimately, with time - and added word count - the relationships between the two selves become more complex, often more destructive, and scarcely positive in outcome, nevertheless, the sustained treatment carries more instances of reflection, potentiality, and optimism - for the reader if not the character.

In Chapter One, 'Markheim: An Effectual Calling', I shall explore, what I suggest, is Stevenson's most positive treatment of the double - of a second self successfully facilitating the salvation of the first self. Firstly, I will establish how critical responses with a psychological telos have influenced the reading of this text hitherto with conclusions being of a negative, nihilistic nature. I intend to counter these, demonstrating that when read as an Effectual Calling - as evidenced by *The Westminster Confession of Faith* - not only is there much cause to align with a positive and redemptive outcome for Markheim, but through such a reading a greater understanding of the story can be found especially when considered in relation to Stevenson's use of the fantastic genre.

Turning to Stevenson's most famous offering on the double in Chapter Two 'The Double: a Strange Case', I will advance a new view on this much discussed text. I shall suggest that whilst the double motif collapses within the *Strange Case of Dr. Jekyll and Mr. Hyde*, there are many moments of affinity,

and much cause to reject the typical reading of a good self in schism with a bad self. Using intertextual allusions and biblical analogy as my guide, I shall document the relationship between Jekyll and Hyde, highlighting the changing dynamics and identifying moments of positivity and potentiality for Jekyll. I shall also provide an alternate account for the ending, one whereby redemption for Jekyll beyond the confines of the pages ensues.

I will then consider Stevenson's longest work, and most comprehensive exposé, of the double in Chapter Three 'The Master of Ballantrae: The Devil and the Diabolus'. Here the double presents itself through the more unusual sibling narrative between brothers Henry and James Durie. Following the double over some twenty years to its collapse and fatal end, intertextual allusions and biblical themes, particularly the devil motif, will once more serve as a guide, in addition to considerations over form, narrative, and style. As Stevenson's most destructive representation of the double, I will argue that through a focus on the relationship between the first and self, and the effect the two have upon each other, there are still many moments of growth and positivity to be found through suffering as a mode of experience, even if these cannot be sustained to the conclusion.

Lastly, I shall reflect upon my endeavours as a whole within the conclusion, arguing that a positive reading of Stevenson's double is both compatible with his writings and the religious framework within which he was toiling. I will account for the texts not considered here, suggesting how they too might further lend themselves to supporting a positive appraisal of the double. Finally, I shall address the limitations of this research, suggesting that Stevenson studies would benefit from a feature length study that looks beyond the religious dimensions of his double and provides a comprehensive analysis of Stevenson's Calvinist imagination across his corpus.

### 'Markheim': An Effectual Calling

The short story 'Markheim' not only constitutes Stevenson's first foray into the doppelgänger proper, but provides an essential starting point for this study into the positive nature of his second self. Initially intended for the 1884 Christmas edition of the *Pall Mall Gazette*, the story proved too short, causing Stevenson to withhold it and instead submit 'The Body Snatcher'; the revised version of 'Markheim' was subsequently published in *Unwin's* Christmas annual the following year.<sup>14</sup> As the shortest of all Stevenson's offerings on the double, 'Markheim' follows the exploits of the eponymous character across a single day, as he executes the premeditated robbery and murder of an antiques dealer on Christmas Day. Our protagonist successively realises the murder, yet fails to complete the robbery having been confronted with his double and seemingly convinced to instead surrender to the dealer's maid, declaring, "'You had better go for the police,'" said he: "I have killed your master."<sup>15</sup>

Whilst there is a wealth of critical commentary to be found on Stevenson's next instalment on the double - the *Strange Case of Dr. Jekyll and Mr. Hyde* - this predecessor is somewhat neglected, with scholarship falling into two broad categories: those critics who focus on the psychology behind Markheim's remarkable volte-face and those that draw parallels with the plot

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<sup>14</sup> Claire Harman, *Robert Louis Stevenson – A Biography* (London: Harper Perennial, 2006), 286.

<sup>15</sup> Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde and Other Tales* (Oxford: Oxford University Press, 2006), 100.

found in Fyodor Dostoyevsky's *Crime and Punishment*.<sup>16</sup> As Claire Harmen surmises, when studies do address Markheim's double they primarily question whether, 'the creature [is] Markheim's conscience, or his soul? His doppelgänger, or a supernatural tempter?'<sup>17</sup> Regardless of the pathway pursued, the critical consensus derived from Markheim's surrender results in largely negative appraisals of the double. I intend to counter such conclusions, suggesting that when the emphasis is placed upon what the double might be doing, as opposed to what the double is, a positive reading is possible. To demonstrate this, I shall firstly highlight the limitations psychological readings of Stevenson's work, and specifically 'Markheim', present, before advancing the merits to be found in a theological appraisal. I shall suggest that not only does a theological reading of 'Markheim' facilitate a deeper understanding of Stevenson's Calvinist and Scottish Presbyterian heritage, but also of 'Markheim's' literary dimensions: the plot, his use of the fantastic genre, in addition to the literary tropes of light and mirrors he employs. Moreover, I shall demonstrate that when viewed as an Effectual Calling at work - as evidenced by *The Westminster Confession of Faith* and John Calvin's writings - Markheim's surrender can be considered a wholly positive and redemptive move entirely compatible with the story. Ultimately, however, it is my intention to follow Harmen to her conclusion that the great subtlety and genius, of the story lies in its ambiguity and 'its withholding of an answer'.<sup>18</sup> Such ambiguity is achieved by Stevenson's use of the fantastic, which allows for the reading I propose to undertake. Indeed, far from providing another reductionist account, I hope to offer an alternate mode of comprehension that assists a deeper understanding of both author and story alike.

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<sup>16</sup> See Edgar C. Knowlton, "A Russian Influence on Stevenson," *Modern Philology*, Vol. 14 No. 8 (1916), 449-454.

<sup>17</sup> Harmen, *Stevenson*, 286.

<sup>18</sup> *Ibid.*, 286.

The late-nineteenth century witnessed the beginnings of a long association between literary texts and psychology, particularly within the field of psychoanalysis, a term coined by Sigmund Freud in 1896.<sup>19</sup> Freud further established the association by using literary texts as evidence in support of his theories on the mind. In his 1919 essay 'The Uncanny', Freud concentrated this connection on stories which featured the double, including writings by Dostoevsky and E. T. A Hoffman.<sup>20</sup> Here Freud discussed the *doppelgänger* in terms of a psychological entity initially arising in childhood as a form of 'primary narcissism', as a means of the child projecting himself externally to safeguard his immortality. When the double occurs in adulthood, it is the adult self's ego which is now responsible for the projection as a form of self-criticism and as a manifestation of the repressed self, which includes both subjugated behaviours and unfulfilled hopes and dreams.<sup>21</sup> Thus for Freud, when the individual subsequently meets his double again as an adult, the experience is strangely familiar and thus uncanny. It is perhaps unsurprising that Stevenson appealed to the field of psychology given his predication for the *doppelgänger*. When one thinks more specifically, beyond the more overt associations – 'Jekyll and Hyde' now being an accepted shorthand for multiple personality disorder – and in terms of Freud's theory of primary narcissism in childhood, one cannot help but derive a parallel with Stevenson's 'My Shadow' poem as the child wonders over the purpose of and marvels at the 'little shadow that goes in and out with me'.<sup>22</sup> Additionally, the very title of Freud's essay, 'The Uncanny', in its German origins of 'Das Unheimliche', prompts analogies with Stevenson's unusually named protagonist Markheim. In German, *heimlich* translates to 'familiar' and *heim* 'home', 'mark' carries multiple meanings which include, 'bone', 'essence' and 'medulla', thus some critics have loosely translated 'Markheim' to mean 'seat of the soul.'<sup>23</sup> Whilst

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<sup>19</sup> Roger Luckhurst, "Introduction," in *Strange Case of Dr Jekyll and Mr Hyde and Other Tales* (Oxford: Oxford University Press, 2008), xvi.

<sup>20</sup> "Sigmund Freud," *The Uncanny*, accessed September 10, 2017, <http://web.mit.edu/allanmc/www/freud1.pdf>.

<sup>21</sup> Freud, *The Uncanny*, 17.

<sup>22</sup> Stevenson, *Child's Garden of Verses*, unpaginated.

<sup>23</sup> Luckhurst, *Strange Case*, 194.

the appeal of the analogy seems obvious enough, given Stevenson's work predated Freud's, the difficulty with pursuing such correlations are that these can only ever be deduced from a retrospective reading of the theories onto his work. The direction of the impact and influence are often misread as being upon Stevenson's writing, when in fact the opposite can be seen, as is the case with Frederic Myers, author of *The Subliminal Consciousness*. Myers not only saw Stevenson's work as being an interpretive tool for his own research, but as sharing the same telos, thus Myers' reaction to reading the *Strange Case of Dr Jekyll and Mr Hyde* was to write to Stevenson in February 1886, suggesting a number of corrections he should implement to fully bring the story into sync with his theories.<sup>24</sup> Stevenson kept to the original. Myers seemingly overlooked, as have subsequent critics, that foremost Stevenson's work 'is an artistic artefact, riven with ambiguity, not the psychological tract some of its readers wanted.'<sup>25</sup>

Literary critics are not immune to such oversights either when approaching 'Markheim' through a psychological lens, often undertaking this methodology in an attempt to identify the nature of Markheim's double, in order to postulate his motives and then evaluate the measure of success accordingly. Frank McLynn's assessment is perhaps the most negative to emerge from this treatment, a consideration of which, I suggest, highlights the pitfalls in ignoring Harman's caveat and pursuing a definitive reading of the double in 'Markheim'. For McLynn, 'Markheim' is a product of what he identifies as Stevenson's general darkening mood during this period, referencing 'The Body Snatchers' and 'Olalla' as support for his theory, arguing that the latter, in conjunction with 'Markheim', 'can almost be seen as the male and female components of the diseased carrion, mankind.'<sup>26</sup> Whilst the mid 1880s were undoubtedly a productive time for Stevenson's Gothic endeavours, it is

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<sup>24</sup> Paul Maixner, ed., *Robert Louis Stevenson: The Critical Heritage* (London: Routledge, 1971), 212.

<sup>25</sup> Lockhart, "Introduction," xx.

<sup>26</sup> Frank McLynn, *Robert Louis Stevenson: a Biography* (London: Pimlico, 1993), 247.



important to be mindful that this period also witnessed publications within other genres, including, poetry in the form of *A Child's Garden of Verses* (1885), and his signature adventure narratives as can be found in *Prince Otto* (1885) and *More New Arabian Nights: The Dynamiter* (1885). Nevertheless having looked to Stevenson's personal psychology and identified such motives, McLynn derives his intentions were to utilise the 'doppelgänger tradition to suggest the psychology of a tormented soul; the alter ego is a projection of unconscious drives; the mysterious visitant is either a product of Markheim's deranged mind or of his conscience'.<sup>27</sup> Accordingly, for McLynn, Markheim's surrender at the end of the story can only ever be negative - interpreted as a suicide brought about by Markheim's troubled self - thus justifying for him the defeatist conclusion that this is a 'clear denial of the possibility of redemption; here is Stevenson at 36 [34 to be accurate], the same age as Markheim, stating clearly that he does not believe in salvation, that all is hopeless, and yet he will endure stoically and even cheerfully.'<sup>28</sup> I intend to counter McLynn's remarks in more depth later within this chapter, and demonstrate that in tying the author's psyche to his creations, McLynn's appraisal results in a radical misunderstanding of both. McLynn, however, is not in the minority with his approach to 'Markheim'. Whilst Joseph J. Egan grounds his findings in the text, he too employs a similar psychological tract in his "'Markheim": A Drama of Moral Psychology', suggesting the story should be read as 'a moral fable in the form of an exploration of his main character's mind.'<sup>29</sup> For Egan, the double once more arises from an internal conflict within Markheim, 'thus the figure is of Markheim's better self come to confront the evil in his soul'.<sup>30</sup> Markheim's double, for Egan, is purposed with the task of an intervention and halting Markheim's negative behaviour. Whilst Irving S. Saposnik acknowledges that 'nonqualitative' readings were most likely Stevenson's intent, he ultimately follows suit concluding "according to this

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<sup>27</sup> McLynn, *Stevenson*, 247.

<sup>28</sup> *Ibid.*, 247.

<sup>29</sup> Joseph J. Egan, "'Markheim": A Drama of Moral Psychology," *Nineteenth-Century Fiction* Vol. 20 No. 4 (1966): 377.

<sup>30</sup> Egan, "Markheim," 382.

ethical psychology, "Markheim" may be read as another in a series of Stevensonian investigations into the complexities of the human personality, with its necessity for self-recognition and subsequent moral action'.<sup>31</sup>

When 'Markheim' is considered within literary studies focused on the double, it becomes apparent that not only are the psychological interpretations explored at odds with, what I suggest is Stevenson's intended positive reading, they are essentially incompatible with the plot as John Herdman acknowledges in his study, *The Double in Nineteenth Century Literature*. Whilst Herdman largely dismisses 'Markheim' as a literary endeavour, suggesting it is too ambitious for its length, in doing so he highlights the fundamental problem the psychological analysis of the interchange between Markheim and his visitor presents, 'it carries within a conceptual flaw: having projected his conscience outside himself as an *advocatus diaboli* Markheim still seems able to draw on it from within himself...if his conscience is already so developed and articulate, why should it have to conduct a Socratic argument with itself?'<sup>32</sup> Moreover, in pursuing a psychological telos it becomes difficult to uphold that Markheim's interlocutor is quintessentially a separate self or double at all. For McLynn, Egan, and Saposnik, he is called into existence from a psychological break or conflict *within* Markheim, thus he is entirely subjective and can serve no independent, or external role, being restricted by this association to a limited moral function. As Herdman's criticism demonstrates, the difficulty arises when the emphasis is placed on what the double is, as opposed what the double is doing.

As I shall uphold here and within this study, it is the not nature of the two selves, but the relationship between the first and second self which imparts

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<sup>31</sup> Irving S. Saposnik, "Stevenson's Markheim": A Fictional "Christmas Sermon", *Nineteenth-Century Fiction* Vol.21 No.3 (1966): 282.

<sup>32</sup> John Herdman, *The Double in Nineteenth Century Literature* (Hampshire: Palgrave, 1990), 130.

the most significance. Effectively, whatever mode of understanding it may facilitate the double is principally a literary device, for Stevenson it is a trope employed within a story to satisfy an objective beyond itself, to place too great an emphasis on the technicalities of the apparatus is to lose sight of its effect. As Barry Menikoff suggests, given Stevenson's favouring of plot as the driving force behind his stories, it is not always clear within his fiction that the devices are not the intended focus; he implores us to remember they 'are merely the occasions for profound exploration of experience, they are not the substance'.<sup>33</sup> It is a focus we can be sure Stevenson intended to dispel in 'Markheim', as consideration of his initial 1884 draft suggests.<sup>34</sup> In the handwritten draft manuscript, Stevenson originally refers to Markheim's double as the 'gentleman' throughout; however, as his notes and revisions show, he later amended these to the 'new-comer', 'creature', 'other' and 'visitant' found in the final published version. Such a move on our author's part implies ambiguity over the nature of Markheim's double was his objective. I suggest this underscores Stevenson's intention for both reader and critic alike, to concentrate not on the nature of the double, but his relation to and with Markheim: he is Markheim's visitant, Markheim's other, Markheim's new-comer, Markheim's creature; he is external yet related; truly two, not one.

In this way Carl F. Keppler's *The Literature of the Second Self*, proves essential to this study. Keppler's research aims at providing an anatomy of the double, it seeks to 'get acquainted with him by seeing him from different angles, to analyse in a systematic way the wide variety of his aspects and moods and functions'.<sup>35</sup> Keppler entreats the scholar to first consider the double - its role

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<sup>33</sup> Barry Menikoff, *The Complete Stories of Robert Louis Stevenson* (New York: The Modern Library, 2002), xxv.

<sup>34</sup> "Markheim Draft," Harvard University, accessed June 7, 2016, [https://iif.lib.harvard.edu/manifests/view/drs:47270155\\$87i](https://iif.lib.harvard.edu/manifests/view/drs:47270155$87i)

<sup>35</sup> Carl F. Keppler, *The Literature of the Second Self* (Arizona: University of Arizona Press, 1972), xiii.

and function - before using it as an interpretive tool, for as Keppler reminds us 'Creative literature is not written to suit critical generalizations'.<sup>36</sup> For Keppler the emphasis is on this creativity, the relationship created between the two selves, be this 'The Second Self as Twin Brother' (as shall be explored in Chapter Three, *The Master of Ballantrae: The Double and the Diabolus*), 'The Second Self as a Vision of Horror', 'The Second Self as Beloved', 'The Second Self as Pursuer', or more pertinently for my endeavours here, 'The Second Self as Saviour'. The second self is uniquely placed in its relationship to the first self, to effect change, however, this need not always be malevolent or nihilist, as Keppler insists, the second self can bring life, spiritual growth, and redemption too.<sup>37</sup> Indeed, Keppler uses 'Markheim' as an example for such a model. Discussing Markheim's double in these terms, Keppler upholds the ambiguity fellow critics seek to dispel, suggesting 'he is a more subtle saviour than the ones we have thus far considered, realizing that the major task of salvation must be done by the person being saved, and enticing him by one means or another to the inward state with which such self-salvation is synonymous'.<sup>38</sup> Keppler advances that this type of second self can often appear, 'objectionable and menacing to the first self who stands in need of salvation, so the second self who tempts for the same purpose is bound to seem devious, suspect, allied with the Devil or perhaps the Devil himself.'<sup>39</sup> Not all is always as it seems, and as shall be discussed in the third chapter, the devil is but an instrument of God after all within Calvinist thought.

In discussing the double in 'Markheim' in these terms Keppler highlights a significant feature of the story that psychologically focused readings diminish, which I suggest supports a positive reading. As Keppler has demonstrated, Markheim's second self appears menacing and suspect – Gothic – presenting

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<sup>36</sup> Keppler, *Second Self*, 13.

<sup>37</sup> *Ibid.*, 101.

<sup>38</sup> *Ibid.*, 107.

<sup>39</sup> *Ibid.*, 107.

as, 'the hand which approaches us out of the shadows holding a boon that we need, and offers it to us for our well-being.'<sup>40</sup> Yet this is merely the role he needs to fulfil in order to effect the change needed in Markheim, it is a reflection upon his actions and not the genre he has been cast within. For as Markheim's name indicates, I suggest, his double is potentially at home, or *heim*, within the *heimlich* and the *unheimlich* - the canny and the uncanny - that is to say within the neighbouring genre of the fantastic. Indeed, Markheim's opening dialogue with his double hits at the very heart of the fantastic: "'What are you?' cried Markheim: 'the devil?'"<sup>41</sup> As Tzvetan Todorov would later express as part of his structural theory on the genre, what Markheim is articulating in his plaint is that encountering his double is an event which cannot immediately be explained by the familiar:

The person who experiences the event must opt for one of two possible solutions: either he is the victim of an illusion of the senses, of a product of the imagination – and the laws of the world then remain what they are; or else the event has indeed taken place, it is an integral part of reality – but then reality is controlled by laws unknown to us.<sup>42</sup>

It is within this hesitancy and uncertainty that we find the fantastic, for once Markheim, and reader alike, deem the double to be the devil, supernatural tempter, or his conscience, we ultimately 'choose one answer or the other, we leave the fantastic for a neighbouring genre, the uncanny or the marvellous.'<sup>43</sup> The fantastic lends itself to not only sustaining the ambiguity of the double, but equally creates a porous space of possibility, one where revelation, Irresistible Grace, and redemption through an Effectual Calling can occur.

