

The Shorter Fiction of Robert Louis Stevenson

A Study Guide for Higher and Advanced Higher

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This unit is based on the three short novels/long short stories in the Penguin Classics edition: *The Strange Case of Dr Jekyll and Mr Hyde*, *The Beach of Falesa* and *The Ebb-Tide*. It is intended for class study at Higher, though it could also be helpful to anyone doing a Higher Personal Study or Advanced Higher Specialist Study.

The unit concentrates on *Jekyll and Hyde*, as it is the most accessible and widely used of the stories in this volume, with material on the other two texts offered as extension work. Many interesting comparisons could be made between his most famous short story and these other two as they all have, amongst other things in common, a central conflict between good and evil, devil figures in various guises, the themes of moral ambiguity, duality in human nature, the search for escape or redemption from evil, unreliable narrative viewpoints and the absence of an unambivalent final authorial viewpoint. However, the two Samoan stories are both interesting in their own right, offering us a fascinating insight into the clash between European and native cultures in the Pacific islands.

Further study can be found in the introduction to the above edition by Jenni Calder, Tony Burke's York Note on *Jekyll and Hyde* and the Scotnote on Stevenson by Gerard Carruthers, all of which provide excellent guides to his short stories and his fiction as a whole.

BBC Scotland also produced two biographical documentaries on Stevenson in 1994 to mark the centenary of his death. Perhaps you may be able to obtain a copy from the BBC or borrow them from your school or educational resource centre.

Background to Stevenson and his World

To appreciate Stevenson's fiction more fully it would be helpful to have some awareness of the following issues, all of which are discussed in the above two guides or the television programmes:

- Stevenson's upbringing in Edinburgh and conflict with parents over career and religion, his literary ambitions, student days and Bohemian influences
- Stevenson's health problems, his travels, his search for love and kindlier climate, his phenomenal success and popularity as a writer
- Contrasts between the new city and the old town of Edinburgh and the stories of Deacon Brodie, Dr Knox, Burke and Hare etc.
- Scottish Presbyterianism and Calvinism
- The demonic and the Gothic in Scottish culture and literature
- Victorian bourgeois respectability and religious piety

- Victorian industrial and technological progress, power and prosperity, and the darker side of Victorian society: poverty, squalor, disease, overcrowding and exploitation etc.
- Political radicalism and the rise of Socialism
- Impact on Victorian society of Darwin's Evolutionary theories
- Imperialism and the impact of European culture on other societies

The Strange Case of Dr Jekyll and Mr Hyde

This long short story or short novel is one of the most famous in the world and has become almost part of popular culture and language, mainly due to many adaptations for the stage and cinema and many alternative versions or parodies. Can you think of any? Can you also think of some notorious real-life *Jekyll and Hydes* e.g. Dr Harold Shipman who lived in the village of Hyde!

Why do you think the painting of 'Night in St. Cloud' by Edvard Munch has been chosen as the cover to the Penguin anthology?

The following questions should not all be undertaken as written work as this will take too long. They are intended to support a variety of teaching strategies: e.g. some could be used for group discussion as part of class exploration of the text, others for individual or paired work on close reading or critical analysis. An answer guide, by no means comprehensive, is provided at the end, but students should be encouraged to come up with ideas of their own.

RANGE:

- Higher/Advanced Higher

KEY TEXTS:

- *The Strange Case of Dr Jekyll and Mr Hyde and Other Stories*, ed. Jenni Calder, Penguin Classics, 1999

RECOMMENDED:

- *Scotnotes: Dr Jekyll & Mr Hyde, The Master of Ballantrae and The Ebb-Tide*, by Gerard Carruthers, ASLS, 2004
- *York Notes: Dr Jekyll & Mr Hyde*, by Tony Burke, Longman, 1998

Story of the Door

Stevenson begins by introducing us to the character of the lawyer Mr Utterson and his enigmatic friendship with his young “distant kinsman”, Richard Enfield, whose story of the strange door and his encounter with Hyde create an immediate sense of something dark and mysterious to be investigated. It is worthwhile studying his opening in considerable detail, especially the narrative hooks he uses, the use of setting, the disturbing and dramatic incident and its unsolved mysteries, introduction to the key players and the central themes which will be developed throughout the text. After studying and discussing these questions, students should be ready to do an essay on why this is an effective opening to a disturbing mystery story.