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<sup>40</sup> Ibid., 100.

<sup>41</sup> Stevenson, *Markheim*, 95

<sup>42</sup> Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre* (New York: Cornell University Press, 1975), 25.

<sup>43</sup> Todorov, *The Fantastic*, 25.

The reader can be sure Stevenson intended to take them upon such a journey from the overtly fantastic literary tropes to be found within 'Markheim' and the early relationship he establishes between the genre and religion. Indeed, Stevenson goes to great lengths to defamiliarise the setting from the start, by opening the action with an answer to an unasked question, through revealing the unusual act of alleged gift shopping is being undertaken on Christmas Day, and that this is all occurring within the contradictory 'mingled shine and darkness in the shop'.<sup>44</sup> The uncanny and the marvellous collide and the turn to the fantastic transpires rapidly; the dealer asks Markheim to consider purchasing a 'hand-glass' for his fictitious fiancée; he then offers him the object, whereupon 'a shock had passed through Markheim, a start both of hand and foot, a sudden leap of many tumultuous passions to the face. It passed as swiftly as it came and left no trace beyond a certain trembling of the hand that now received the glass'.<sup>45</sup> Markheim's extraordinary reaction to an ordinary interchange leaves him reeling and prompts an equally unexpected reaction, "'I ask you ... for a Christmas present, and you give me this – this damned reminder of years, and sins and follies – this hand-conscience!'"<sup>46</sup> In this busy interchange Stevenson establishes several precedents and associations: that the fantastic can facilitate a change in disposition – an inanimate hand-glass can elicit such a reaction; that the change is prompted by self-reflection – by quite literally taking a mirror to oneself; that this change is to be thought of in terms of a religious nomenclature – 'sins' are to be considered, on Christmas Day no less. Moreover, 'hand-conscience' can be considered a synecdoche of 'Markheim' as a whole: it is Markheim's dagger-laden 'hand' that effects the murder, which invokes his double, who then stands as a mirror in front of Markheim, compelling him to hold a glass to his 'conscience' and life. Having skilfully established a connection between the fantastic, theology and revelation,

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<sup>44</sup> Stevenson, *Markheim*, 85.

<sup>45</sup> *Ibid.*, 86.

<sup>46</sup> *Ibid.*, 86.

Stevenson will continue to use them in conjunction with each other to drive Markheim towards his denouement.

Indeed, far from solely being a literary trope, the very act of taking a mirror to oneself as a reflective and redemptive process is a concept that permeates Christian thought. As a metaphor the glass, or mirror, within Christianity is a favoured trope for spiritual self-reflection, moreover, for John Calvin, it was an essential part of his soteriology, for 'If we have been chosen in him [Christ], we shall not find assurance of our election in ourselves; and not even in God the father, if we conceive him as severed from his son. Christ, then, is the mirror wherein we must, and without self-deception may, contemplate our own election' (*Instit.* 3.24.5). There is perhaps no better day than Christ's birthday for Markheim to be looking towards his own spiritual rejuvenation, or rebirth. Ultimately for Calvin, this must be an external process, for there is nothing within man that can accommodate this point of contact in and of himself, 'the spirit is the spirit of adoption, and this is purely gratuitous.'<sup>47</sup> A mirror, as Stevenson offers Markheim in the first instance, is as Keppler reminds us an 'old device...placing the self outside the self.'<sup>48</sup> A double, as Stevenson later demonstrates, satisfies this same function. The literary tropes each parody Calvin's imploration, with both providing Markheim with the external point of contact needed to enable his election. That this process of reflection – the mirror and the double – elicits a 'fear', 'horror', and 'terror' within Markheim, one which Stevenson references some twenty times across as many pages, similarly finds a precedent in scripture: 'For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known' (1 Cor 13:12). It is through descending into the darkness first, that the individual can emerge into the light, having discovered the positive episteme needed to depart from themselves and unto

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<sup>47</sup> John Calvin, *Concerning the Eternal Predestination of God*, trans. J. K. S. Reid (Cambridge: James Clarke & Co, 1961), 12.

<sup>48</sup> Keppler, *Second Self*, 107.

God. As I will demonstrate, it is the very darkness McLynn attests to which actually effects the redemption he denies.

As I shall continue to underscore throughout this study, John Calvin's theology always attends first to the absolute sovereignty of God. Therefore, when attending to any of Calvin's thoughts, consideration of this aim this will always be a crucial preliminary step. With this in mind, of all the characters this study explores, I advance there is no better candidate for God to exercise His sovereignty over, and demonstrate his ability to redeem, than Markheim: a murderer who can so resolutely look at his victim, 'unmoved', without 'remorseful conscience', and with 'penitence, no, not a tremor.'<sup>49</sup> For as Stevenson's own views reflect, Markheim represents all sinners, given within Calvinism and Scottish Presbyterianism, 'All sinful acts run to murder. Murder is a distinction without a difference.'<sup>50</sup> It is a view he extends to Markheim's double, when he too declares "'Murder is to me no special category ... All sins are murder"'.<sup>51</sup> A viewpoint derived from a core stance found in the document to which we are about to turn, 'As there is no sin so small but it deserves damnation; so there is no sin so great, that it can bring damnation upon those who truly repent.'<sup>52</sup> Therefore it is entirely within God's power and remit to redeem Markheim - or any sinner for that matter - for it would undermine God's sovereignty for Him to be incapable of redeeming whomever he chooses, murderer or otherwise. For far from being the futile act critics see as resulting in Markheim's surrender to the police and resignation from life, Markheim's murderous act, when considered through a

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<sup>49</sup> Stevenson, *Markheim*, 91.

<sup>50</sup> Robert Louis Stevenson, *Essays Literary and Critical* (London: William Heinemann Ltd, 1923), 57.

<sup>51</sup> Stevenson, *Markheim*, 96.

<sup>52</sup> *The Westminster Confession of Faith* XIV.IV.I. Church of Scotland, accessed May 4, 2016, [http://www.churchofscotland.org.uk/\\_data/assets/pdf\\_file/0011/650/westminster\\_confession.pdf](http://www.churchofscotland.org.uk/_data/assets/pdf_file/0011/650/westminster_confession.pdf).



Presbyterianism lens, can realise liberation and salvation through an Effectual Calling, as *The Westminster Confession of Faith* supports.

Although the General Assembly of 1986 agreed it would no longer affirm clauses that are antipapist in orientation, *The Westminster Confession of Faith* retains the same status for the Church of Scotland today, as it did during Stevenson's lifetime, and when it was agreed upon by the Assembly of Divines at Westminster in 1647. Now as then, the Confessions furnish the believer with an aid to further assist in interpreting the Holy Scriptures, ultimately, they are authoritative, but always 'subordinate' in standard to the latter. The same Westminster Assembly subsequently used the *Confession* to produce a Longer and Shorter Catechism, the first aimed at clergy and adults, the second at children. As Stevenson acknowledges in his 1882 essay, 'The Foreigner at Home', the Shorter Catechism was a fundamental part of nineteenth-century childhood in Scotland. Here Stevenson reflects upon the difference between an English and Scottish childhood Sunday, contrasting 'the huge midday dinner and the plethoric afternoon' of the former with the seriousness the latter experienced when 'the dearth of books and play, and in the intervals of studying the Shorter Catechism, the intellect and senses prey upon and test each other.'<sup>53</sup> It is a vision of childhood that corresponds somewhat accurately with that found within 'Markheim'. After the chaos of the murder, and having moved on to the robbery facet of his crime, Markheim takes a moment to reminisce over his childhood – a time before he was beleaguered with sin - and to contemplate the very mingled childhoods Stevenson described, 'church-going children', 'Jacobean tombs', and 'the somnolence of summer Sundays.'<sup>55</sup> That this calm befalls Markheim after one of Stevenson's Catechism-worthy battles between 'intellect and senses', further supports the parallel; poignantly it is a calm which comes immediately before Markheim's double appears. As Stevenson concludes in his essay, an upbringing of the

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<sup>53</sup> Robert Louis Stevenson, *Memories and Portraits* (London: Chatto & Windos, 1887), 4.

<sup>55</sup> Stevenson, *Markheim*, 94.

Catechisms, and the rigours of Scottish Presbyterianism, bestows upon the Scot a certain ‘hum of metaphysical divinity’.<sup>56</sup> Thus, it seems apt that theology and the fantastic should converge upon Markheim at such a point of reflection, culminating with the appearance of his double, perhaps insinuating he could well have been invoked by such a metaphysics as he enquires - most ‘pleasantly’ – ““Did you call me?””<sup>57</sup>

Such a calling transpires to be that of an Effectual Calling. As *The Westminster of Confessions* describes in the introduction of Chapter 10, ‘Of Effectual Calling’, it is the process whereby:

All those whom God hath predestinated unto life, and those only, he is pleased, in his appointed and accepted time, effectually to call, by his word and Spirit, out of that state of sin and death in which they are by nature, to grace and salvation by Jesus Christ; enlightening their minds spiritually and savingly to understand the things of God; taking away their heart of stone, and giving unto them an heart of flesh; renewing their wills, and by his mighty power determining them to that which is good; and effectually drawing them to Jesus Christ; yet so as they come most freely, being made willing by his grace.<sup>58</sup>

Communicated within an Effectual Calling are the key Five Points of Calvinism as are expressed within the acrostic TULIP: Total Depravity, Unconditional Election, Limited Atonement, Irresistible Grace, and the Perseverance of the Saints.<sup>59</sup> A consideration of each in turn, provides a helpful model to chart against the text, and with which to follow Markheim through his Effectual Calling to its successful conclusion.

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<sup>56</sup> Stevenson, *Memories and Portraits*, 4.

<sup>57</sup> Stevenson, *Markheim*, 94.

<sup>58</sup> *The Westminster Confession of Faith*, X.I.

<sup>59</sup> David N. Steele and Curtis C. Thomas, *The Five Points of Calvinism Defined, Defended, Documented* (Phillipsburg: Presbyterian and Reformed Publishing Company, 1963).

Indeed, Total Depravity is referenced within 'Of Effectual Calling' through the idea that the call converts the individual 'out of that state of sin and death in which they are by nature'. It is the notion that the individual's natural state is totally depraved, this is not to say humankind is depraved – or 'utterly perverse' as is the other term Calvin favoured - in all their undertakings, but rather that these undertakings come from a basis where sin has permeated through the individual. This is the reason the individual requires the external point of contact of discussed earlier in this chapter – a mirror and a double for Markheim – it is owing to their Total Depravity that they cannot find this awareness exclusively within themselves. Markheim demonstrates this rather paradoxically when deeming himself to be an 'unwilling sinner' who has 'lived to belie his nature'.<sup>60</sup> Markheim's nature *is* his Total Depravity, but whilst Markheim acknowledges the compulsion, at this point, he is unable to extend the observation to acceptance; a difficulty shared by another of Stevenson's characters, Dr. Jekyll, but perhaps being carried to more destructive ends as will be discussed in the next chapter. Markheim's Total Depravity attests to his inability to save himself, fortunately for Markheim, however, he is not only in a story where he has a double to assist him, but he is also operating within a Calvinist remit where Unconditional Election abounds.

Unconditional Election concerns Calvin's most famous of doctrines, Predestination, and is upheld within 'On Effectual Calling' through the declaration that the calling is for 'all those whom God hath predestinated unto life, and those only'. Calvin's doctrine of Predestination arose, primarily, to account for why some, despite having knowledge of the gospel, continue in disbelief, why they, 'in the midst of clear light remain blind.'<sup>61</sup> Calvin's response was to propound the theory of Double Predestination, that 'God, by

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<sup>60</sup> Stevenson, *Markheim*, 95.

<sup>61</sup> Calvin, *Eternal Predestination*, 57.

His eternal goodwill, which has no cause outside itself, destined those who He pleased to salvation, rejecting the rest'.<sup>62</sup> That is to say, God not only predestines those to be saved - the elect – moreover, He also foreordains those unto everlasting death – the reprobate. We see Markheim and his double operating under such constructs when Markheim despondently takes the notion to one extreme, claiming to be at the mercy of 'the giants of circumstance' whilst his double reflects this in the other direction, arguing 'the words of your part on this stage are irrevocably written down.'<sup>63</sup> The exclusivity of predestination is designed to uphold God's mercy; it is only through His mercy that humanity can be redeemed from their Total Depravity. Whilst such a theory upheld the sovereignty of God Calvin sought, the difficulty, as Markheim's double highlights through his sophistry, is the extent to which the individual can be assured of their status. It is a difficulty John Stachniewski credits to causing a type of despair within his *The Persecutory Imagination: English Puritanism and the Literature of Religious Despair*, whereby 'people who entered the state of despair and failed to surface from it because they could not achieve the conviction of divine mercy.'<sup>64</sup> The paradox Stachniewski identifies is that the individual must first be convinced of their election in order to be both comforted and ensured of it, ultimately, 'you have to know it, to forsake yourself, your doubts, as the latter is a sign of reprobation'.<sup>65</sup> To doubt is to despair. Markheim expresses such an understanding of Unconditional Election when he dismisses the comfort of the death-bed confession offered by his tempter, suggesting that his aspirations are greater than the baseness to "sin, and sin, and sin, and, at last, sneak into heaven?"<sup>66</sup> Such comments demonstrate Markheim is unclear with regards to his own rank, at this point, but understands that his salvation

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<sup>62</sup> Ibid., 58.

<sup>63</sup> Stevenson, *Markheim*, 98.

<sup>64</sup> John Stachniewski, *The Persecutory Imagination: English Puritanism and the Literature of Religious Despair* (Oxford: Clarendon Press, 1991), 18.

<sup>65</sup> Stachniewski, *Persecutory Imagination*, 20.

<sup>66</sup> Stevenson, *Markheim*, 96.

must arise from his elect status and that he cannot invoke this of his own accord.

As the doctrine of Limited Atonement indicates, Markheim cannot will his own salvation. Limited Atonement is the idea that redemption through Christ's death is not universal, but only for the elect whom God has chosen - regardless of the individual's personal belief- as is supported by scripture, 'it is not of him who wills nor of him who runs, but of God who has mercy' (Rom 9:16); whom He wills He hardens, and in turn, they will. It is through this mercy that any doubt or despair on Markheim's part can be accounted for. As the 'renewing their will' found within 'On Effectual Calling' indicates, if the will requires renewal and reinforcement then it can only mean God anticipates the individual's resolve will be subject to periods of decline. During Markheim's interchange with his double it is revealed that Markheim has experienced such a diminishing, as the second self denotes, Markheim has not been entirely negligent in his spiritual duties, "Two or three years ago, did I not see you on the platform of revival meetings, and was not your voice the loudest in the hymn?"<sup>67</sup> For Markheim to fall away from his religious efforts, yet be able to return to them – renewed - is entirely compatible with Calvin's soteriology. Perhaps best evidenced by the diagrams produced by William Perkins in 1591, known as *Perkins Golden Chaine* and an equally depictive version by John Bunyan in 1644, it is clear there are many different pathways for a successful Effectual Call to follow, several of which can accommodate the doubting of election, faith, and despair as part of the journey to salvation.

It is pertinent that having been confronted with his failed attempt at spiritual rejuvenation, Markheim's surrender ensues, with him conceding, "I see

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<sup>67</sup> Ibid., 98-99

clearly what remains for me by way of duty. I thank you for these lessons from my soul; my eyes are opened, and I behold myself at last for what I am.”<sup>68</sup> Before considering the connotations of Markheim’s resignation, we must first identify what may have brought Markheim to this moment of self-denouement. I propose the answer can be found in Markheim’s preceding comment: ““And grace?””<sup>69</sup> For within Calvinism it is not only grace that abounds, but an Irresistible Grace. As the ‘On Effectual Calling’ describes, it is a clemency capable of ‘drawing them to Jesus Christ; yet so as they come most freely, being made willing by his grace.’ That Markheim’s previous attempts, without such a calling failed, is therefore unsurprising. For it lacked the inward call from God, that cannot remain unanswered, designed to bring the elect to their salvation willingly. I suggest Markheim’s volte-face is in consequence to the Irresistible Grace evoked and facilitated by his double - in his quite literal calling upon Markheim - which is further supported throughout the story by Stevenson’s use of light. As Barry Menikoff reminds us, ‘the use of light, [is] a visual image that dominates Stevenson’s fiction’.<sup>70</sup> I advance that within ‘Markheim’ Stevenson utilises the trope to symbolise the grace of God to come.

Just as mirrors are metaphors that draw the literary and religious realm together, so is light. Both Calvin’s theology and *The Westminster Confession of Faith* are steeped in the metaphor of light, for ‘those whom He dignified by gratuitous adoption He illuminated by His Spirit, so that they receive the life offered in Christ, while others voluntarily disbelieve, so that they remain in darkness destitute of the light of faith.’<sup>71</sup> Markheim’s opening address references such darkness, as the reader finds him adjusting to the darkness the dealer’s shop causes him as ‘he blinked painfully and looked aside.’<sup>72</sup> The

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<sup>68</sup> Ibid., 99.

<sup>69</sup> Ibid., 98.

<sup>70</sup> Menikoff, *Complete Stories*, xvii.

<sup>71</sup> Calvin, *Eternal Predestination*, 58.

<sup>72</sup> Stevenson, *Markheim*, 85.

light of God's countenance and grace has yet to be cast upon Markheim, for now he must endure the absence of God the darkness represents. Yet as Stevenson assures the reader God and his grace have not forsaken Markheim and are present within the light found within the story: in the candlelight that witnesses Markheim's crime 'stood on the counter, its flame solemnly wagging in the draught', and the 'long slit of daylight like a pointing finger'.<sup>73</sup> It is there as a source of comfort and reassurance for Markheim, which he carries with him 'going to and fro with the candle, beleaguered by moving shadows and startled to the soul'.<sup>74</sup> It is the guiding light the lighthouse engineering Stevenson family were famed for, irresistibly drawing Markheim through the house up towards his salvation, past the 'yellow wainscot' light of the walls to his second self. Significantly, it is the last thing Markheim observes before he opens the door and surrenders to the maid, pausing, 'where the candle still burned by the dead body.'<sup>75</sup> The candle, I suggest, represents here the ever present and witnessing grace of God.

It is in this continuance of light and grace that we can see, 'God doth continue to forgive the sins of those who are justified: and although they can never fall from the state of justification, yet they may by their sins fall under God's fatherly displeasure. And not have the light of their countenance restored unto them, until they humble themselves'.<sup>76</sup> Moreover, for Markheim the surety of this continuation has a further basis in the Perseverance of the Saints, which guarantees all those 'effectually called and sanctified by his Spirit, can neither totally nor finally fall away from the state of grace'.<sup>77</sup> Even though they may 'through the temptations of Satan and of the world, the prevalence of corruption remaining in them, and the neglect of their

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<sup>73</sup> Ibid., 88.

<sup>74</sup> Ibid., 88.

<sup>75</sup> Ibid., 99.

<sup>76</sup> *The Westminster Confession of Faith*, XI.I

<sup>77</sup> Ibid., XVII.I

preservation, fall into grievous sins'.<sup>78</sup> That Markheim abandoned his faith, descended into murder, before humbling himself through his surrender, far from prohibiting his effectual calling, testifies to it.

Without attending to the influence of Calvinism, and the subtleties and nuances of an Effectual Calling in this way, critics like McLynn are led to deduce blanket conclusions from 'Markheim' that 'for Stevenson Christianity is a merely negative force which justifies inaction and encourages suicide.'<sup>79</sup> The very inaction McLynn describes is a vital part of Markheim's redemptive process within Calvinism as I shall uphold in all three texts considered in this study. For as Calvin insists 'We are not our own: in so far as we can, let us therefore forget ourselves and all that is ours ... Conversely, we are God's ... how much has that man profited who, having been taught that he is not his own, has taken away dominion and rule from his own reason that he may yield it to God!' (*Instit.* 3.7.1). Humankind, owing to their Total Depravity, must reach this self-gnosis to yield to God, moreover, as Calvin petitions, 'Let this therefore be the first step, that a man depart from himself in order that he may apply the whole force of his ability in the service of the Lord' (*Instit.* 3.7.1). I venture that the inaction McLynn highlights is Markheim standing true to his affirmation that he beholds himself for what he truly is, departing from himself, and understanding, "'I can cease from action. If my life be an ill thing, I can lay it down.'"<sup>80</sup> I suggest McLynn falls victim to a too literal interpretation of Stevenson here, as does Ralph Tymms when he similarly reads Markheim's affirmation as him having concluded he is, 'hopelessly enslaved to evil: yet he determines to take the one step that can destroy the tyranny he can no longer disobey, by a negative effort of revolt; for if his acts must always be evil, he can at least cease from action, and lay down the life he is powerless to improve'.<sup>81</sup> In doing so, both seem to overlook our author's

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<sup>78</sup> *Ibid.*, XVII.III

<sup>79</sup> McLynn, *Stevenson*, 247.

<sup>80</sup> Stevenson, *Markheim*, 99.

<sup>81</sup> Ralph Tymms, *Doubles in Literary Psychology* (Bowes & Bowes: Cambridge, 1949), 92.



insistence that, 'the most amazing fact in man – his indestructible willingness to do what he thinks right instead of what he thinks agreeable'.<sup>82</sup> Markheim's surrender to the maid, and thus the police, may appear suicidal in lieu of the resultant death penalty sentence, but it is, ultimately, the 'right' thing to do. Vitally, McLynn and Tymms also appear to have omitted Stevenson's predilection for irony as a mode of understanding. One need only look to Stevenson's *Fables* and his 'The Persons of the Tale', to see this at work as the reader finds Long John Silver and Captain Smollett stepping out of Treasure Island to partake in something of an interval at the end of chapter thirty-two, questioning the role of the author in their fate, and which of the two might be his favourite character.<sup>83</sup>

I suggest, therefore, it is perfectly fitting for Markheim to come to such an understanding of himself whilst in antagonism with his double, "to your galling disappointment, you shall see that I draw both energy and courage."<sup>84</sup> Far from occasioning the disappointment he thinks, Markheim's affirmation to cease from action and surrender himself, elicits approval from his second self: 'the features of the visitor began to undergo a wonderful and lovely change: they brightened and softened with a tender triumph'.<sup>85</sup> In this final illumination, Markheim's double fulfils his maxim, demonstrating that the second self, in his relation to the first as saviour, 'tempts just in the reverse direction ... towards good instead of evil'.<sup>86</sup> Such a reversal would most certainly appeal to our author and accounts for the many contradictions to be found within Markheim and his double's interchange, the apparent rejection from Markheim and the seeming encouragement from his second self. As Keppler reminds us, 'It may seem a strange salvation that puts a man through intolerable torments of mind and drives him at last to suicide. But we have

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<sup>82</sup> Robert Louis Stevenson, *Ethical Studies* (London: William Heinemann Ltd, 1923), 53.

<sup>83</sup> Robert Louis Stevenson, *Fables* (Glasgow: Association for Scottish Literary Studies, 2012), 1.

<sup>84</sup> Stevenson, *Markheim*, 99.

<sup>85</sup> *Ibid.*, 99.

<sup>86</sup> Keppler, *Second Self*, 108.

already seen that the second self as Saviour does not always succeed in saving the first self.<sup>87</sup> I advance that whilst the second self undoubtedly puts Markheim through such ordeals, he does actually succeed, assisting Markheim in finding in this life, and the next, 'a quiet haven for his bark'.<sup>88</sup> That Markheim seeks such a haven - that he is willing to surrender himself and confess to a crime he could have freely walked away from - I believe is owing to his renewed conviction of his status amongst the elect and the sanctity it brings.

Such is my prerogative as a reader. For in reading 'Markheim' the reader partakes implicitly with Markheim, sharing in the same fantastic hesitation, and 'at the story's end, the reader makes a decision even if the character does not; he opts for one solution or the other, and thereby emerges from the fantastic.'<sup>89</sup> As Claire Harman rightly acknowledges, Stevenson's success with 'Markheim' rests in the withholding of the answers to both character and reader alike, preventing them emerging from the hesitancy and thus the fantastic. In grounding us both in the fantastic, Stevenson allows for a reading which is at once fantastic, marvellous and uncanny, utterly contradictory, of a man who can commit murder and effect his salvation, of a double who in aiding and abetting a criminal can facilitate their surrender. As Markheim's double himself insists the key to this is the ambiguity Stevenson maintains over his nature: "what I may be," returned the other, "cannot affect the service I propose to render you."<sup>90</sup> This applies to both reader and protagonist alike.

By undertaking a reading which accounts for Stevenson's Calvinist and Presbyterian background, I have endeavoured to demonstrate that the

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<sup>87</sup> Ibid., 129.

<sup>88</sup> Stevenson, *Markheim*, 99.

<sup>89</sup> Todorov, *The Fantastic*, 41.

<sup>90</sup> Stevenson, *Markheim*, 95.

double within 'Markheim' need not be the negative and nihilist entity psychological readings have hitherto typecast him as, but can be entirely positive and redemptive. A reading only made possible through Stevenson's diligent perpetuation of the ambiguity within the story. Through considering the theological influences in conjunction with the literary dimensions found within 'Markheim', specifically Stevenson's use of the fantastic genre, light, mirrors, and style, I hope to not only have conveyed a greater understanding of the double in this text, but also the story as a whole. As Stevenson's shortest work on the double, 'Markheim' lends itself well to fulfilling an Effectual Call as defined in *The Westminster Confessions of Faith* and Calvin's writings, constituting his most successful undertaking of a positive treatment of the double, especially so for those readers seeking a positive account of the marvellous. For those wishing to remain within the uncanny, I advance that the theological appraisal undertaken here presents the reader with somewhat of a moral fable, where positive conclusions from Markheim's surrender can still be deduced. As I move to consider his longer texts within the next two chapters, it will become apparent that with this length comes an extended depth of relations between the first and second self, which bring with it associated complexities that cannot always accommodate the same positivity found within 'Markheim'. It is not my intention to suggest they can, nor is it to provide another reductionist approach to Stevenson's double, suggesting it can always be forced to submit into a positive remit. Instead, through establishing within 'Markheim' a precedent for Stevenson's positive use of the double, I hope to demonstrate that even within the more negative texts there are periods of positivity and potentiality to be found. Whilst his characters might not always be willing, or able, to maximise the moments of positive affinity their author offers them with their double, as I have suggested in this chapter, this need not prohibit the reader from partaking in and profiting from the lesson on their behalf - this, I suggest, is Stevenson's double at its most positive.

### The Double: a Strange Case

In the previous chapter it was demonstrated how a theological appraisal of the short story 'Markheim' permitted a reading of positive duality, culminating in an Effectual Calling and Markheim's transformation from seeming reprobate to elect. Once more I will continue to argue for a positive reading of Stevenson's literary double, however, in this chapter I shall be reviewing the role of the second self within the complex *Strange Case of Doctor Jekyll and Mr Hyde*. Possibly his most famous work, the *Strange Case of Doctor Jekyll and Mr Hyde* represents Stevenson's first sustained fiction involving the literary double; whilst the events of 'Markheim' unfolded across a handful of pages and a fictional day, here the story evolves over a year and across its novella length. Published in January 1886, both the story itself and its production have achieved near legendary status in the 130 years it has been in print. Stevenson's self-professed 'gothic gnome', came to him in a dream which prompted a frenzy of writing, that saw him burn the first draft

under the weight of wife Fanny's criticism, rewrite and publish the tale within nine days by Lloyd Osbourne's count and ten weeks by Fanny's.<sup>91</sup> Longman's ran with a double of their own, printing the novella in two simultaneous editions: a cheap paperback, Hyde like, shilling shocker - marketed as such - and a cloth bound hard-backed version more befitting of Jekyll himself.<sup>92</sup> In doing so Longman's fully utilised the then fluid distinctions between high and low literature, resulting in the story finding an audience amongst some 40,000 readers in the first six months alone.<sup>93</sup> Thus the *Strange Case of Dr Jekyll and Mr Hyde* became an instant masterpiece, made a celebrity of Stevenson in his lifetime, and has subsequently spawned in excess of a hundred stage, film, or literary adaptations, which continue to captivate a modern audience – as Daniel Levine's recent sequel, *Hyde*, and the recent drama adaptation by ITV, entitled 'Jekyll and Hyde' demonstrate.<sup>94</sup>

Such is the ensuing popularity and myth-like status of the story that any scholar approaching the work, like any new reader approaching the tale, has a great many preconceptions they must dispense with. This chapter will seek to extract the story from the tale, by considering the *Strange Case of Dr Jekyll and Mr Hyde* as a whole text. Being one of the minority works Stevenson chose not to serialise, we can rest easy that he intended it to be taken this way. Whilst there is a vibrant body of secondary criticism available on the story, as all existing scholarship ultimately pits itself against a reading in terms of a positive duality, priority will be given to the text itself, Stevenson's prose writings on duality - often more positive than the fiction - in addition to primary sources found within his extensive collection of letters published posthumously. Arbitrary though it may seem, I shall also be rejecting the

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<sup>91</sup> Harman, *Stevenson*, 297.

<sup>92</sup> Lockhurst, "Introduction," xii.

<sup>93</sup> Graham Balfour, *The Life of Robert Stevenson Vol.2* (New York: Charles Scribners, 1911), 17-18.

<sup>94</sup> "Derivative Works," RLS Website, accessed November 6, 2015, <http://robert-louis-stevenson.org/derivative-works/>

shorthand for the story commonly found within secondary works, namely, 'Jekyll and Hyde', and instead shall be adopting the 'Strange Case' here and within. That critical scholarship has had a tendency to polarise the characters of Jekyll and Hyde to a much greater extent than Stevenson intended, conveys a core part of my argument and my intention to diminish the privileging of a character based antithesis. Indeed, this chapter will once more focus on the relationship between Dr. Jekyll and Mr. Hyde; a complex relationship with strange ever changing dynamics, but a relationship none the less, one which I will endeavour to demonstrate is subject to periods of close affinity. Once again, the influence of Calvinism and Scottish Presbyterianism in Stevenson's writing will be key to understanding this relationship and its function. As Henry James reminds us, 'Each of his books is an independent effort – a window opened on a different view.'<sup>95</sup> The *Strange Case* is a view into murkier waters of identity, challenging and exploring the Calvinist notion of self, in this instance through a view framed by intertextual allusions. The latter will not only serves as a guide and means of navigating this complicated text, but will also provide crucial insights into the relationship between Jekyll and Hyde. Intertextual allusions of a biblical nature have been well attested, however, I intend to build upon these assumptions in favour of a positive duality, in addition to drawing parallels to the New Testament Book of James - a work often side lined in protestant readings of literature. Furthermore, I shall be capitalising on Stevenson's one time foray into Classics and Philosophy, whilst studying Law at Edinburgh, to argue for a base understanding of man's duality that is at once both Calvinist and in keeping with the late Victorian thought. Through these explorations I will, once more, continue to lend consideration to the role of stylistics, in particular Stevenson's style; genre, the use of the Gothic and supernatural; plot, as a technical device designed to carry a deeper meaning; character; finally, paramount of significance in the *Strange Case*: narrative choice.

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<sup>95</sup> Penny Fielding, "Introduction," in *Edinburgh Companion to Robert Louis Stevenson*, ed. Penny Fielding (Edinburgh: Edinburgh university Press, 2010), 5.

As Stevenson's short essay 'Books Which Have Influenced Me' demonstrates, writers can be as pragmatic as they are eclectic in their reading. Consequently their writings are often informed by the most unlikely blend of sources and the *Strange Case* is no exception as it moves between biblical and classical works effortlessly. As early as April 1886 intertextual allusions of a biblical nature were identified in a review appearing in the *Rock*, the official publication by the Unified Church of England and Ireland, of an 'allegory based on the two-fold nature of man, a truth taught us by the Apostle Paul in Romans VII.'<sup>96</sup> Recent scholarship would return to the theme, including articles by Katherine Linehan, in 'The Devil Can Cite Scripture: Intertextual Hauntings in Strange Case of Dr. Jekyll and Mr. Hyde', and Larry Kreitzer in his 'R. L. Stevenson's Strange Case of Dr. Jekyll and Mr. Hyde and Romans 7:14-25; Images of the Moral Duality of Human Nature'. Biblical references are multiple and operate overtly within the text, from the opening page references to 'Cain's heresy' (Gen 4), to the 'Captives of Philippi' (Acts 16:26), to the 'Babylonian finger of the wall' (Dan 5), to the often thought Pauline reference to the 'war among my members. As Katherine Linehan rightly implores, we must take Stevenson in earnest, 'The trend is surely not an accidental pattern on the part of an author who fumed over inept word changes in modernized versions of the Bible, sought an easily-legible, annotated copy of the Bible when living abroad in 1884, and gave the New Testament a prominent place in his 1887 essay, 'Books Which have Influenced Me.'<sup>97</sup>

The function of these references seem transparent enough in the first instance. Whilst modern readers must often stretch to make these

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<sup>96</sup> Larry Kreitzer, "R. L. Stevenson's Strange Case of Dr. Jekyll and Mr. Hyde and Romans 7: 14–25: Images of the Moral Duality of Human Nature," *Literature and Theology*, Vol.6 No.2 1992:126.

<sup>97</sup> Katherine Linehan, "The devil can cite scripture: intertextual hauntings in Strange Case of Dr. Jekyll and Mr. Hyde," *Journal of Stevenson Studies* Vol.3: 14.

connections, Stevenson's Victorian audience, like their author, were well versed in their Bible and would rise to these inferences with ease. These inferences and allusions undoubtedly complemented Stevenson's unique economy of style and 'artistic principles: never disclose more to the reader than is absolutely essential'.<sup>98</sup> Such allusions work in the absence of any excess from Stevenson; Utterson's inclination to 'Cain's heresy' at its most basic helps establish his impartial reliability as a witness, when he attests, 'I let my brother go to the devil in his own way.'<sup>99</sup> Incidentally, whilst perhaps alarming by evangelical standards, this attitude actually suggests a somewhat healthy acceptance of that most difficult Calvinist point: Limited Atonement. As we saw in the previous chapter on 'Markheim', redemption, through Christ and God's election, is not for all. Of greater significance within this example, however, is the use of intertextual allusions within Stevenson's work to foreshadow future events. In hindsight, what may appear a throw away remark in the opening dialogue to a well-known biblical figure, aptly conveys a relationship that ultimately ends with the death of one of the duo. As literary studies on the second self demonstrate, the brother narrative is often employed to explore duality; a device that the discerning reader will know allows the author to fully explore first and second self relations, the 'certain closeness, a certain strange and special affinity between them.'<sup>100</sup> However, it is a mode of understanding which I suggest Stevenson refrains from fully utilising here – later fully capitalising upon the model in *The Master of Ballantrae* – preferring instead to allow the father and son, creator and creature, dynamics to prevail in the case of Jekyll and Hyde. Thus the Cain and Abel narrative, as a prelude of the plot to come, serves a further purpose. It requires us to acknowledge that the brothers are grown men at the point of the Genesis story; their relationship is not built upon solid antithesis alone, and they have co-existed and complimented each other at one point, as have Jekyll and Hyde.

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<sup>98</sup> Meinkoff, *Complete Stories*, xxxii.

<sup>99</sup> Stevenson, *Strange Case*, 5.

<sup>100</sup> Keppler, *Second Self*, 9-10.



Indeed, when one considers the *Strange Case* closely there is much affinity between the two, giving cause to be suspicious of Henry Jekyll's assumption that 'Jekyll had more than a father's interest; Hyde had more than a son's indifference ... Hyde was indifferent to Jekyll, or but remembered him as a mountain bandit remembers the cavern in which he conceals himself from pursuit.'<sup>101</sup> Jekyll's self-appointed father role denies him the impartiality to grasp there are multiple instances within the story where Hyde works on behalf of both parties. Within the 'Story of a Door' Enfield relates how Hyde was confronted by bystanders after trampling a child, and asked to financially recompense the concerned party, being threatened that if he failed Enfield and company swore 'to make his name stink from one end of London to the other. If he had any friends or any credit, we undertook that he should lose them.'<sup>102</sup> Edward Hyde has neither need of credit nor reputation to lose, as the cheque bearing Jekyll's name attests. Hyde is uncomfortable and frightened, yet does not flee in fear, but faces down the lynch-mob described as '...a circle of hateful faces.'<sup>103</sup> Later, 'Dr Lanyon's Narrative' and 'Henry Jekyll's Statement of the Case', show that Hyde, once more, goes to remarkable lengths for the two selves following the Carew murder. Lanyon reveals a surprisingly eloquent and calm interchange with a Hyde Jekyll had described as 'Shaken with inordinate anger [yet] mastered his fury with all efforts of the will [despite] his fears.'<sup>104</sup> It is fear, once again, that Jekyll attests his second self's compliance to, arguing, 'nothing lived in [Hyde] but fear and hatred', it is not without irony that in the same passage Jekyll acknowledges his own hatred and fear, but of Hyde.<sup>105</sup> It is a fundamental failing on Jekyll's part to dismiss the similarities between his two selves, and to declare they merely 'had memory in common'.<sup>106</sup> Similarities that extend

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<sup>101</sup> Stevenson, *Strange Case*, 59.

<sup>102</sup> *Ibid.*, 5.

<sup>103</sup> *Ibid.*, 5.

<sup>104</sup> Stevenson, *Strange Case*, 63.

<sup>105</sup> *Ibid.*, 63-64.