Study Questions

- 1a. Why do you think Stevenson chooses to open his story by introducing Utterson to the reader?
- b. What contrary aspects of Utterson’s character does he draw attention to and why do you think he does this? (p.29)
2. Explain the allusion to “Cain’s heresy” and its significance. (p.29)
- 3a. How is Enfield different from Utterson and why does he say that “it was a nut to crack for many, what these two could see in each other etc”? (p.29-30)
- b. How does he deepen the sense of mystery about their friendship and why do you think he does so?
- 4a. Why do you think Stevenson uses the setting of “a by street in a busy quarter” and what does he imply about the nature of its business and its inhabitants? (p.30)
- b. How does he draw our attention to a building which is quite different from the rest?
5. How does he arouse our curiosity about the door? (p.30)
6. How is setting used in Enfield’s story to create an appropriate mood? (top p.31)
- 7a. What is particularly unpleasant about the incident and the man responsible?
- b. What effect does he have on (i) Enfield (ii) the doctor (iii) the crowd?
- c. How does Hyde react to the crowd and what does the description of him imply? (p.31-2)
8. How do their attempts to obtain compensation for the girl deepen the mystery? (p.32)
9. What assumptions does Enfield make about the connection between Hyde and a highly respectable character and what doubts does he have about his own explanation? (top p.33)
10. How does the author increase our curiosity even further at the end of the chapter in the conversation about Hyde’s appearance and the respectable gentleman who signed the cheque?
2. How does the author show that Utterson is very disturbed by what he knows? (top p.36)
- 3a. Why reasons does the author have for making Utterson visit Dr Lanyon? (p.36)
- b. What is Lanyon’s relationship with Jekyll and what is his opinion of him?
- c. What aspects of (i) Dr Lanyon’s position and (ii) his character and appearance does Stevenson draw our attention to and (iii) why do you think he does so?
4. How and why does Stevenson stress how obsessed Utterson is becoming? (p.37-8)
- 5a. How are setting and sound used effectively to create atmosphere? (p.37 and 38)
- b. What impression does Hyde make on the lawyer? (p.40)
- c. How does he create tension in the dialogue between them? (p.39-40)
- d. What is odd about Hyde’s parting remark “He never told you ... lied.” (p.40)
6. What else does Utterson glean from Poole about Mr Hyde? (p.41)
7. What else do we learn about Jekyll from Utterson’s comments and why does he then brood a while on his own past? (p.41-2)
8. What surprising possibility does he consider that might help his friend? (p.42)
9. How is this chapter a bit of an anti-climax in some ways, but how does it also increase the suspense and our curiosity by the end?

Dr Jekyll was Quite at Ease

This very short section is really something of an interlude between two more dramatic chapters. “By excellent good fortune”, Jekyll throws a dinner party for his old friends, after which Utterson remains behind when the others have departed, giving him the opportunity to question Jekyll about his will and his friendship with young Hyde which the doctor is reluctant to speak about, though he makes Utterson promise to see justice done for Hyde.

1. Why do hosts love to detain Utterson after dinner and how does the author again draw our attention to contradictory patterns of behaviour amongst his old cronies? (p.43)
- 2a. Dr Jekyll is described here for the first time. What contrasting aspects of his appearance are brought out in the first paragraph and again when Utterson brings up the subject of Hyde? (p.44)
- b. Do you think they are significant in any way?
- 3a. What is Jekyll’s opinion of Dr Lanyon and what do you think of what he says? (p.43)
- b. In what way are his comments about Lanyon a smoke screen?
- c. What other reason might the author have for letting Jekyll voice his opinion about Lanyon?
4. What does Utterson plead with Jekyll to do and how does he offer to help him? (p.44)
5. Study Jekyll’s reply and what he makes Utterson promise to do (p.44-5). How do they both serve to increase the mystery?
6. What do you think Stevenson is implying by the title and length of this short chapter?

Search for Mr Hyde

Utterson becomes increasingly obsessed by Hyde, visits their mutual friend Dr Lanyon to find out if he knows anything about him and then haunts the strange door until he encounters the enigmatic and fiendish Hyde, a man of few words and an ugly look.

1. How are our suspicions increased about the identity of the anonymous gentleman and his relationship with Hyde? (p.35)

The Carew Murder Case

Utterson has nothing further to report until nearly a year later when the city is shocked by Hyde's brutal murder of a highly respected public figure, Sir Danvers Carew. The victim was carrying an envelope addressed to Utterson who takes the police to Hyde's flat the following day, but there is no sign of the monster, though they find the other half of the stick used in the murder, a stick which Utterson had presented to his old friend Jekyll many years previously. Utterson makes no mention of this to the police.

1. Notice how effectively Stevenson uses contrasting settings and perspectives to create very different atmospheres in this chapter, firstly using the maid's viewpoint to describe what she saw the night she was looking out the window (p.46) and secondly from Utterson's viewpoint the following morning (p.48).
 - a. In each case explain what sort of mood or atmosphere is created and which particular words and images help to do so.
 - b. Why do you think he emphasises these very contrasting moods?
2. Select a couple of the techniques used to bring out the violence and brutality of the murder and show how they do this. (top p.47)
3. Why do you think Utterson doesn't report the fact that he recognises the stick and what does this tell us about him?
4. Which aspects of the landlady's appearance and character are drawn to our attention and why do you think the author does so? (p.49)
5. How do the descriptions of the street (bottom p.48) and Hyde's rooms (p.49) help to express key themes in the story?
- 6a. What further incriminating evidence is found? (foot p.49)
- b. Why, in spite this, will it still be difficult to apprehend Hyde? (p.50)
- 7a. What do we now make of Jekyll's opinion in the previous chapter that he could be rid of Hyde the moment he chose?
- b. Study the last 4-5 lines of the last paragraph. What do the few descriptions of Hyde agree/disagree about and what does this suggest about him?

Incident of the Letter

That same afternoon, Utterson finds his friend at home and for the first time he is shown into Jekyll's private study where he finds the doctor much changed, vowing that he is done with Hyde and producing a letter which he claims came from him, but Utterson's suspicions are aroused about how genuine the letter actually is.

1. By now you should be able to see how the setting is being used symbolically. Check the details of the building and weather and show they help to express the idea of dark things concealed. (p.51)
2. Explain what effect the murder has had on Jekyll and what he now resolves to do. (p.51-3)
3. Why do you think Utterson likes Hyde's letter "well enough"? (foot p.52)

4. After reading the whole story, you should be alert to irony or ambiguity in some of the things Jekyll says to Utterson at this point (p.52 and 53). Find one example of each and explain why they are ironic or ambiguous.
5. How do we know that Jekyll has lost confidence in his own judgement and what does this tell us about his state of mind? (top p.53)
6. Why do you think Jekyll shows Utterson "Hyde's" letter and how is the lawyer now convinced that Hyde meant to murder Henry Jekyll? (top p.53)
7. Why is Utterson a bit suspicious about the letter and by the end of this chapter even more suspicious about Jekyll's relationship with Hyde? (p.52-3 & 54-5)
8. What conclusion does Utterson reach, how does he react and what does this reveal about him? (p.55)

Remarkable Incident of Dr Lanyon

For about two months all seems well as Hyde has disappeared, but the dramatic transformation in Dr Lanyon's health and his sudden death increase our suspicions, especially after a "darkly mysterious" reply to Utterson from Jekyll and the letters from Lanyon, with their enigmatic instructions, which are left in Utterson's care.

1. What do the police investigations unearth about Hyde? (p.56)
- 2a. Why has Utterson now begun to recover from "the hotness of his alarm etc"? (p.56)
- b. How is his optimism suddenly undermined? (p.56-7)
3. What transformation has come over Dr Lanyon and how does this make us suspicious about Jekyll once again? (p.57)
4. How does Jekyll's reply to Utterson also increase the mystery and what conclusion does the lawyer come to about the cause of it all? (p.58)
- 5a. How are Utterson's fears for his friend increased by Lanyon's letter? (p.58-9)
- b. Why is he tempted to open the second envelope and why does his failure to do so increase the suspense? (p.59)
6. How are our suspicions about Jekyll increased at the end of this chapter?