<sup>106</sup> *Ibid.*, 59.

beyond emotions, to personality traits, and predilections for interiors as Utterson notes when visiting Hyde's quarters, which 'were furnished with luxury and good taste. A closet was filled with wine; the plate was of silver, the napery elegant; a good picture hung upon the walls, a gift (as Utterson supposed) from Henry Jekyll, who was much a connoisseur'.<sup>107</sup> A scene befitting of Jekyll's own abode, and his decadent hallway said to be a 'pet fancy' of the doctor's, 'furnished with costly cabinets of oak...the pleasantest room in London.'<sup>108</sup> Poignantly, it is a hallway Hyde is not welcome in, for he must use the rear entrance. For whilst Jekyll acknowledges his divided nature, that 'man is not truly one, but truly two', and even accepts that Edward Hyde 'too, was myself' – an admission Stevenson's 'Lay Morals' would say is healthy enough – Henry Jekyll's Gnostic like solution, to surgically separate his two natures, proves fatal. Jekyll's preliminary denial of the nature of the relationship he has with Hyde, and their commonalities, is a predictable extension of the self-denial responsible for his need of a double.

At its most basic and obvious level the literary double is literature concerned with identity; the protagonist's quest is centred upon the truth of the self and not the world. The sense of identity and development of self-knowledge witnessed in Markheim is not at once clear to Jekyll, to the latter's detriment. For within the Calvinist and Presbyterian system identity is extended to, and assimilated with status, specifically whether one is deemed to be justified, and of the elect, or reprobate. Thus self-knowledge and self-awareness is vital to this knowledge-based soteriology, as Calvin implores in the opening of *The Institutes*, 'Nearly all the wisdom we possess, that is to say, true and sound wisdom, consists of two parts, the knowledge of God and of ourselves' (*Instit.* 1.1.1). By coming to know oneself, one will also come to know God. Markheim's double facilitated such a unity: an acceptance of his true nature, which resulted in an Effectual Calling; Jekyll's understanding of his own nature

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<sup>107</sup> *Ibid.*, 23.

<sup>108</sup> *Ibid.*, 16.

seems only to polarise to the point of literal division and collapse. The wisdom Calvin advocates comes from a fundamental acceptance that man, whilst originally made in the image of God, fell in Adam, and 'Hence followed the obliteration of the image of God in man, who became unbelieving, unrighteous, liable to death' (*Instit.* 2.1.17). That is not to say man is entirely divorced from the original grounds of his creation, more that the image, 'was, however, so corrupted, that anything which remains is fearful deformity' (*Instit.* 1.15.4). A deformity that is represented in the physical appearance of Hyde, who no less than on seven separate occasions is referred to as such.<sup>109</sup> As Henry Jekyll M.D., D.C.L., LL.D., F.R.S. confesses himself, it was his inability to accept his inner fallen nature and deformity that led him to his double; a reluctance to reconcile his yearning for a 'gaiety of disposition' with '...my imperious desire to carry my head high, and wear a more than commonly grave countenance before public.'<sup>110</sup> Contrary to his protests, Jekyll is a hypocrite. For all his education and learning the pioneering Scientist, Lawyer, and Doctor's solution to the division between his will and resolve is to wilfully posit a double, serving to further polarise and exemplify these two poles into a schism of good and evil. It is not without irony, and much regret, that the myth that supersedes the *Strange Case*, of a war between good and evil natures, is actually a tale warning about the absurdity of proposing such a war in the first place - a concept equally as lost on Jekyll himself. Thus the problem persists throughout the story, Jekyll is not the solely 'good' denizen, nor Hyde the solely 'evil', which he needs them both to be. Without self-awareness Jekyll's spiritual progression and salvation is stunted; a warning hinted at through Stevenson's allusions to the Book of James. Here Stevenson employs intertextual allusions to add comprehension to the complex plot.

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<sup>109</sup> Jay Bland, *The Generation of Edward Hyde: The Animal within, from Plato to Darwin to Robert Louis Stevenson* (Bern: Peter Lang, 2009), 36.

<sup>110</sup> Stevenson, *Strange Case*, 52.

Whilst Luther deemed James an ‘epistle of straw’, relegating it to an end place within his 1522 translation, Calvin had no such reservations accepting the letter.<sup>111</sup> Neither did the Shorter Catechism which cited James some nine times as a scriptural proof. Most aptly, for our endeavours here, perhaps, in response to question ninety: ‘How is the Word to be read and heard, that it may become effectual to salvation?’ answering with, ‘that the Word may become effectual to salvation, we must attend thereunto with diligence, preparation, and prayer; receive it with faith and love, lay it up in our hearts, and practice it in our lives,’ offering as scriptural support, ‘But be doers of the word, and not merely hearers who deceive themselves’ (Jas 1:22).<sup>112</sup> Such a Catechism is one our self-deceiver would do well to note. James, as a blend of wisdom, ethics, and eschatology, would certainly appeal to Stevenson, and stands out as an alternative source for the infamous line found in Jekyll’s closing dialogue addressing ‘the perennial war among my members’.<sup>113</sup> Often credited to Romans 7:23, the expression also has strong allusions to more traditional translations of James 4:1, where the origins of conflict are considered, ‘Come they not hence, even of your lusts that war in your members?’ (KJV).<sup>114</sup> Whilst Larry Kreitzer’s article, ‘R. L. Stevenson’s Strange Case of Dr. Jekyll and Mr. Hyde and Romans 7: 14–25: Images of the Moral Duality of Human Nature’, draws comparisons between the *Strange Case* and the wider passage of Romans 7:14-25, arguing that it is a moral fable and ethical parable detailing the tensions of human existence, such an emphasis not only diminishes the role of the double, but perhaps appears less compelling when attending to Calvin’s and Stevenson’s thoughts.<sup>115</sup> Whilst it is inviting to draw comparisons between a perceived tension within Paul’s

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<sup>111</sup> John Barton and John Muddiman, ed., *The Oxford Bible Commentary* (Oxford: Oxford University Press, 2001), 1257.

<sup>112</sup> “The Shorter Catechism with Scriptural Proofs,” Centre for Reformed Theology and Apologetics, accessed January 14, 2015, [http://www.reformed.org/documents/wsc/index.html?top=http://www.reformed.org/documents/WSC\\_frames.html](http://www.reformed.org/documents/wsc/index.html?top=http://www.reformed.org/documents/WSC_frames.html)

<sup>113</sup> Stevenson, *Strange Case*, 52.

<sup>114</sup> See Kevin Mills, “The Stain on the Mirror: Pauline Reflections in The Strange Case of Dr. Jekyll and Mr. Hyde,” *Christianity and Literature* Vol.53 No.3 2004: 337.

<sup>115</sup> Kreitzer, “Romans,” 144.

commentary and Jekyll's struggle, it is important to remember Paul's battle is not the irreconcilably dualistic one - between a mind that compels him to do good, and a body which wills him to sin – that a surface reading suggests. Such misunderstandings often follow from his entreaty: 'For I know nothing good dwells within me, that is, in my flesh. I can will what is right, but I cannot do it. For I do not do the good I want, but the evil I do not want is what I do.' (Rom 7:18-20). As Calvin explains in his commentary on Romans, Paul, 'under the term flesh, he ever includes all that human nature is, everything in man, except the sanctification of the Spirit.'<sup>116</sup> It is the state of Total Depravity discussed in the chapter on 'Markheim', and the natural state of the believer without God's grace. Sin, therefore, is the ordinary disposition for those 'conscious of their own infirmity, that they can deem no work proceeding from them as blameless.'<sup>117</sup> Far from this being a resignation on Paul's part, it is an acceptance of self, and an affirmation of God's grace and transformative ability. It is a nuanced understanding that Stevenson himself aligned with, as is evidenced by his 'Christmas Sermon' letter. Written to his mother on 26<sup>th</sup> December 1880, Stevenson took the festivities as an opportunity to reflect upon faith and belief in a very open letter, which betrays a subtle positive bias on his part: 'It is more important to do right than not to do wrong; further, the one is possible, the other has always been and will ever be impossible.'<sup>118</sup> For here Stevenson is upholding the Calvinist tenet of Total Depravity; the fact we will sin is unavoidable, but this need not diminish our capacity for good. The merit lies not in pure abstinence from wrongdoing, as Jekyll mistakenly thinks, it lies in accepting you will err and sin, but striving to do good in spite of this. Furthermore, as the Book of James attests, it is in this struggle to 'will what is right' that merit in itself can be found.

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<sup>116</sup> John Calvin, *Commentaries of the Epistle of Paul the Apostle to the Romans*, trans. Rev. John Owen (Edinburgh: Calvin Translation Society, 1849), unpaginated.

<sup>117</sup> Calvin, *Commentaries*, pp.

<sup>118</sup> Sidney Colvin, ed., *The Works of Robert Louis Stevenson: Letters Volume II*, (London: William Heinemann Ltd, 1926), 26.

Indeed, James upholds and supports the core Calvinist maxim that, 'The outward aspect of the imitation of the death of Christ is bearing the cross. This involves accepting the hardships and difficulties that God brings into the lives of Christians.'<sup>119</sup> Furthermore, James offers the additional advice to consider such trials 'nothing but joy, because you know that the testing of your faith produces endurance' (Jas 1:2-3), and goes on to reinforce this with the beatitude, 'Blessed is anyone who endures temptation' (Jas 1:12). James is clear, and extraordinarily apt, concerning the consequence of Jekyll rejecting such temptation and trials: 'the doubter, being double-minded and unstable in every way, must not expect to receive anything from the Lord' (Jas 1:5). For the Scottish Presbyterian, more so than perhaps any other Calvinist, salvation is always that which they wish to receive from God. As Presbyterianism was voluntary in Scotland, for those, like Stevenson's parents, who chose to freely subject themselves to the full rigours of the system, the assurance of election in this life was surely the most compelling motive.<sup>120</sup> By creating a second self to face the trials James advocates, Jekyll is depriving himself of the chance to fortify his faith and the possibility of any assurance of his election. That Jekyll must be aware of this only heightens the tragedy. For as the reader also learns, when Jekyll faces his trials and rejects Hyde following the Carew murder, he enters a period of spiritual growth: 'Whilst he had always been known for his charities, he was now no less distinguished for religion. He was busy, he was much in the open air, he did good; his face seemed to open and brighten, as if with an inward consciousness of service; and for two months, the doctor was at peace.'<sup>121</sup> Such peace was not to last, however, through Jekyll's temporal restoration Stevenson not only highlights the difficulties faced by Presbyterians in

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<sup>119</sup> Guenther H. Haas, "Calvin's Ethics," in *Cambridge Companion to John Calvin* (Cambridge: Cambridge University Press, 2004), 95.

<sup>120</sup> Andrew Pettegree, "The Spread of Calvin's Thought," in *Cambridge Companion to John Calvin* (Cambridge: Cambridge University Press, 2004), 221.

<sup>121</sup> Stevenson, *Strange Case*, 28.

navigating the subtleties of Calvinism, but also implies redemption is as possible for Jekyll as anyone. As was the case for Markheim, so it is true for Jekyll, 'As there is no sin so small but it deserves damnation; so there is no sin so great that it can bring damnation upon those who truly repent.'<sup>122</sup> Not even murder, and as such the crimes and sins committed within the story, whilst they generate much commentary in secondary literature, are in themselves of little significance within the Calvinist system, which is why I believe Stevenson chose to portray them in such a vague and understated manner. All hinges upon the sincerity of the receiver and the benevolence of God. Whilst Jekyll's sincerity is questionable, God's benevolence may still prevail as I shall endeavour to demonstrate later within this chapter when considering the climax of Hyde's death and Jekyll's inexplicable absence.

Beyond the soteriological advice yielded from James 1:5, is the link between double-mindedness and instability. Stevenson wrote positively on duality in his 'Chapter on Dreams' of a common literary enterprise with his 'Little People' or Brownies, 'who do one-half my work for me while I am fast asleep'.<sup>123</sup> The productivity owed itself to a unity of purpose and acceptance that the two facets are not mutually exclusive, that for Stevenson, 'The part which is done when I am up and about is by no means necessarily mine, since all goes to show the Brownies have a hand in it even then.'<sup>124</sup> As Stevenson acknowledges, he can never be fully in control of the intermediary Brownies, or their common enterprise, and neither can Jekyll. In spite of the seeming sincerity of Jekyll's restoration and the good works he undertakes following the Carew murder, it is insufficient on two premises. Firstly, and somewhat academically speaking, good works and deeds alone can never secure one's election within a Calvinist system. That is not to say the latter are redundant, there is still a place for good works, and adherence to the Decalogue, for

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<sup>122</sup> *The Westminster Confession*, XIV.III.

<sup>123</sup> Robert Louis Stevenson, "Chapter on Dreams," in *Strange Case of Dr Jekyll and Mr Hyde and Other Tales* (Oxford: Oxford University Press, 2006), 159.

<sup>124</sup> Stevenson, *Chapter on Dreams*, 159.

not least, 'It is likewise of use to the regenerate, to restrain their corruptions, in that it forbids sin'<sup>125</sup> It is to say, however, that if the relationship between grace and works within Calvinism are thought of as that of a horse and cart, then the horse must be grace and the cart the good works that inevitably follow from having grace. As James attests 'faith was active along with his works' (Jas 2:22); the cart alone cannot suffice it requires the Sanctification of the Holy Spirit in the 'continual and irreconcilable war; the flesh lusting against the Spirit, and the Spirit against the flesh' (as is to be understood in the Pauline terms previously established within this chapter).<sup>126</sup> Secondly, Jekyll's metaphorical cart is flawed in its construction. Brought about from a realisation that he must not allow Hyde to indulge in their trials, Jekyll's solution is predictably drastic. Having created a physical double, Jekyll now seeks to physically reject and deny the double. Whilst Stevenson was able to accept an intellectual participation with his 'Brownies', Jekyll still cannot accept that he is exposed to a participation that extends beyond the physical. As such, 'double-minded' and 'unstable', the inevitable collapse ensues and Jekyll's resolve fails as he confesses in a sentence that strangely echoes the title of James Hogg's masterpiece on the double, 'I was once more tempted to trifle with my conscience; and it was as an ordinary secret sinner, that I at last fell before the assaults of temptation.'<sup>127</sup> Jekyll once again fails to heed James's advice to endure such temptation, in addition to Stevenson's suggestion one is to concentrate on the right they can do. The instability of Jekyll's thoughts are betrayed in the passage detailing Hyde's return:

I sat in the sun on a bench; the animal within me licking the chops of memory; the spiritual side a little drowsed, promising subsequent penitence, but not yet moved to begin. After all I reflected I was like my neighbours; and then I smiled, comparing myself with other men, comparing my active goodwill with the lazy cruelty of their neglect.

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<sup>125</sup> *The Westminster Confession*, XIV.VI.

<sup>126</sup> *Ibid.*, XIII.II.

<sup>127</sup> Stevenson, *Strange Case*, 62



And at the very moment of that vainglorious thought, a qualm came over me...<sup>128</sup>

Aware he has been neglecting his good works, then defiantly vainglorious in his ingenuity in doing so, Jekyll's self-awareness is as stunted as ever. Additionally noteworthy within this passage is the instability in narration it highlights, which warrants further consideration.

Perhaps the strangest feature of the *Strange Case*, and arguably one of the most critically neglected, is its narrative structure. Three overlapping narratives ensue: a detective story from a limited third-person narrator, intertwined with two first-person epistolary narrative voices found in the letters of Dr. Lanyon and Dr. Jekyll. Framed within an overarching, retrospective narrative, these give the illusion of unfolding in the present. The latter undoubtedly contributes to the continued popularity of the story, but more so, these nested stories allow Jekyll's final - extraordinary and supernatural - confession to nestle discreetly within the everyday; a device often employed by late Victorian Gothic fictions.<sup>129</sup> Through diminishing and highly regulating the science based supernatural element, Stevenson ensures the concentration remains upon the characters. As always with Stevenson, plot is merely the technical device employed to 'enthral the reader while the serious issues are being explored.'<sup>130</sup> Again, it is not without regret that modern adaptations have sought to extort the supernatural element of the story for assured dramatic effect. Such manifestations are often found in Hyde's overtly supernatural appearance (see Fig.1), which appears in stark contrast with Stevenson's pains to portray Hyde as unremarkable, inexplicable, if not uncanny, and certainly not as a complete physical antithesis to Jekyll or man in general.

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<sup>128</sup> Ibid., 62.

<sup>129</sup> Luckhurst, "Introduction," xiii.

<sup>130</sup> Meinkoff, *Complete Stories*, xxvi.

Ultimately, at its foremost the narrative serves to further reflect the characters and their attitudes to each other. Through situating a third-person narrator, limited and focused upon Utterson, alongside Dr. Lanyon's letter – with its measured appraisal of Hyde - and the highly charged confession of Dr. Jekyll, Stevenson establishes reliability. Gabriel John Utterson, a man with Christian forenames synonymous with revelation and testimony, and a surname that embodies the clearest of speech acts, can be trusted. As Stevenson reminds us in his essay 'Lay Morals', 'The problem of education is twofold: first to know, and then to utter.'<sup>131</sup> The reader can infer Utterson's utterances are dependable. Utterson's reliability, when juxtaposed with Dr. Lanyon's impartiality, highlights Jekyll's fallibility. The contradiction previously identified in Jekyll extends beyond his thoughts, to his actions and the knowledge base he values so highly. Indeed, the reader has already witnessed Jekyll's false assurance that 'the moment I choose, I can be rid of Hyde.'<sup>132</sup> Similarly, the reader has also born witness to Jekyll's empty solemn pledge, to deity and lifelong friend alike, "'I swear to God I will never set eyes on him again.'<sup>133</sup> Furthermore, Stevenson employs additional biblical intertextual allusions to advance support for Jekyll's unreliability and instability in his prized learning. Jekyll tags on the erroneous addendum to 1 Timothy 1:15 that not only is he now 'the chief of sinners, [but also] the chief of sufferers also...'<sup>134</sup> Arguably of greater significance is Jekyll's inaccuracies concerning a story involving the imprisonment of Paul and Silas in Philippi, found in Acts 16:26-39. When discussing the effects of first consuming the draught that created Hyde, Jekyll describes how the awakening 'shook the doors of the prison house of my disposition; and like the captives of Philippi, that which stood within ran forth.'<sup>135</sup> In reality there was no such exodus, for when the earthquake shook free the doors of Paul and Silas's prison cell they did not flee, but instead remained voluntarily in their cell in order to save both the

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<sup>131</sup> Stevenson, *Lay Morals*, 3.

<sup>132</sup> Stevenson, *Strange Case*, 19.

<sup>133</sup> Stevenson, *Strange Case*, 24.

<sup>134</sup> *Ibid.*, 29.