Incident at the Window

In the shortest chapter in the story, Stevenson appears to offer us a false ending as we return to the starting point with Utterson and his friend Enfield once again standing before the strange door on their Sunday evening walk, ironically assuming that the story is at an end, but a brief unexpected encounter with Jekyll through an open window leaves them horrified.

1. Comment on how Stevenson uses light to suggest contrasting moods. (para 6, p.60)
2. How does the meeting at the window arouse sympathy for Jekyll and also appear at first to confirm Utterson's doubts about the doctor's sanity.
3. Instead of ending the mystery and suspense at the end of this chapter, they are again increased. How and why does he do this and how does it prepare for what is to follow?

The Last Night

Stevenson now increases the pace of the story dramatically as Poole, who suspects “foul play”, seeks Utterson’s help to deal with the “creature” lurking in Jekyll’s study that sounds and looks like Hyde, but when they finally break the door down and find Hyde has committed suicide, many mysteries still remain to be explained in Lanyon’s and Jekyll’s letters.

1. Explain how Stevenson uses Poole and the other servants to build up tension at the start of this chapter. (p.62-4)
2. Show how he again uses setting and weather to build up atmosphere (p.63)
3. As he has done throughout, Stevenson offers us a number of false theories or explanations at this point.
 - a. Why does Poole believe that his master has been murdered and what is the problem with this theory? (p.65)
 - b. What conclusion does Utterson now come to (p. 66), why does Poole not agree and what is the lawyer’s reaction to this?
4. Stevenson also keeps us in suspense by giving us a number of clues about who or what lies behind the door. (p.65-9)
 - a. List these and explain which explanation they support.
 - b. Do any of them provide clues that Jekyll is Hyde?
5. Explain how the footsteps are used very effectively to increase tension, just as they were during Utterson’s first meeting with Hyde. (p.68-9)
6. How far are our expectations confirmed or overturned after the door is broken down?
7. How does the author maintain suspense at the end of this chapter in spite of finding Hyde dead?
- 8a. How does Stevenson create sympathy for Hyde (or is it Jekyll?) in this chapter
- b. what do you think this might suggest about the nature of the evil represented by him?
9. Comment on Stevenson’s use of symbolism, such as the mask, sealed letters or envelopes, (Lanyon’s and Jekyll’s) the mirror, the red baize door .

Dr. Lanyon’s Narrative

Utterson now opens Lanyon’s letter which has been locked away in his safe. It firstly tells of Jekyll’s letter to Lanyon desperately pleading for help by asking him to secretly fetch chemicals from Jekyll’s study and wait in his consulting room after midnight for the arrival of a messenger who turns out to be Hyde. Lanyon’s scientific curiosity gets the better of him and he cannot resist watching the horrific transformation of Hyde back into Henry Jekyll which leaves Lanyon dying from the shock of what he has witnessed.

1. From the tone of his letter to Lanyon, how can we tell what state of mind Jekyll was in?
2. What conclusion does Lanyon come to about what is wrong with Jekyll and how does he show his fear as he awaits the arrival of the messenger? (top p.77)
- 3a. We are not told until near the end of the chapter who the visitor is, but how can we work out that it is Hyde? (p.77-8)
- b. Explain the ambiguity in Lanyon’s question “Are you come from Dr Jekyll?” (p.77)

- 4a. What effect does he have on Lanyon and how far is this similar to the effect on others?
- b. Why does he later think he was mistaken about the cause of this effect? (foot p.77)
5. How is the visitor’s desperation emphasised (p.78-9) and how and why does he show aspects of Jekyll rather than Hyde throughout this chapter?
6. What choice is Lanyon offered and why does he make the choice he does? (p.79-80)
7. What effect does the revelation have on Lanyon and what do you think he finds hardest to accept or live with?