<sup>135</sup> *Ibid.*, 56.

physical and spiritual life of their jailer. Such an error cannot be accidental on the part of our well versed writer, and has poignant echoes to Jekyll's final days, imprisoned in his laboratory, with Hyde, who as Paul and Silas did, choosing not to flee his jailer. The case becomes clear that Jekyll must not be taken at his word; if Jekyll is unreliable, then so it follows his assessment of Hyde and their relationship is questionable. The consequence of accepting the converse, and upholding Jekyll's reliability, can be witnessed in Katherine Linehan's endeavour, where conclusions are drawn to the effect that Hyde becomes 'the Devil himself', and Jekyll a 'western tragedy's hero'.<sup>136</sup> Using Hyde's deformed appearance as the basis for her strong judgement, Linehan dismisses the fact that far worse than being the devil, Hyde is fallen man. To uphold Jekyll's struggle as tragic is equally fraught with difficulties when reconciled with the traditional Aristotelean definition of nature of the tragic hero, which Stevenson would have undoubtedly encountered during his classics training. For Aristotle, the protagonist, is 'a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty'.<sup>137</sup> Whilst Jekyll's mixed nature certainly appeals, his fall stems from a contrived effort to uphold his vice. Ultimately, Jekyll must be considered unreliable, as must his negative and often damning appraisal of his second self.

Such an appraisal is additionally supported through Stevenson's use of classical intertextual allusions. As the volume and diversity of recipients found within Stevenson's posthumously published collection of letters attest, he was a man that valued his friendships and the written correspondence they generated. It is thus of little surprise that Stevenson undertook a course in Classics and Philosophy whilst studying in Edinburgh, purely to enable him to engage in discourse on the subject with his friend Walter Ferrier. Ferrier, who battled alcoholism and tragically died two years prior to the publication of the *Strange Case*, was thought to be the inspiration for 'The Travelling

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<sup>136</sup> Linehan, *Scripture*, 21.

<sup>137</sup> Aristotle, *Poetics* (London: Penguin Classics, 1996), 13.

Companion', a tale dealing with the double life whose content was lost to another of Stevenson's beloved bonfires on the logic it had been superseded by the *Strange Case*.<sup>138</sup> It is perhaps fitting that the *Strange Case* should then appeal to texts of this nature and especially those concerning friendship. Indeed, as with Utterson's early reference to 'Cain's heresy', Lanyon similarly makes a very telling early reference, but to a classic story. When discussing the basis of his estrangement with Jekyll, Lanyon describes it as having been sufficient to have 'estranged Damon and Pythias.'<sup>139</sup> The Greek historiography details the strength and reward of friendship. Pythias, after angering Dionysus and invoking his deadly wrath, requests permission to take temporary leave of his fate in order to settle his affairs back home, in return offering his friend Damon as collateral. Much to Dionysus's surprise Pythias upholds his promise and returns for the sake of Damon, after which Dionysus pardons them both. As with Stevenson's reference to Acts, once more there is an intertextual allusion that seeks to challenge concepts of abandonment.

Whilst Jekyll's final reference to Hyde is of 'another than myself' that is not to assume Hyde reciprocates the abandonment. The one voice seemingly absent from the narrative is that of Edward Hyde. At no point is the reader afforded an insight into Hyde's thoughts and feelings that is not tainted by a third party witness, and as such the reader must infer from the plot and biased narrative Hyde's true attitudes towards Jekyll and their relationship. It has been demonstrated that Hyde has gone to great lengths on behalf of the duo on numerous occasions, which appears at odds with his nature according to Jekyll. I shall endeavour to demonstrate that this intent extends to the collapse of the double. Thus far, it has been Jekyll's unrelenting folly to deny his true nature and underestimate the terms of his duality, to omit the fundamental premise that, 'the bad second self is no less invariably, if less obviously, penetrated by an element of the good.'<sup>140</sup> Regardless of his crimes,

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<sup>138</sup> Harmen, *Stevenson*, 258.

<sup>139</sup> Stevenson, *Strange Case*, 12.

<sup>140</sup> Kepplar, *Second Self*, 191.

Hyde as the appointed bad second self, retains this capacity for good; ultimately, he is as open and porous to change as Jekyll himself. Jekyll reluctantly acknowledges such a change in Hyde's appearance describing a physical 'growth in stature.'<sup>141</sup> For Jekyll this must be negative, owing to the rising dominance of Hyde within the relationship. Yet as his 'Statement of the Case' advances to the closing pages, there is a subtle yielding on Jekyll's behalf, an acknowledgement that Hyde has advanced mentally and now 'resented the dislike with which he was himself regarded.'<sup>142</sup> The mature introspection seems at odds with a solely evil denizen motivated by compulsion and action alone. Furthermore, there follows a measured, yet pinnacle, break-through admission in Jekyll's attitude towards Hyde:

had it not been for his fear of death, he would long ago have ruined himself in order to involve me in the ruin. But his love of life is wonderful: I, who sicken and freeze at the mere thought of him, when I recall the abjection and passion of this attachment, and when I know how he fears my power to cut him off by suicide, I find it in my heart to pity him.<sup>143</sup>

Such pity and lack of indifference is revealed in Jekyll's closing thoughts, in spite of his protests to the contrary, Jekyll cannot resist contemplating the fate of his counterpart, whether 'Hyde will die upon the scaffold? Or will he find courage to release himself at the last moment?'<sup>144</sup> A release at odds with Hyde's fear of death, a release that comes none the less. For when Poole and Utterson finally access Jekyll's laboratory it is not the departed Jekyll's body they discover upon the floor, having succumb to the 'kernels' and effects of cyanide, but Edward Hyde's. Against all of his will and resolve it is Hyde that releases them from their physical bondage. Such an ending requires further consideration, namely, the extent to which it constitutes the suicide it has been interpreted as. For that is exactly how fellow writer, and friend, John

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<sup>141</sup> Stevenson, *Strange Case*, 59.

<sup>142</sup> *Ibid.*, 65.

<sup>143</sup> *Ibid.*, 65.

<sup>144</sup> *Ibid.*, 66.

Addington Symonds responded to Hyde's death, so affronted was he by the ending that he wrote to Stevenson admonishing him, 'The suicide end of Dr. Jekyll is too commonplace. Dr. Jekyll ought to have given Mr. Hyde up to justice. This would have vindicated the sense of human dignity which is so horribly outraged in your book.'<sup>145</sup> The absence of Jekyll's body, as I have suggested, is problematic for a reading of Jekyll's suicide, nevertheless, the converse follows, with Hyde's body indicating a suicide on his part.

Calvin wrote very little about suicide, he did, however, address within his sermons the suicides of Saul, who stabbed himself to evade capture from the Philistines (1 Samuel 31), and Ahithophel, who hanged himself after his plan to assassinate David was thwarted (2 Samuel 17).<sup>146</sup> Calvin interpreted both suicides as a form of divine punishment; a final sin, arising from prior sins. Given Calvin's views on God's sovereignty, his fundamental difficulty with suicide is that it demonstrates a usurping of God's powers and disobedience against His will. Redemption for Hyde would likely be prohibited, however, that need not be the instance for Jekyll. For as the etymology of suicide suggests it is a 'self-murder', which I advance is of the first self by the second. Such an undertaking on Hyde's part need not be seen in terms of the malevolent act it appears, for the kernels may well be the boon Keppler talks of when reminding us, 'the hand which approaches us out of the shadows holding a boon that we need, and offers it to us for our well-being.'<sup>147</sup> Hyde, in his relation to Jekyll as creature to the creator, is perfectly placed to offer Jekyll such a gift. Whilst anthropologist and sociologist Marcel Mauss would argue that gifts are never truly free, being subject to gift exchange and anticipated reciprocity, Hyde's gift can be accommodated within theology.<sup>148</sup> It can be found within John Milbank's thought, that in the gift of creation God

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<sup>145</sup> Horatio F. Brown, *John Addington Symonds* (London: J. Murray, 1903), 407-8.

<sup>146</sup> Jeffrey R. Watt, "Calvin on Suicide," *Church History: Studies in Christianity and Culture*, Vol.66 No.3, 1997:464.

<sup>147</sup> Keppler, *Second Self*, 100.

<sup>148</sup> Marcel Mauss, *The Gift*, trans. W.D. Hall (London: Routledge, 2002), 4.

imbues within his subjects, such 'gratitude for the gift of self spills later over into generosity towards the neighbour in intimation of that generosity that has first constituted us in being at all.'<sup>149</sup> As a microcosm of this macrocosm, Hyde's generosity towards Jekyll could just be a liberation, from each other and this life. A release only made possible through Jekyll's consenting departure.

As Calvin advocates, 'We are not of our own: in so far as we can, let us therefore forget ourselves and all that is ours. Conversely, we are God's: let us therefore live for him and die for him...Let this therefore be the first step that a man depart from himself in order that he may apply the whole force of his ability in the service of the Lord' (*Instit.* 3.7.1). It is only through first positing, then subsequently abandoning, the fixed polarities that formed the basis of his identity that Jekyll is finally able to understand his true nature, abandon the absurd self-created war, and depart from himself. As with all Calvinist readings, where other critiques fail, a theological deus et machina exists giving further grounds for a positive reading of Jekyll and Hyde's trials and subsequent fate: God's mercy. Ultimately, at the core of Calvinism is the premise that, 'We may not impose upon God any restriction at all in having mercy on whom He will.'<sup>150</sup> Instead one must accept the sovereignty of God and the 'high mystery of predestination'.<sup>151</sup> For as the *Westminster Confession of Faith* upholds, 'God doth continue to forgive the sins of those that are justified: and although they can never fall from the state of justification, yet they may by their sins fall under God's fatherly displeasure, and not have the light of his countenance restored unto them, until they humble themselves, confess their sins, beg pardon, and renew their faith and repentance.'<sup>152</sup> Perhaps, just perhaps, with a little help from Hyde, Jekyll did

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<sup>149</sup> John Milbank, "The Gift and the Given," *Theology, Culture & Society* Vol.23 No.2-3 (2006): 445.

<sup>150</sup> Calvin, *Eternal Predestination*, 19.

<sup>151</sup> *The Westminster Confession*, III.VIII.

<sup>152</sup> *Ibid.*, XI.V.

enough to adequately humble himself and repent in his final hours. The extent to which he was sufficient, and whether Henry Jekyll is justified or not, is beyond both the reader's and author's faculties to deny; Calvinism and Scottish Presbyterian secures the possibility that redemption for Henry Jekyll extends beyond the pages of the *Strange Case* and the confines of this chapter.

In this chapter I have endeavoured to show that there is much cause to resist a polarised reading of Jekyll and Hyde into an allegory of good and evil. Through a consideration of the role of biblical intertextual allusions, stylistics, and the influence Calvinism and Scottish Presbyterianism, I hope to have extrapolated the double from the same fate as Stevenson's characters, suggesting there are many moments of affinity to be found within the relationship between the first and second self. A more complex relationship than we have seen hitherto, and one which ultimately results in the death of one of the two selves, nevertheless, through the mystery of Election, and a focus on Hyde's death, I have sought to demonstrate that a positive and redemptive close for Jekyll is possible, aided, if not shared in, by Hyde. As we turn to our final chapter, and to Stevenson's longest offering on the double, *The Master of Ballantrae: A Winter's Tale*, the focus on the relationship between the two selves will be paramount in justifying a positive reading of a text which culminates in the death of both selves.



### The Master of Ballantrae: The Double and the Diabolus

In his March 1888 correspondence with Henry James, Stevenson described the novel he was presently working on as being a tragedy; five parts a human tragedy, and two, he regretfully resigned to say, were to be fantastic.<sup>153</sup> This novel was to be the epistolary work *The Master of Ballantrae: A Winter's Tale*. Subscribing to a double life of its own, the work was originally serialised in *Scribner's Magazine*, from July 1888 - December 1889, before being published by Cassell & Company upon completion in novel form.<sup>154</sup> Given such origins and form, André Gide's assessment is somewhat understandable of an 'odd book in which everything is excellent, but heterogeneous to such a degree that it seems the sample card of everything

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<sup>153</sup> Sidney Colvin, ed., *The Works of Robert Louis Stevenson: Letters Volume III* (London: William Heinemann Ltd, 1926), 53.

<sup>154</sup> "RLStevenson Holdings", National Library of Scotland, accessed March 6, 2017, <http://digital.nls.uk/rlstevenson/browse/pageturner.cfm?id=83307829>.

in which Stevenson excels.<sup>155</sup> For indeed the novel presents a showcase of Stevenson's preferred tropes, following the exploits of the Durie of Durisdeer family, through the Scottish Jacobite Rising of 1745, to piracy, a duel, transatlantic migration, and treasure hunts, accompanying them across three continents, over some twenty years, towards the story's fantastic denouement. At times the work presents itself as an adventure story, perhaps betraying its author's own travels during this time; having been initially commenced during his stay in Saranac in the winter of 1887, Stevenson's usual enthusiasm ensued with much of the story written here over three weeks, yet the rest would follow him on his travels to Samoa, being worked on in Tahiti, and only finally realising completion in Honolulu. At other times, however, it is historic in form, and would be positively at home within fellow Scot Sir Walter Scott's collection. Undoubtedly the novel presents both reader and critic alike with a multitude of possibilities and genres, making this one of Stevenson's most suggestive works, fostering, if not warranting, Edwin Eigner's accolade of 'being the most difficult thing Stevenson wrote. Probably no one has yet understood it fully.'<sup>156</sup> As the double prevails as the solitary common thread of continuity within the story, it is to the double I turn as the only means of navigating this text and proffering a greater understanding of the novel's complexities.

*The Master of Ballantrae* constitutes Stevenson's most sustained exposé of the literary double and doppelganger relationship. I intend to demonstrate that a relationship of this complex and destructive nature can still be privy to periods of positivity for both the first and second self. I shall do this, once again, through considering the use of Stevenson's much favoured intertextual illusions – here both biblical and epic are to be found - in addition to his use of narrative and form. Once more, Keppler will serve as the guide I shall use to consider the double, this time, to ascertain the extent to which the second

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<sup>155</sup> Justin O'Brien, ed., *The Journals of André Gide* (London: Knopf, 1947), 393.

<sup>156</sup> Edwin M. Eigner, "A Humble Remonstrance," *English Literature in Translation* Vol.7, No. 1 (1964): 11.

self found within *The Master of Ballantrae* is indeed the diabolical entity the first self claims he is. I intend to demonstrate that such an assessment by the first self need not preclude an optimistic reading, but that the devil motif, as understood within Scottish Presbyterian and Calvinist thought, can have a positive soteriological function. However, once again, I advance the greater understanding of the text, and double, can be found not in ascertaining the nature of the second self, but through a concentration upon the relationship between the two selves. Within *The Master of Ballantrae* it is a relationship founded upon antagonism, an antagonism which ultimately leads to the deaths of both, however, as I shall endeavour to detail and establish, it is through this very antagonism that redemption can be found, specifically, through suffering as a mode of experience.

Above all else *The Master of Ballantrae* is a tale centred upon two 'fraternal enemies'; the Master and heir to the House of Durisdeer - our second self - James Durie, and his younger brother, and first self, Henry. As Keppler's chapter on 'The Second Self as Twin-Brother' attests the brother double is a complex phenomenon, for it is not always a literal twin, or even an actual sibling for that matter. The latter can be seen in Stevenson's *Kidnapped* where a limited sense of fraternal duality - as opposed to doubling - ensues between the unrelated characters of David Balfour and Alan Breck Stewart, being fostered through their mutual affinities as Highlander and Lowlander 'kin', respectively. In the instance of *The Master of Ballantrae* Stevenson considers the double in terms of nationhood once more, pursuing a Twin-Brother narrative through blood siblings. This non-literal interpretation of the Twin-Brother is an association Keppler permits by presenting the relationship in terms of a 'fable', as opposed to a 'fact', whereby Twin-Brother doubling constitutes a 'feeling', of a 'strange and special closeness' between a dual unit

that represents 'the inseparable and also inescapable half of a single whole.'<sup>157</sup>

As he did in the instance of the *Strange Case*, with the biblical parallels formed with Genesis brothers Cain and Abel, Stevenson once again turns to biblical siblings to explore his double. For the reader can be sure Stevenson intended for them to make such a link between the Durie brothers and twins through the many references to biblical twins Jacob and Esau evidenced throughout *The Master of Ballantrae*. The biblical story found within the first book of the Bible, concerning the fraternal enmity between two brothers, over birth right and patronage, similarly finds an analogy within the opening pages of *The Master of Ballantrae*; 'And after that came his brother out, and his hand took hold of Esau's heel; and his name was called Jacob' (Gen 25:26), is first elicited when James Durie poses "'Would you trip on my heels – Jacob?'"<sup>158</sup> Unlike Esau and Jacob, who are introduced as warring siblings from the offset, struggling within Rebekah's womb (Gen 25:22); we first meet James and Henry in their adulthood, at the point of their schism and James's accusation. Indeed, here the similarities of both stories are plain: the two sets of brothers both become embroiled in a trade of birth right, which sees the exile of one brother, a twenty year banishment in Jacob's case, a duel between siblings, with the parental favouring of one, specifically, the very Jacob James monikers Henry.

With regards to the parental favouring, in particular, scholars, such as Abi-Ezzi, have privileged a patriarchal interpretation of the biblical analogy as a means of reading the whole text. Drawing upon Stevenson's relationship with his father, Abi-Ezzi concludes that the biblical trope 'not only centralizes the position and influence of the ailing patriarch [Lord Durisdeer], but places it

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<sup>157</sup> Keppler, *Second Self*, 15.

<sup>158</sup> Stevenson, *Ballantrae*, 4.

within the context of inheritance.<sup>159</sup> Yet whilst these issues will be considered later within this chapter, the appeal of the biblical twins to Stevenson undoubtedly extends beyond diegesis and has further implications. In Genesis Jacob and Esau is ultimately a story about God's sovereignty and the mystery of election, a concept at the heart of Calvinism which emphasises, how 'God in his sovereignty is not bound by the 'natural' or legal principle of inheritance by primogeniture but inscrutably singles out younger sons to carry out his purpose.'<sup>160</sup> In the Genesis story Jacob is chosen to inherit the kingdom of Israel from Yahweh, a right one would ordinarily expect to have been bestowed upon his firstborn brother Esau. As in the instance of election in predestination, God is free to favour whomever he pleases; a notion also active in *The Master of Ballantrae* and one with which I shall demonstrate the protagonist and first-self Henry Durie ultimately fails to reconcile. Whilst Henry may fail, as the Jacob and Esau story attests, it is entirely possible for one brother to reconcile with both the paternal and divine favouring of the other brother. Abi-Ezzi rejects the precedent when she prioritises the 'violence' of the rivalry between Jacob and Esau for their father's blessing, which she subsequently reads onto the Durie brothers as likening them to Cain and Abel. Undoubtedly the parallels are there, Cain and Abel were feuding brothers, as were Jacob and Esau, and as are the Durie brothers – all have borne periods of violence - however, it is the Jacob and Esau analogy Stevenson favours in *The Master of Ballantrae*, and their tale ends not with murder, but acceptance and reconciliation as Esau runs to Jacob 'and embraced him, and fell on his neck and kissed him and they wept' (Gen 33: 4). In dismissing the positive end to the Jacob and Esau narrative and looking instead to Cain and Abel, Abi-Ezzi can only conclude that the religious reference 'serves to predetermine the failure of a wholeness and freedom of the Self.'<sup>161</sup> Seemingly Abi-Ezi has failed to account for the nuances of

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<sup>159</sup> Nathalie Abi-Ezzi, *The Double in the Fiction of R. L. Stevenson, Wilkie Collins and Daphne Du Maurier* (Oxford: Peter Lang, 2003), 89.