Henry Jekyll’s Full Statement of the Case

We have now finally discovered that Hyde and Jekyll are one and the same person and that the transformation was effected by drinking a chemical potion, but Stevenson now retells the whole story from Jekyll’s viewpoint via a personal confession, completed just before his death, in which we learn of his attempts to find a scientific solution to the moral problems created by the dual nature of man, the result being the creation of his alter ego, Edward Hyde, who comes to dominate his life in disturbing and unforeseen ways.

1. Why do you think Stevenson now chooses to finish the story with Jekyll’s confession?
- 2a. What faults does Jekyll confess to and what problems did these create for him? (p.81)
- b. He claims he isn’t a hypocrite. Are you convinced by his argument?
3. What did he learn to recognise in his own nature and what conclusion did he come to about the nature of man as a whole? (p.81-2)
- 4a. What did he aim to achieve and what were the attractions for him in doing so? (p.82)
- b. What do you think were the drawbacks or faults in his plan? (p.83 & 85)
- 5a. What pleasant or unpleasant feelings does he experience after taking the drug? (p.83-4)
- b. Why do others feel such revulsion in his presence? (top p.85)
- c. How do we know that at first he enjoys being Hyde? (p.84 & 85-6)
6. How is he suddenly overcome by a new terror and what does he now fear? (p.87-9)
- 7a. What is the nature of the relationship between Jekyll and Hyde? (p.89-90)
- b. Why does Jekyll fail to control Hyde and how do his attempts lead to a greater evil?
- 8a. Explain his contradictory reactions to Carew’s murder. (p.91-2)
- b. What does he now resolve to do and how are his good intentions undone?
- 9a. How is the balance of his soul finally destroyed and what new danger does this expose him to? (p.92-3)
- b. Explain how the January weather is used symbolically here?
- c. When he is trapped in the open as Hyde, what is surprising about the way he handles the situation? (p.93-4)
- 10a. Briefly explain the strangely contradictory feelings that existed between Jekyll and Hyde and what is most surprising about Jekyll’s feelings towards Hyde. (p.95-6)

- b. Jekyll starts referring to “the creature” Hyde as “he”, (top p.94) but also refers to himself at this point in the third person (p.95-6). Why do you think he uses the third person for both?
11. Do you think Stevenson creates sympathy for Jekyll by the end of his confession? Bearing the whole story in mind, explain why you do or do not feel sympathy for him.
12. Which part of Jekyll’s dual identity ultimately proves stronger and who do you think triumphs in the end – Jekyll or Hyde? Why?

General Questions

These could be used to sum up some of the techniques and themes you have discussed so far in preparation for your critical essay. Alternatively, some of the questions could be used as essay topics.

Narrative Viewpoint and Voice

1. Explain the different narrative perspectives and voices he uses throughout the story and comment on any interesting differences of tone.
2. How does he try to make each viewpoint seem trustworthy or reliable and how far do you think they actually are?

Other Narrative Techniques

3. Stevenson uses many elements of the thriller or horror story. Select at least four or five of the following narrative patterns, devices or figures and briefly explain how they are used to create a plot structure which keeps us hooked:
 - sinister setting and atmosphere; violent action; the enigma; the jigsaw; the hunt or trail; false trails or diversions (red herrings); false explanations; smoke screens; deceit; expectations overturned; dramatic twists and turns; surprises; time sequence; postponement and suspense; concealment and disclosure; lawyer and detective; envelopes, letters, notes, confessions etc.

Can you think of any others or better ways of describing them?

Character

4. How much do we learn about Utterson, Enfield and Lanyon as people other than their professional roles and what do they all have in common?

Setting

5. You should already have discussed and made notes about how important setting (place, time, weather, atmosphere) is to the success of the story, but perhaps now you could put these details together to see the bigger picture and consider what sort of image of the city emerges from the story.

Themes

6. By now you should be able to discuss various themes and consider various ways of understanding or interpreting the story, bearing in mind that a complex, ambiguous story like this is capable of carrying a number of themes and being read in a number of different ways.

Explain how you could interpret the story as a study of a

dual or split personality or a moral allegory about the duality of human nature or evil in human society or the dangers of trying to conceal or deny certain aspects of human nature. An allegory is a continued or extended metaphor where abstract ideas or qualities are personified, such as in Pilgrim’s Progress or Animal Farm.