<sup>160</sup> Barton, *Oxford Bible Commentary*, 55.

<sup>161</sup> Abi-Ezzi, *Double*, 89.

Calvinist thought concerning God's sovereignty and election, which I shall attend to further within this chapter. That Stevenson employs this biblical reference in the opening scene, in a dispute that has arisen over nation, I suggest further extrapolates the story from Abi-Ezzi's reading of patriarchy, setting it within the wider context of national identity, which is to be understood in terms of a religious schema; one which when considered through a Calvinist lens can accommodate the episodes of positivity and potentially Stevenson highlights through his analogy with Jacob and Esau.

Fittingly, for the context of national identity, the schism at which the reader first encounters James and Henry Durie, depicts the Durisdeer family vacillating over how best to respond to news Bonnie Prince Charlie has landed in Scotland to raise an army of Highlanders against King George II, in an attempt to reclaim the British throne for the House of Stuart, and his father, the papal backed King James III. The fictional Durisdeer family respond to the Jacobite Rising of 1745 as many Scottish families did, by steering a middle course: sending one family member abroad, to join Prince Charles, whilst the inland family remain seemingly loyal to King George. In such instances, the elder sibling and heir would ordinarily uphold the homefront pledge. It is a story reflected in the real life fate of the Murray clan of Blair Castle, Perthshire, as a family divided in all three Jacobite risings: In the 1689 rising, the Duke of Athroll had two sons fighting for the Jacobite cause; in the 1715 the Duke and his second born son, James, remained loyal to the government, whilst his eldest and youngest sons, William and George, fought in the Rising – with William paying for the ensuing defeat through the loss of his title, land, and a familiar exile to France; in the '45 the current duke and House of Stuart faithful, James Murray, was besieged at the family home by his Jacobite brother George Murray.<sup>162</sup> Yet as Walter Scott attested himself in an 1813 letter, the temptation to rally to the Highland cry was absolute, 'Seriously I

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<sup>162</sup> "The Last House Besieged in Britain," Culloden Battlefield, accessed September 12, 2017, <https://cullodenbattlefield.wordpress.com/tag/blair-castle/>

am very glad I did not live in 1745 for though as a lawyer I could not have pleaded Charles's right and as a clergyman I could not have prayed for him yet as a soldier I would, I am sure against the convictions of my better reason have fought for him even to the bottom of the gallows.<sup>163</sup> It is an appeal that was not lost on Stevenson himself, who attested of his Scottish identity, 'Tis funny to be thus of two civilisations – or, if you like, one civilisation and one barbarism. And, as usual, the barbarism is the more engaging.'<sup>164</sup> It is therefore of little surprise to discover of James Durie, that far from being content to remain in the family seat, 'the adventure tempted him' and 'the Master, what with restlessness and vanity, would at no rate consent to stay at home.'<sup>165</sup> Both Henry and Lord Durisdeer, acknowledging James as his favourite within this scene, argue against such a course, however, with neither brother – at this stage – wishing to resort to 'blows' to settle the conflict. At this point the Master introduces another theme Stevenson revisits throughout the story, 'the arbitrament of chance'.<sup>166</sup> With James' toss of a coin it is settled that he will ride with Prince Charles, whilst Henry will remain at home, and will duly inherit the birth right and title in the event James' expedition fails. Thus the origins of the Twin-Brother division, as with Jacob and Esau, find a footing in nationhood, which is further ratified by patriarchal favouring.

What remains to be considered is which pathway Stevenson sets the Durie brothers on. As Keppler adumbrates, there are but two key options:

There are two main kinds of Twin-Brother story sufficiently developed to give us Twins clearly distinguished from each other: stories in which the second self is the evil enemy of the first and seeks the latter's

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<sup>163</sup> H. C. Grierson, ed., *Letters of Sir Walter Scott: Volume III*, (London: Constable & Co, 1933), 302.

<sup>164</sup> Sidney Colvin, ed., *The Works of Robert Louis Stevenson: Letters Volume III*, (London: William Heinemann Ltd, 1926), 322.

<sup>165</sup> Stevenson, *Ballantrae*, 4.

<sup>166</sup> *Ibid.*, 5

destruction; stories in which the second self, though at first perhaps appearing as an enemy, is in fact the friend of the first and seeks to promote the latter's welfare, or even to bring about his salvation.<sup>167</sup>

I shall endeavour to demonstrate that the relationship Stevenson explores, whilst perhaps initially appearing to be of an evil second self, intent upon destroying the first self, converges into the latter, before ultimately collapsing. For whilst the relationship between David Balfour and Alan Breck Stewart upheld a limited sense of fraternal duality, the same affinity cannot be sustained across *The Master of Ballantrae* when translated to the double proper. The harm caused to the first self by the second eventually proves fatal to both with the story concluding with the simultaneous deaths of the Durie brothers, yet to chart Keppler's Twin-Brother motif fully, 'we must not only look to the harm done to the first self by the second, but at all the reverberations it sets in motion, at what, if anything, the experience is made to yield.'<sup>168</sup> I shall suggest once more, that when viewed through a Calvinist lens, this experience has the potential to yield much positivity for Henry Durie and cause to follow Keppler to his conclusion; there are many instances in which the harm caused to the first self 'may and usually does kill him at last, but it does not lessen him. To the contrary, it is a harm that stirs awake, that lances through the comfortable shell of self-complacency or self-protection, that strips away all masks of self-deception, that compels self-awareness and in the agony of the process brings self-enlargement.'<sup>169</sup> A process Calvin would certainly advocate, and one which Stevenson offers Henry through James Durie.

That the brother narrative can facilitate and effect such an understanding is something Stevenson alludes to as early as 1880 in his collaboration with W.

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<sup>167</sup> Keppler, *Second Self*, 25.

<sup>168</sup> *Ibid.*, 194.

<sup>169</sup> Keppler, *Second Self*, 194-5.



E. Henley, *Deacon Brodie*. As protagonist Brodie tries to reconcile his double life with his family, he implores them to be accepting of both his selves, arguing:

“You found something to love, something to honour in me. O that was part of me! It was not a lie; it was a part of me you loved. Have you not ill thoughts yourself? It must be; we have all our secret evil. Only mine has broken loose, it is my maniac brother who has slipped his chain; it does not change the part of me you loved.”<sup>170</sup>

Though *Deacon Brodie* is one of Stevenson’s most critically disparaged works, Brodie shows, in this moment, an acute awareness and acceptance of himself when interpreting his second self fraternally. There is cause to think this understanding is of positive effect to Brodie, as in a second draft of the play Stevenson changes Brodie’s final words bid to his family, from “Rogues all! Rogues, rogues...” to “The new life ... the new life!”<sup>171</sup> As has been discussed in the case of ‘Markheim’, this resignation from life is far from an apathetic move on Brodie’s part and can similarly be interpreted as an instance of spiritual rejuvenation, with Brodie looking towards the next life hopefully; a conclusion the double has facilitated. Henry Durie, as his predecessor Henry Jekyll demonstrated, however, denies himself this opportunity in rejecting his fraternal counterpart.

Indeed, whilst Henry would stand by an assessment of James as maniac brother, unlike Brodie, he refuses to see James as being either part of himself, or even the lesser extension as a potential – unchained - version of himself. If Henry Jekyll’s decision to polarise his nature into a dichotomy of good and evil proved erroneously fatal, then Henry Durie’s undertaking, with the additional escalation of positing James Durie as the devil himself, can only be considered

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<sup>170</sup> Robert Louis Stevenson, *Three Plays* (London: David Nutt, 1892), 277.

<sup>171</sup> Edwin M. Eigner, “The Double in the Fiction of R. L. Stevenson” (PhD diss., University of Iowa, 1963), 147.

catastrophic as the wider stage that is the *Master of Ballantrae* chronicles. I suggested in the previous chapter that when approaching the *Strange Case* the reader ought to dispense with the notion of a radically divided double; a good first self at poles with an evil second self. In the instance of *The Master of Ballantrae*, not only must the same temptation be resisted, but also the inclination to join Henry Durie in his assessment that his second self is indeed the devil.

Such thoughts are made overtly clear by Henry following the midpoint climax of the duel between the two brothers. In the initial aftermath Henry relates his fears of James's apparent survival and possible return to the family home, "nothing can kill that man. He is not mortal. He is bound upon my back to all eternity - to all God's eternity!" subsequently fearing, "Wherever I am, there will be he."<sup>172</sup> The awareness of his second self, which Henry demonstrates in such an acknowledgment, is very much interpreted here in terms of Kepplar's first possibility, with James cast as evil enemy within the Twin-Brother narrative; being entirely other, it ensues "he's not of this world".<sup>173</sup> This conclusion later takes on a legendary form as Henry regales his near duel victory to his son Alexander, "I have just been telling Sandie the story of this place, and how there was a man whom the devil tried to kill, and how near he came to kill the devil instead."<sup>174</sup> In positing James as inhuman, specifically totally other, Henry polarises their nature so they are no longer brothers, but man and devil. The implication of regarding James as devil serves to alienate the two selves and leads to the familiar conclusion Jekyll drew, for both Henrys: a good first self irreconcilably at odds with an evil second self.

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<sup>172</sup> Stevenson, *Ballantrae*, 121.

<sup>173</sup> *Ibid.*, 223.

<sup>174</sup> *Ibid.*, 125.

Yet the degree to which Stevenson subscribed to his character's supposition, or intended the reader to, warrants careful consideration in the light of his own reflections of James Durie. In a letter to Colvin, dated Christmas Eve of 1887, Stevenson said of the Master that he 'is all I know of the devil' and 'has nothing else but his devilry.'<sup>175</sup> The extent to which Stevenson intended for the Master to be read as an embodiment of Satan himself, or the lesser charge of possessing devilish characteristics, depends upon identifying what Stevenson knew of the devil. To ascertain this the reader must acknowledge that Stevenson was working within two traditions informing his views: the literary and the theological; nineteenth-century Romanticism and that of a Calvinist and Scottish Presbyterian construct. Through considering the influence both facets had upon Stevenson, I suggest there is much cause to refute the notion of James being the devil.

Indeed, Henry's assessment, at its most basic, represents an accepted literary trope. Henry derives his belief that James is the devil from his seeming infallibility – surviving not only the '45 against all odds, but Henry running his sword through his 'vitals' during the duel – which is an entirely logical deduction within a Scottish context. In his 'The Devil in Scotland' Gerard Carruthers draws a comparison between *The Master of Ballantrae* and the traditional seventeenth century tale of Graham of Claverhouse (1648-89), a Royalist and Covenanter persecutor who died during the first Jacobite uprising at the Battle of Killiecrankie. Within the Covenanting tradition Graham was better known as 'bluidy Calvers' and was perceived as being the devil owing to the many failed assassination attempts undertaken by the Covenanters.<sup>176</sup> As Carruthers demonstrates, between the 1690s and the 1770s – the period *The Master of Ballantrae* inhabits - Claverhouse takes on the form of 'a hero in the pantheon of Jacobite heroes, certainly so far as

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<sup>175</sup> Colvin, *Letters Volume III*, 40.

<sup>176</sup> Gerard Carruthers, "The Devil in Scotland," *The Bottle Imp*. Issue 3 (May 2008): 2.

writers such as Allan Ramsay and Robert Fergusson are concerned.<sup>177</sup> Stevenson was always very vocal about his fondness for Fergusson in particular, perhaps best expressed in his May 1894 letter to Charles Baxter, where in addition to expressing his desire to see him revered in the same manner as Burns with a monument being erected to him, he attests to feeling 'a great sense of kinship with poor Robert Fergusson'.<sup>178</sup> Given the aforementioned affinity and Stevenson's lifelong passion for covenanting literature, it is likely Stevenson would have been familiar with such literary trends. Furthermore, as Carruthers notes, 'Claverhouse contributes to a tradition of the Devil as swashbuckling hero, a general idea promulgated most famously in John Milton's epic poem, *Paradise Lost* (1667).'<sup>179</sup>

This specific interpretation of the devil sees a revival in nineteenth-century Romanticism in particular, 'For the later Romantics fell into strong (which is to say, weak) criticism; identifying Satan as the poem's hero, and embracing him as an embodiment of rebellious, subversive energy.'<sup>180</sup> Ephraim Mackellar, loyal steward to the Durisdeer family and most significant narrator of *The Master of Ballantrae*, draws this direct comparison with James when commenting, 'He had all the gravity and something of the splendour of Satan in the *Paradise Lost*. I could not help but see the man with admiration, and was only surprised that I saw him with so little fear.'<sup>181</sup> If James Durie is the devil, then by Stevenson's suggestion, he is perhaps not only the devil of Milton's *Paradise Lost*, but subsequently the very Romantic understanding of him. To the reader and his fellow characters, James, more often than not, is the promethean hero of Book I and II, vying against an unjust God; the unjust, and fallible, Henry Durie perhaps; he is the Satan that boldly goes forth and

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<sup>177</sup> Carruthers, "Devil", 2.

<sup>178</sup> Colvin, *Letters Volume III*, 305.

<sup>179</sup> Carruthers, "Devil", 2.

<sup>180</sup> Alastair Fowler, "Introduction," in *Paradise Lost*, ed. John Milton (London: Longman, 1968), 45.

<sup>181</sup> Stevenson, *Ballantrae*, 144.

crosses Chaos to find Earth; the courageous, pioneering, brother who volunteered to fight for Bonnie Prince Charlie.

For Carruthers, however, 'James's childish cheap tricks, in fact, are a sign of evil, not things of lesser magnitude. If it looks like the Devil at work, then probably it is the Devil. There is no real reason for James's badness.'<sup>182</sup> Yet Mackellar's parallel with Satan certainly gives cause to consider Eigner's counterclaim that far from a theologically literal entity, 'the devil is for many of Stevenson's characters a convenient explanation for those things in life which they find least attractive and most irresistible.'<sup>183</sup> That Mackellar, as Henry's loyal steward, and at times only champion and confidant, subscribes to James in these terms supports Eigner's suggestion that the devil trope is a mode of comprehension as opposed to a definite status. Indeed, whilst Mackellar refers to James as 'the deceiver', 'the insulter', an 'insidious devil', he ultimately reaches a more balanced reflection:

Was the man moved by a particular sentiment against Mr. Henry? Or by what he thought to be his interest? Or by a mere delight in cruelty such as cats display and theologians tell us of the devil? Or by what he would have called love? My common opinion halts among the three first...<sup>184</sup>

As the story unfolds, and James' seeming prosperity and influence falls away, Mackellar ultimately comes to acknowledge the seduction, 'we had known him a magician that controlled the elements; and here he was, transformed into an ordinary gentleman...'<sup>185</sup> Yet for Henry Durie, the gentleman to which Mackellar refers is perhaps that found within *King Lear*, Act 3 Scene 4; the kind that finds a disguised Edgar and leaves him attesting, 'The Prince of

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<sup>182</sup> Carruthers, "Devil", 3.

<sup>183</sup> Edwin M. Eiger, *Robert Louis Stevenson and Romantic Tradition* (Princeton: Princeton University Press, 1966), 196.

<sup>184</sup> Stevenson, *Ballantrae*, 76.

<sup>185</sup> *Ibid.*, 144

Darkness is a gentleman.<sup>186</sup> To the story's conclusion Henry is unable to see as his fellow characters do, that James actually now 'seems too helpless to stand anymore for the devil.'<sup>187</sup> As Keppler notes, the second self in and of itself often possesses 'an aura of the uncanny that sometimes makes him seem to belong to a different order of reality from that of the world in which he moves'.<sup>188</sup> Whilst his fellow characters have been able to dispense with the seduction of the double, Henry cannot do the same and his insistence that James 'was never canny' causes him to undertake the perilous journey to his brother's grave and exhume the body five days after his death.<sup>189</sup> In a moment worthy of the Todorov suspension demonstrated in the opening chapter on 'Markheim', the tale reaches its fantastic conclusion with Stevenson offering his readers an uncanny or marvellous reading of James' death: a marvellous account whereby James can seemingly survive being buried alive; or an uncanny one whereby James' apparent survival is undoubtedly strange, but accounted for by the unfamiliar – or *unheimlich* as Freud favoured - act of Indian tongue swallowing. In either instance, for Henry Durie, when the eyes of his unearthed brother flicker, it is enough to reaffirm his opinion and induce his simultaneous death. I suggest, Henry's committal to his theory, and his inability to see James as being part of himself, is a rejection of his own nature. For James is merely the evil that Henry, or any man under the right circumstances, could and does become, not satanically so. That Henry posits him as the devil, or perceives him to be so, is done to deny that this potential and inclination to bad, does indeed lie dormant within him, like G. H. Schubert's shadow self; the notion that each person has a reasonable waking self, and an unreasonable shadow self, held within the subconscious, with either being effected at any point by the self.<sup>190</sup>

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<sup>186</sup> "King Lear Act 3 Scene 4," Massachusetts Institute of Technology, accessed April 26, 2017, <http://shakespeare.mit.edu/lear/full.html>.

<sup>187</sup> Eigner, "Double," 181.

<sup>188</sup> Keppler, *Second Self*, 11.

<sup>189</sup> Stevenson, *Ballantrae*, 223.

<sup>190</sup> Herdman, *Double*, 157.

What is especially fascinating about the double in *The Master of Ballantrae* is the sustained, and continual, influence the first and second self each has upon the other and, specifically, how this contributes to their understanding of themselves. It is an affinity initiated through the antagonism of nationhood, in their decision to take opposing sides in a battle, with which our brothers subsequently find themselves embroiled in a war - mirroring Scotland - for their physical and spiritual survival. As with any of Stevenson's doubles, and specifically the Durie brothers, they are operating within a Calvinist construct; it is a construct that not only carries the influence of their author's Calvinist and Scottish Presbyterian heritage, but also reflects their own as characters inhabiting eighteenth century Presbyterian Scotland. As I have discussed in the previous chapters, the essential starting point for which any character within such a construct, is to reconcile with Calvin's opening imploration, to entreat 'knowledge of God and of ourselves' (*Instit.* 1.1.1). In its most positive form, the double, as a literary device focused on identity, can assist them in doing just that and thwart a spiritual death. In the most negative form, the simultaneous deaths of the Durie brothers remind us the influence of the double can, and often does, lead to a physical death, in addition to allowing a polarised misunderstanding of the self: a good first self and an evil second. Yet there are also many episodes of positivity and growth in the characters which contradict such a narrow reading and give cause to resist the allegory that Joseph Warren Beach insists upon, that 'Good and evil are always conceived by Stevenson in the simple legendary way'.<sup>191</sup>

Whilst critics such as Eigner resist joining Beach in his allegorising of a good and evil within *The Master of Ballantrae*, he dismisses such a reading purely based upon Henry's seeming decline from his good self status, few credit

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<sup>191</sup> Warren Beach, "The Sources of Stevenson's "The Bottle Imp" *Modern Language Notes* Vol.25 (1910): 18.

James with possessing the same transformative capabilities.<sup>192</sup> Undoubtedly, Stevenson permits the reader to participate in Henry's transformation so diligently that it can easily appear that no such conflict exists within James. However, whilst the action is undoubtedly focused upon the first self, a more nuanced incursion of the good is underway within James causing us to give heed to Kepplar's insistence that, as was the case with Hyde, a bad second self can invariably be penetrated with an element of good.<sup>193</sup> As Sir William reminds us when speaking of James in the closing instalment, 'Journey in the Wilderness', "from the circumstances of his servant's loyalty, I must suppose he had some noble qualities."<sup>194</sup> There is cause to think bravery and loyalty are two such qualities, owing to 'the Master's favour with the Prince' and hearing how 'he did very well in the field; no one questioned that; for he was no coward.'<sup>195</sup> Considerable must both of these be, given the reader later learns that James 'has the largest pension on the Scots Fund of any refugee in Paris.'<sup>196</sup> Furthermore it is not only his loyalty to the Prince and Secundra Dass which warrants noting, but additionally his commitment to travel companion Colonel Burke, who James espouses and upholds an association with despite admitting that Burke, owing to his nationality, is "a perpetual danger to me with your cursed Irish tongue."<sup>197</sup> Accordingly Burke reciprocates and of the Master says, "Ballantrae is a gentleman of the most eminent natural abilities, and a man that I admire, and that I revere, to the very ground he treads on."<sup>198</sup> It is also important to reflect upon the balanced appraisal of the Master's one time fiancé, and Henry's present wife, Alison, who comments - though perhaps not to Henry - "The Master was always of a very thoughtless nature; but his heart is excellent; he is the soul of generosity."<sup>199</sup>

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<sup>192</sup> Eigner, *Romantic Tradition*, 172.

<sup>193</sup> Kepplar, *Second Self*, 191.

<sup>194</sup> Stevenson, *Ballantrae*, 225.

<sup>195</sup> *Ibid.*, 7.

<sup>196</sup> *Ibid.*, 62.

<sup>197</sup> *Ibid.*, 48.

<sup>198</sup> *Ibid.*, 61-62.

<sup>199</sup> *Ibid.*, 66.



Perhaps the most telling example of James' capacity for good takes place on the crossing to America aboard the *Nonesuch*, which I suggest is brought about and facilitated by the double. Following James' final return to Durisdeer, Henry takes evasive action, fleeing with his family to New York, and leaving the estate and Mackellar to James. Upon learning the whereabouts of his brother, and driven by pecuniary motives, James makes the same crossing in pursuit of Henry, with Mackellar following him as minder. In the absence of his master, Mackellar seemingly assumes Henry's role as first self and a quasi-doubling with the Master ensues. Throughout the journey Alexander Clunas argues, 'he reads himself into Henry, sharing Henry's fears and desires, particularly Henry's hatred of and guilt over the Master. They are doubled, mutually defining, in their relationship with each other and in their reactions to James.'<sup>200</sup> Mackellar's assimilation continues to the same murderous ends as Henry's and in an impulsive bid to thrust the Master overboard, he kicks at him. His attempt fails and Mackellar concedes, 'It was written I should have the guilt of this attempt without the profit.'<sup>201</sup> Perhaps more surprising than the staunch and sober Mackellar's approach upon James' life is the latter's reaction to his attempted assassination; he seeks not revenge, but proffers a truce, "'will you give me your troth as a Christian, and a faithful servant of my brother's, that I shall have no more to fear of your attempts?'"<sup>202</sup> Whether acting from self-interest and preservation or not, James' response, at the least, demonstrates his capacity to resist the inclination to evil accredited to him, in abstaining from retaliation or malevolence, and at the most, constitutes a very Christian act of forgiveness. Moreover, James goes above and beyond mere apathy towards Mackellar and extends this to compassion, 'When I fell sick...he sat by my berth to entertain me with his conversation, and treated me with excellent

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<sup>200</sup> Alexander B. Clunas, "'A Double Word': Writing and Justice in *The Master of Ballantrae*," *Studies in Scottish Literature* Vol.28 No.1 (1993): 60.

<sup>201</sup> Stevenson, *Ballantrae*, 171.

<sup>202</sup> *Ibid.*, 172.

remedies, which I accepted with security...I am, perhaps, the more a dupe of his dissimulation, but I believed (and I still believe) that he regarded me with genuine kindness.'<sup>203</sup> It is James' affinity to the double - his need to pursue Henry - which ironically facilitates these good deeds and elicits such seeming humanity from him.

Such influence continues, and when the duo finally arrive in America a very different James can be found, one which requires further consideration than Mackellar's dismissal of James as attempting to 'make himself a public spectacle in the hopes that some disgrace might spatter on my lord.'<sup>204</sup> Still finding himself financially spurned by Henry, the Master and Secundra's aforementioned spectacle is to turn to trade and set-up in business as a tailor and goldsmith respectively. As Max Weber discusses his *The Protestant Ethic and The Spirit of Capitalism*, within a Calvinist context, work represents far more than a means of sustaining oneself, it demonstrated character, 'Work was perceived as a noble and virtuous endeavour wherever the spirit of capitalism reigned. Throughout their communities, persons engaged in labour were accorded respect and believed to be of good character.'<sup>205</sup> This understanding can be seen at play within the puritan American colony as sympathy for James - the alleged evil second self - prevails at the expense of judgement for Henry and his family; Alison is shunned within female social circles and the community grow 'inimical' to Henry.<sup>206</sup> Yet as Weber goes on to detail, such reactions represent a response that extends beyond a character assessment and to something of greater significance. As was discussed in the chapter on 'Markheim', Calvin's insistence upon 'steadfast' faith in one's status amongst the elect, in and of itself, led to a practical despair: how can I be saved if I do not think I am saved? Believers craved

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<sup>203</sup> Ibid., 176.

<sup>204</sup> Ibid., 182.

<sup>205</sup> Max Weber, *The Protestant Ethic and the Spirit of Capitalism*, trans. Stephen Kalberg (New York: Oxford University Press, 2011), 15.

<sup>206</sup> Stevenson, *Ballantrae*, 183.

indications to both comfort and convince themselves of their place within the elect. Given the economic development and growth of America during this time, it is not surprising that they ultimately 'concluded that a sign of God's favour had been given to all who sought to labour methodically and discovered an ability to do so.'<sup>207</sup> As Weber suggests wealth and work ethic as an aim and not just as an accomplishment, acquire providential implications within this context; the ability to dedicate oneself to rigorous work is seen as the inward manifestation of a relationship with God, which is only made possible by his grace, the outward evidence of this wealth serves to further ratify the individual's favouring and status.<sup>208</sup> Thus James's prosperity becomes a matter of salvation, which, again, would not have been brought about without the influence of the first self. For Henry, however, the consequence of James' seeming growth will ultimately compel him to deadly ends.

Before considering how the double relationship affects Henry, it is important to reflect upon a caveat this appraisal of James exposes. As these incidences with Mackellar serve to demonstrate, the extent to which James' positive characteristics are showcased throughout the story are largely at the mercy of the aforementioned narrative voice. One character we really ought to hear more from is Secondra Dass, as the closest person to the Master, yet he is denied a voice, and at most one can interpret from his lamentations following James' death that his affections for his master run deeper than his admiration of the Romantic villain. Instead the reader must navigate both the character and homodiegetic narrator bias of Mackellar as participant in, and witness to, the story. Yet it is through positing such a narrator that Stevenson essentially equips the reader with the ability to circumnavigate the reliability of Mackellar. As Gerard Genette reminds us in his *Narrative Discourse Revisited*, such a narrator cannot know more about other characters than what their

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<sup>207</sup> Weber, *Spirit of Capitalism*, 31.

<sup>208</sup> *Ibid.*, 31.

actions reveal.<sup>209</sup> The focus can, therefore - as with Stevenson's fiction in general - only centre upon the action; as such, any instances of paralipsis (information scant of what would be expected) and paralepsis (information offered in excess of what is necessary) operate overtly within *The Master of Ballantrae*, against Mackellar's best intentions: the reader knows about James's pension because it is important to the plot, and as such can make logical inferences about James' character as to why it was received; the commentary Mackellar adds to reporting James' 'action' in becoming a tailor gives the reader cause to reflect upon the characters of both brothers.

The epistolary nature of the story complements the narrative and provides a further measure for assessing Mackellar's reliability. Indeed, the premise of Mackellar's decision to document the history of the Durisdeer family is far from impartial, but stems from his own admission that 'the truth is a debt I owe my lord's memory'.<sup>210</sup> Such motives make it difficult to heed his lofty claims to 'take up the history of events as they befell under my own observation, like a witness in a court.'<sup>211</sup> Especially so when the reader discovers that such was Mackellar's lack of impartiality, that some years after the domestic tragedy unfolded, he was ultimately dismissed from the Durisdeer family service by Alex for over-stepping the mark as steward. Accordingly, the narrator's bias aligns with his intentions to preserve Henry's memory, with the implication for James being made clear by Richard Ambrosini, 'We will never know whether he has distinguished himself in such a way that his qualities would have finally found a chance to shine forth. Mackellar would be the last person in the world to be interested'.<sup>212</sup> Yet this dedication to Henry ultimately turns against our narrator, as for the benefit of

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<sup>209</sup> Gerard Genette, *Narrative Discourse Revisited*, trans. Jane E. Lewin (New York: Cornell University Press, 1988), 102.

<sup>210</sup> Stevenson, *Ballantrae*, 1.

<sup>211</sup> *Ibid.*, 12.

<sup>212</sup> Richard Ambrosini "'The Man Was at My Mercy (So Far as Any Credit Went)': A Counter-Reading of MacKellar's Narrative in *The Master of Ballantrae*" in *Functions and Forms of Letter-Writing in Victorian Art and Literature* (Roma: Aracne, 2009), 194.

the story, and achieving his objective, he must in several instances defer narration to account for the absence of his 'observations' and the gaps in his knowledge of James. Often this is to Colonel Burke, at other times letters are employed. Both serve to detach the family from Mackellar's isolated reading and portray them operating within the world at large. Where as in the *Strange Case* the reader can trust in the reliability of the narration of Gabriel Utterson, in *The Master of Ballantrae*, the reader must trust in Mackellar's unreliability. Through employing an unreliable narrator, Stevenson subverts these very pitfalls by offering the reader a means of avoiding joining Mackellar and Henry is their assessment of James as the devil, the evil second self, or Henry's absolute antithesis; through his use of form and narrative Stevenson ultimately allows for another reading of James and for 'a possible alternative story about a hot-headed young aristocrat who left his bridge designate to fight for his Prince, and was forced into a long exile, alone and betrayed by his own brother.'<sup>213</sup>

If one allows for the possibility of partiality in Mackellar's treatment of James's positive qualities, then it is perhaps surprising to discover Henry had any negative traits at all. Indeed, the reader learns that Henry is quite capable of mirroring his brother's more negative traits; after all it is a seemingly impetuous Henry that strikes the first physical blow upon James, and a hot headed employer who beats McManus the groom in anger.<sup>214</sup> I would venture that documenting these is testament not to Mackellar's reliability as a narrator, as he himself suggests, but to the extent of the transformation that occurs within Henry and the power the double possesses to effect this. At the start of the story, Mackellar introduces the reader to a 'Mr. Henry, who was neither very bad nor yet very able, but an honest, solid sort of a lad like many of his neighbours.'<sup>215</sup> A neutral, affable, character, a 'mixed denizen' of a man

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<sup>213</sup> Ambrosini, "Ballantrae," 197.

<sup>214</sup> Stevenson, *Ballantrae*, 120.

<sup>215</sup> *Ibid.*, 3.

at best. Similarly, an equally mixed appraisal of James is advanced at this stage with Mackellar deeming him 'a young nobleman who had made a figure in the country beyond his time of life.'<sup>216</sup> As the story unfolds Mackellar forsakes this balance and adopts Henry's schism, demonstrating once again he is not immune to the effects of the double, declaring to James, "Your brother is a good man, and you are a bad one – neither more nor less."<sup>217</sup> It is significant that it is in spite of these prejudices, that Mackellar ultimately charts the rise and fall in Henry's person which undoubtedly earn Henry the accolade of being 'the most complex figure to appear in Stevenson's fiction.'<sup>218</sup> As with James, Henry has periods of descent and growth, which often mirror that which partakes within the other. Indeed, as Keppler insists, 'Centrally, from the moment of encounter, first self and second self are preoccupied with each other, exist for each other, whether for good or ill.'<sup>219</sup>

The first instance of Henry departing from his neutral sentiments is facilitated by news that the Master did indeed survive the '45. At this point, with his brother thought to have been killed in action, Henry is now heir apparent to his father's title, has married James' fiancé in his place, and assumed the associated role of caretaker of the estate; Henry has all and James nothing. In response to this, a generous and unsustainable stipend, as recompense, is extorted from the estate by James and recklessly supported by Henry against Mackellar's wishes. As is often the case with the double, fortunes flip, and now - financially speaking - James has all and Henry's own admission concedes "Nothing is mine, nothing."<sup>220</sup> Both Henry and the Durisdeer estate begin to display the pressures of meeting James' demands with Mackellar documenting a 'grossly unjust' employer and a husband with 'sharp retort' for his wife, ultimately acknowledging, 'I think this was the period in which Mr.

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<sup>216</sup> *Ibid.*, 3.

<sup>217</sup> *Ibid.*, 174.

<sup>218</sup> Eigner, *Romantic Tradition*, 178.

<sup>219</sup> Keppler, *Second Self*, 12.

<sup>220</sup> Stevenson, *Ballantrae*, 60.

Henry showed the worst.<sup>221</sup> Henry's malady is only broken when the burden of the financial strain proves too great an encumbrance, forcing him to end James' stipend to the latter's detriment. Moreover, not only is Henry restored by this turn, he exceeds his previous sentiments, with Mackellar reporting a new warmth in the often apathetic relations with his wife, asserting, 'there was kindness upon all sides'.<sup>222</sup> As this first example demonstrates, the influence the second self can bring to bear on the first is often one of complementary and opposing parts of a whole. There are further instances in the story highlighting the double's ability to transform, which show Henry profiting from James' demise. Perhaps the most positive for Henry follows the duel, during the period in which Henry believes James to be dead, where Mackellar observes 'upon his recovery, all was changed, the past forgotten, the wife first and even single in his thoughts.'<sup>223</sup> It is not surprising that Henry is able to move forward in such a way; in acknowledging the death of his brother Henry demonstrates that he sees James as mortal, not other. At this point in the story it is possible to read James as being the facilitator of salvation Keppler identified within the Twin-Brother narrative, bringing about a positive change in the first self, yet Henry is only able to make such assertions as he is unaware of the effects his double can effect and is still to posit the deadly dichotomy of James being his evil self.

Whilst James' growth was facilitated by his association with the double, Henry's demise similarly seems to be accelerated through with the same affinity. The difference between the two brothers is apparent, whilst James remains largely ignorant to this transformative ability, Henry does not. This is perhaps most evident in the, closing, Atlantic instalments of *The Master of Ballantrae* as the story meets its fateful end. It is in reaction to James' economic endeavours that once more Henry reacts adversely. Indeed in

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<sup>221</sup> Ibid., 63.

<sup>222</sup> Ibid., 66.

<sup>223</sup> Ibid., 119.

response to James installing himself as a tailor Mackellar observes an unwholesome shift in Henry. Suspecting his master may have taken a mistress Mackellar follows him one day, only to discover him revelling in his brother's seeming demise to be the cause, admitting, 'here was his mistress: it was hatred and not love that gave him healthful colours.'<sup>224</sup> As Henry learns of James' intentions to advance his wealth and recover the spoils of his earlier pirate adventure, he becomes unequivocally committed to preventing such ends. The lengths Henry undertakes to prevent this initially seem irrational and somewhat reckless, yet when viewed with a Calvinist lens it becomes clear his motives extend beyond malice. As Weber acknowledges:

The fortunate is seldom satisfied with the fact of being fortunate. Beyond this, he needs to know that he has a right to his good fortune. He wants to be convinced that he 'deserves' it, and above all, that he deserves it in comparison with other. He wishes to be allowed the belief that the less fortunate also merely experience his due. Good fortune thus wants to be 'legitimate' fortune.<sup>225</sup>

Ultimately, James' financial gains represent a favouring. Whilst Henry was content to subscribe to James benefitting from his father's patriarchal favouritism, he cannot permit the same when extended to the divine and where the implications become a matter of soteriology: James' success confirms his status amongst the elect; James' failure proves he is of the reprobate. Given the opposing roles in which Henry has cast the two selves in, there can only be one consequence for Henry: that if James is of the elect he cannot be. Henry's subsequent actions should be of little surprise to the diligent reader who will recall his earlier entreaty regarding his brother, "I am as good as he; I am a better man than he, I call on God to prove it!"<sup>226</sup> Eigner notes the implications, 'Henry is particularly dangerous, for, like Victor

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<sup>224</sup> Ibid., 184.

<sup>225</sup> Max Weber, "The Social Psychology of the World Religion," in *Max Weber: Essays in Sociology*, ed. H. H. Gerth & C. Wright, (Oxford: Oxford University Press, 1946), 271.

<sup>226</sup> Stevenson, *Ballantrae*, 60.



Frankenstein and the other justified sinners, he has set out piously on a holy war to destroy his devil.<sup>227</sup> I argue it is only such motives that can account for the disregard our 'justified sinner' demonstrates for his family, loyal servant, friends, reputation, sanity, and - ultimately - his corporeal life, when Henry fatally chooses to pursue James into the wilderness at all costs.

Should Henry have successfully succeeded in foiling James, then it would have arguably supported a positive appraisal of Kepler's Twin-Brother double, with James even cast as the 'friend' assisting Henry's salvation: that he does not do this refutes this reading. For whilst the double facilitates many periods of growth for both brothers - with each learning much about the other - time and again they both return to the same familiar dichotomy, both failing to reach the necessary anagnorosis and to develop the essential understanding of self that is required. Indeed, though James acknowledges his virtues, he stands against Stevenson's mandate, that man is truly two, and by his own conviction claims that "Life is a singular thing...and mankind a very singular people."<sup>228</sup> Similarly, Henry demonstrates the same lack of self-understanding when he refuses to acknowledge his own capacity for wickedness, shunning any sense of responsibility and instead casting himself as victim, "a man that has had ill-fortune all my life though...the whole world has band against me."<sup>229</sup> I suggest that the fact that neither brother is able to satisfy the conditions of Kepler's positive Twin-Brother narrative, does not preclude the potential for a positive reading, but that the collapse of the theory itself serves to highlight the true potential to be found within Stevenson's double: the experience it brings to yield upon the self.

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<sup>227</sup> Eigner, *Romantic Tradition*, 187.

<sup>228</sup> Stevenson, *Ballantrae*, 173.

<sup>229</sup> *Ibid.*, 198.

Indeed, the reader is never far from such experience within *The Master of Ballantrae*, as the many references to the epic form suggest. In addition to Mackellar's reference to *Paradise Lost*, there are no less than three from Virgil's *The Aeneid* to be found. It seems fitting that Stevenson would employ epic, as a genre which points to greater meaning beyond itself. The first from *The Aeneid* is by Lord Durisdeer, on his death bed, and quoted in the original Latin by Stevenson, from Aeneid VI 98-211, '*Gnatique patrisque, alma, precor, miserere*' (have pity on the father and son).<sup>230</sup> The second is from James Durie when regaling his past endeavours, and detailing how he 'escaped out the convulsion, like another Aeneas'.<sup>231</sup> The third, and perhaps most telling, comes from our narrator, in the Latin once more, and in reference to Henry Durie:

upon a sudden the *quantum mutates ab illo* (how changed from what he once was) shot into my mind; and calling to remembrance his old wisdom, constancy, and patience, I was overborne with a pity almost approaching the passionate, not for my master alone but for the sons of man.<sup>232</sup>

In Stevenson's March 1888 letter to Henry James, he reveals he was reading Virgil at the same time he was writing the *Master of Ballantrae*.<sup>233</sup> Far from coincidental inspiration, I suggest the intertextual illusions within the *Master of Ballantrae* work much to the same effect as they did in the *Strange Case*, with Stevenson employing them as sign posts for the reader to navigate the text. At its heart, whilst difficult to define, an epic can perhaps 'be fairly described as a long narrative poem, full of action, which tells us about human life'.<sup>234</sup> *The Master of Ballantrae* certainly showcases itself as a text full of action, a story about human life, potential, journey, and ultimately experience. As the chapter aptly titled 'Persecutions of Mr. Henry' suggests,

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<sup>230</sup> *Ibid.*, 123 (translation my own).

<sup>231</sup> *Ibid.*, 190.

<sup>232</sup> *Ibid.*, 201.

<sup>233</sup> Colvin, *Letters Volume III*, 54.

<sup>234</sup> Virgil, *The Aeneid*, trans. W.F.Jackson Knight (London: Penguin Classics, 1936), 13.

and as with any epic, such experiences often include suffering in order to aim at a great destiny. I advance that it is towards a contemplation of the role of suffering in experience to which Stevenson is directing his readers with his epic intertextual illusions. Once again Stevenson employs the double in conjunction with the latter theme to compliment the consideration of both. Indeed, it is an association Keppler acknowledges when he uses the word 'agony' when discussing the very experience the double may bring about.<sup>235</sup> One need only take a cursory look at the etymology of the word to note the Ancient Greek derives from agōnía, the root of which encompasses 'emulation', 'competition', 'struggle' and 'contest', words which embody the double and the Durie brothers in general. For suffering can be a powerful mode of experience that can bring about understanding and the very change Mackellar alludes to when he cites *The Aeneid*. As we saw in the instance of Henry Jekyll, in the comparisons made between the book of James and the *Strange Case*, embracing temptations and trials has theological implications beyond the literary, for ultimately, within a Calvinist construct, 'Suffering should create anticipated eschatological joy.'<sup>236</sup>

As Mackellar notes, Henry has certainly suffered, "Now for you, that suffered so much, to deal out the same suffering to another, is that the part of any Christian?"<sup>237</sup> To answer Mackellar, the part of a Christian within a Scottish Presbyterian and Calvinist paradigm, is indeed not to inflict suffering upon another, but it is their duty to fully embrace their own. To further understand the role of suffering within this religious context it is important to first return to the cornerstone of Calvin's theology, considered at the beginning of this chapter: God's sovereignty. As *The Westminster Confession of Faith* attests:

God hath all life, glory, goodness, blessedness, in and of himself; and is alone in and unto himself all-sufficient, not standing in need of any

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<sup>235</sup> Keppler, *Second Self*, 195.

<sup>236</sup> Barton, *Oxford Bible Commentary*, 1256.

<sup>237</sup> Stevenson, *Ballantrae*, 142.

creatures which he hath made, not deriving any glory from them, but only manifesting his own glory, in, by, unto, and upon them: he is the alone fountain of all being, of whom, through whom, and to whom, are all things; and hath most sovereign dominion over them, to do by them, for them, or upon them, whatsoever himself pleaseth.<sup>238</sup>

Such guiding principles account for providence and theodicy, which both contribute to a greater understanding of suffering. For as *The Westminster Confession of Faith* advances, God's providence can include creating a place for suffering in the individual's life in order to facilitate their salvation, 'God doth often leave for a season his own children to manifold temptations, and the corruption of their own hearts, to chastise them for their former sins ... so they may be humbled.'<sup>239</sup> Within Calvinism and the Reformed Church, divine providence – God's direction of the world – is bound up within predestination. As perhaps Calvin's most famous tenet of thought, with many facets and implications, I advance that it would be helpful to reflect upon the motivating principle behind the development of his doctrine, namely, to account for why 'some believe the Gospel, yet others continue in disbelief'.<sup>240</sup> A similar disparity can be found within the concept of suffering, which poses the same central question: why do some suffer when others do not? As always within Calvin's thinking the answer must attest to God's sovereignty; people suffer as part of God's external counsel, they suffer because God wills its. Such a decree should ultimately be the source of solace, as a safeguard against the despair of seemingly unpredictable events and the reverberations they bring. James Durie's affinity for chance – as is embodied by his signature coin toss – has no place within this system. For even the most odious or ostensibly evil episodes that transpire within the believer's life are owing to God's decree and will, and consequently, they should bring comfort to the receiver. On Calvin's part the latter point was sufficient, thus he saw no need

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<sup>238</sup> *The Westminster Confession of Faith*, II.I.

<sup>239</sup> *Ibid.*, V.V.

<sup>240</sup> Reid, "Introduction," 11.

to develop a comprehensive theodicy and penetrate into the hidden counsel of God. What can be found within Calvin's thoughts on evil, however, is the upmost insistence that the believer should trust in God's sovereignty and his ability to redeem the evil which he wills. Explicitly, when faced with such evils the Christian should hold fast to the example of God's grace found in Christ: 'the suffering of Christ is the fundamental reality for the faithful and obedient existence of man.'<sup>241</sup> Such grace allows for redemption, whereby evils and suffering are far from the 'persecution' Mackellar entitled them and merely constitute the means of creating the obedience needed to restore us to ourselves.

As seen in the instance of 'Markheim', the double as a literary trope deigns to the same restorative ends and can facilitate this theological transformation of the self. That it ultimately fails to within *The Master of Ballantrae*, is because Henry does not embrace his suffering and yield to the experience. The most compelling example of an individual successfully consenting to such trials is perhaps encapsulated in story of Job. Given Stevenson cast the Durie brothers in the Old Testament narrative of Jacob and Esau, I venture that a turn to the example of Job, incidentally a descendant of Esau, is both permissible and helpful. Furthermore, it is certainly a sojourn Calvin would approve of given he preached no less than 159 sermons on Job between 1554-5.<sup>242</sup> It is no coincidence that Calvin turned to Job and, in particular, the providence of God for understanding during a time of intense religious and political instability in Geneva where he faced cogent opposition from the Libertine presence. For Calvin, Job far from represents an exemplary believer, he constitutes an example that every believer can become including Henry Durie. Indeed, much like our protagonist Henry at the onset Job too has all, wealth, children and servants, yet ultimately, his position proves equally as precarious and he too

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<sup>241</sup> Pieter C. Potgieter, "Perspectives on the doctrine of providence in some of Calvin's sermons on Job," *Theological Studies* Vol. 54, No 1. (1998): 36.

<sup>242</sup> Potgieter, "Job," 36.

comes to lose these. Such is God's prerogative, as Calvin advocates in his sermon 'The Lord Gave; The Lord has Taken Away', yet the believer should not despair, as Calvin implores, 'There is nothing better than to be entirely subject to the majesty of God.'<sup>243</sup> For indeed, to be the focus of God's benevolence or affliction is to be subject to his majesty. It does not follow that such suffering and affliction exclusively signifies divine punishment for the reprobate, but it can similarly be a mode of chastisement for the elect. Henry, unlike Job, is unable to make the latter distinction, seeing the prosperity of his second self as an indication of favouring and his own affliction as rejection.

Perhaps of most significance for *The Master of Ballantrae* is the understanding of the devil espoused through Calvin's sermons on Job. For indeed, Henry's deeming James the devil also has a footing in Stevenson's Calvinist reading of Satan. As the book of Job details, Job's suffering and trials are wrought from a conversation between God and Satan questioning his piety. Satan ventures that Job's piety is owing merely to his prosperity and compels God to 'stretch out your hand now, and touch all he has, and he will curse you to your face' (Job, 1:11). God consents and permits Satan to do just this. The significance of which can be marked in Calvin's response:

But let us mark that when God grants Satan this thing, he does not do it for Satan's sake but because he has thus ordained it for his own purpose. He is not moved by Satan's request but long before Satan uttered a word, he had already determined to chastise his servant for a good cause.<sup>244</sup>

The believer must have faith that Satan is not only an instrument of God, and fully under his control, but that he may be working for a 'good cause'.

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<sup>243</sup> John Calvin, *Sermons from Job* trans. Leroy Nixon (Michigan: Baker Book House, 1979), 28.

<sup>244</sup> Potgieter, "Job," 40.

Ultimately, Job was rewarded for holding firm in such beliefs, not only does God restore his lost fortunes, but 'the Lord gave Job twice as much as he had before' (Job 42:17) - Henry, in the midst of a treasure hunt no less, would have done well to hold to Job's steadfast example. The implication for Henry is that if James is indeed the devil, then he is acting in accordance with God's will and predestination. Consequently, James could equally be the stick used to punish the wicked, or the rod used to chastise the righteous. It is a role, perhaps, the reader has witnessed James fulfil already, aboard the *Sarah*, with James acting as such a rod against a certain Captain Teach in admonishing and stopping the iniquity Colonel Burke recoiled at: 'twice we found women on board ... that made these acts of piracy the most revolting.'<sup>245</sup> Ultimately, if Henry wishes to posit James as the devil he must understand that James is under God's, not his, control and cannot operate outside of this. Much like Jekyll did with Hyde, in positing James as his double and demonic, then discarding his counterpart's role, he is rejecting a trial that could have positively facilitated his salvation. For as S. E. Schreiner discusses in his article drawing parallels between Calvin's sermons and 1 Cor 13:12, 'they had to hold on to the knowledge that while they now saw in a glass darkly, they would one day also see the providence of God as it really was.'<sup>246</sup> For even if James had been Keppler's demonic tempter, or evil second self, through embracing his descent into the darkness of a very gothic double Henry could have come to see clearly that the mirror will not always reflect darkness, but as Calvin insists, 'Everything will come to light. What must we do? We must look more closely at ourselves than we have been wont to do'.<sup>247</sup> A mandate the double facilitates, but Henry rejects.

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<sup>245</sup> Stevenson, *Ballantrae*, 39.

<sup>246</sup> S. E. Schreiner, "Through a mirror dimly: Calvin's sermons on Job," *Calvin Theological Journal* Vol.21, No.2 (1986): 193.

<sup>247</sup> Potgieter, "Job," 44.

In his March 1888 letter to Henry James, Stevenson stripped his Master of his devil status, and concluded 'the older brother is an INCUBUS.'<sup>248</sup> An incubus, according to tradition, is a demon with dominant reproductive tendencies, the result of which are half human and half incubus offspring called cambions. That Stevenson would turn to a mixed entity, I suggest, is a move on our author's part to dispel a definitive reading and uphold some of the ambiguity demonstrated in the first chapter and the instance of 'Markheim'. Such a move allows for a broader interpretation of the double Stevenson's stories accommodate. It is this same ambiguity I see Stevenson upholding in the ending and through the mutual deaths of the brothers. Indeed, devil or incubus, James ultimately succumbs to the same mortal fate as his brother. It is a much beleaguered ending which scholars such as Abi-Ezzi lament, suggesting Stevenson had tired with his tale, and concluding, 'The death of both brothers in *The Master of Ballantrae* thus confirms the ending of the narrative as a negative one in this context.'<sup>249</sup> I advance the very opposite, that the mutual death represents the necessary inversion needed to further uphold the ambiguity of the double and that it carries within it a final lesson. It is a lesson that can only come from the full collapse of the double and the relationship between the first and second self. This is supported not only by the mutual deaths, but in the tombstone epitaph: James' name appears first, with Henry known merely in relation to 'His brother' and 'His Fraternal Enemy'.<sup>250</sup> Signifying the collapse is complete, Henry is no longer even the first self; the two selves are no more, fulfilling in death that which they could not in life, resting together peacefully, as both truly one and two. As to the lesson, as G.K. Chesterton suggests, 'It is strange that men should see sublime inspiration in the ruins of an old church and see none in the ruins of a man.'<sup>251</sup> I suggest it is therefore entirely fitting that the novel should close with an epitaph erected in dedication to such a ruin; through the example of Henry

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<sup>248</sup> Colvin, *Letters Volume III*, 54.

<sup>249</sup> Abi-Ezzi, *Double*, 90.

<sup>250</sup> Stevenson, *Ballantrae*, 234.

<sup>251</sup> G. K. Chesterton, *Twelve Types*, (London: Arthur L. Humphreys, 1902), 21.



Durie's demise Stevenson proffers such a lesson and example. Through a consideration of the religious and literary nature of the devil motif, in addition to the Twin-Brother narrative, the use of intertextual illusions and comparisons, narrative and form, I hope to have highlighted the many instances such a lesson can be derived. I would suggest that there are too many instances of positive potentiality to side with Abi-Ezzi in her negative appraisal of the double. Instead I counter that it is through suffering as an experience that the double can facilitate a positive ends. That Henry did not achieve this does not preclude the possibility.

Conclusion

As Stevenson himself once surmised, 'Everything is true; only the opposite is true too; you must believe both equally or be damned.'<sup>351</sup> That man can be truly two, not one, that a double can facilitate an understanding of self, where schism can bring forth unity, and through destruction redemption can be found, are the contradictory views and equal truths Stevenson's credo attests to. His literary double more often than not fulfils this maxim, leaving one or both selves in ruin, whilst still permitting a positive appraisal. I hope to have demonstrated that throughout all there are periods of positivity to be found within the potentiality Stevenson explores; from suggesting an entirely positive reading of an Effectual Calling at work within 'Markheim', to accounting for the possibility of redemption for Jekyll beyond the pages in the *Strange Case*, and by reflecting upon the missed opportunities for the Durie brothers in *The Master of Ballantrae*. Ultimately, I have endeavoured to show that when Markheim, Jekyll and Henry Durie take up the lessons their author advances, they are rewarded with an understanding of self that guides them towards salvation; when they do not, a negative appraisal must not be assumed, as the lesson remains for the reader to profit from.

The three fictional texts I chose to centre this study upon complement my theory and showcase the development of the double well. Whilst not a literary double by taxonomy and thus discounted for my purposes here, Stevenson was always engaged with the wider theme of duality, a detailed assessment of which would complement a study of this nature. In particular the duality found between David Balfour and Alan Breck Stewart in *Kidnapped*, a story of second sight found within 'The Tale of Tod Lapraik' - a chapter from the *Kidnapped* sequel *Catriona* - and the novel Stevenson was writing on at the time of his death, *The Weir of Hermiston*, which hinted at further themes of duality and doubling to come. In short, the conclusion can

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<sup>351</sup> Harold Bloom, *Robert Louis Stevenson* (Philadelphia: Chelsea House, 2005), 111.

only be that there is more work to be done, not only with regards to the influence Calvinism and Scottish Presbyterian had upon Stevenson's double and use of duality, but across his corpus as a whole.

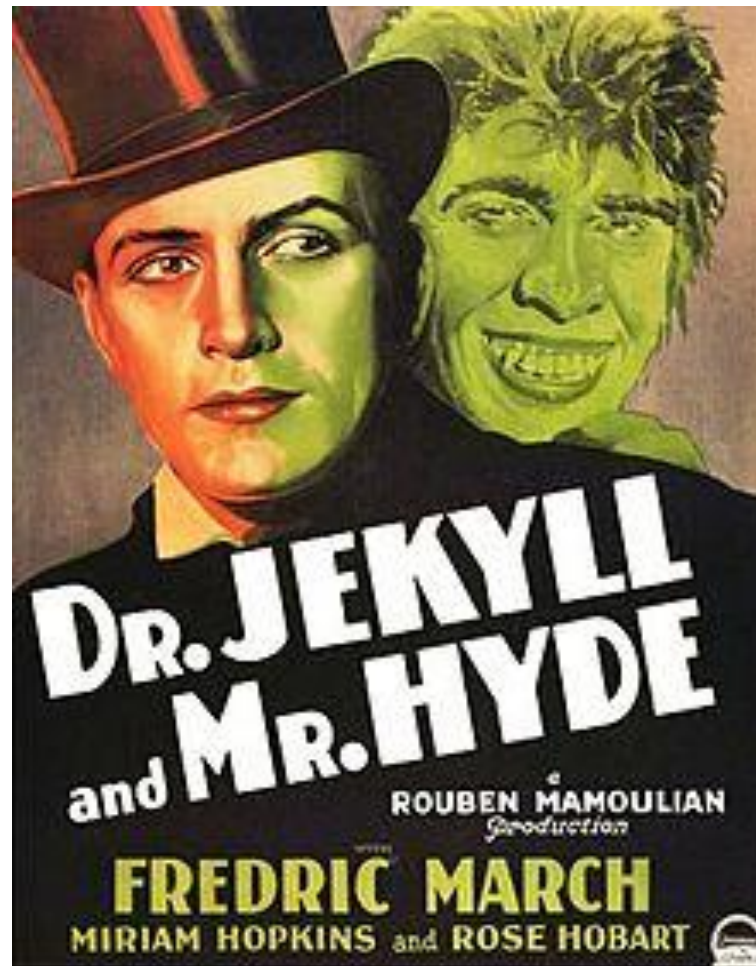
Indeed, whilst I shall resist following Chesterton to the extremity of this conclusion, the sentiment cannot be denied, 'Stevenson was a Christian theologian without knowing it. Nothing, as I say, would have surprised him or his generation more than to discover in it; and it may be that some even of a younger generation are so traditional as to have missed the gradual unfolding truth.'<sup>352</sup> It is a truth that has taken over a century to unfold, nevertheless, it is apparent that the same religious themes that Stevenson engaged with are still being appealed to by contemporary writers such as James Robertson, as his treatment of the double in his 2001 novel *The Fanatic* suggests. If nothing else, I hope to have highlighted the merit to be found within engaging with Stevenson's religious thought and how, in doing so, a deeper understanding of his work can be gained. I suggest that my endeavours here have ultimately underscored the need for a full length study that looks beyond the religious dimensions of his double, and the confines of his fiction, and towards providing a comprehensive analysis of Stevenson's Calvinist anthropology and imagination across his entire corpus.

## Appendix

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<sup>352</sup> G. K. Chesterton, *Robert Louis Stevenson* (London: Hodder and Stoughton), 244.

Figure One – Hyde’s Supernatural Portrayal



<https://upload.wikimedia.org/wikipedia/en/thumb/8/83/JekyllHyde1931.jpg/220px-JekyllHyde1931.jpg>

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