Essay Questions

Select ONE of the following, after studying the general questions.

1. Show how Stevenson successfully creates a shocker (horror story) or thriller that you simply can’t put down.
2. How successful do you consider Stevenson to be in using many elements of the shocker or thriller to write a story with a much deeper moral significance?
3. “The Strange Case of Dr Jekyll and Mr Hyde is a timeless morality tale about good and evil in human behaviour or about moral ambiguity.” How far do you agree with this statement?

Answer Guide

The Strange Case of Dr Jekyll and Mr Hyde

Story of the Door

1a. He wants to establish his public reputation as a dour, dreary, but discrete lawyer, a silent man whom others trust with their secrets. He also appears to be someone who will not allow his emotions to affect his judgement or be taken in by strange tales or fantasies, but who will try to establish the facts in a cold, clear, logical manner. As an old and trusted friend of Jekyll's, his viewpoint plays a central role in the narrative and is the key source of information about him. He wants to hush the scandal up, but becomes increasingly drawn into the mystery.

b. Don't miss the humorous contrasts in the very first two sentences, where after listing his many unattractive qualities, we learn that he was "yet somehow lovable" or that "when the wine was to his taste, something eminently human beamed from his eye," thereby implying that he didn't usually reveal much sign of being human! Stevenson develops this contrast between, on the one hand, his dourness and austerity etc (he is "lean" and "long" and we learn in the next chapter he lives in Gaunt Street) and another side which is hinted at via a love of good wine and the theatre which he has long denied himself, as a man who drinks gin when he is alone to "mortify his taste for vintages," his possible envy of others' high-spirited misdeeds and maybe his tolerance and willingness to help "down-going men etc." Stevenson is drawing our attention to the possibility that there is more to Utterson than meets the eye, that he is also a contradictory character, maybe someone with a hidden, repressed self, like his old friend Jekyll. See also his fears about his own past, top p.42.

2. In the Old Testament, Cain, the wicked jealous brother, murdered the favoured, good brother, Abel, to cheat him out of his inheritance. This foreshadows the conflict between the good Jekyll and his evil brother, or alter ego, Hyde.

3a. In contrast to dreary old Utterson, young Enfield is a "well known man about town", so it appears they are total opposites who have nothing in common as shown by the fact that when they go on their walks they say little, look bored and hail the appearance of a friend "with relief."

b. In spite of this they regarded these meetings as "the chief jewel of each week" and set aside all other pleasures or business "that they might enjoy them uninterrupted." This contradiction is left to the reader to interpret. Is he suggesting that although Utterson is apparently a cold character, a real affection does exist between these two distant relatives who can trust each other? After all this is important in making us believe what they tell each other in confidence. Or could he also be hinting at an irresistible attraction of opposites which masks some deeper secret, possibly something of a sexual nature? (see next question & no. 4 in the general questions) He only increases the mystery by not telling us any more, again establishing a pattern of opposites, something hidden, and enigmatic. Does their friendship perhaps have a sort of Jekyll and Hyde character to it as well?

4a. The "by street" (side street) is also a bit of an enigma, an appropriate pathway off into another world, yet it is apparently popular, being much more prosperous and colourful than the busy, but dingy surrounding quarter, but

he doesn't explain exactly why, other than that the shop fronts were "inviting". However he implies via understatement what its business may be by saying it is "what is called quiet", hinting that there is maybe more to this than meets the eye, as it is certainly has "thriving trade on week days, the inhabitants laying out the surplus of their gains in coquetry (possible sexual pun) ... with an air of invitation like rows of smiling saleswomen" and even on a Sunday when it "veiled its more florid charms ... it shone out in contrast to the dingy neighbourhood like a fire in the forest", with its "freshly painted shutters, polished brasses and gaiety of note".

His use of implication, euphemism and possible double entendre all hint that behind the shop fronts, there is really something else going on, probably of a sexual nature (brothels etc) which perhaps explains why Utterson and Enfield find their walks "the chief jewel of each week", even although it just "chanced that on one of their rambles", their way led them down this street! We learn later (p.11) that Hyde gives Utterson an address in Soho, famous then as now as a red light district and when Utterson and Inspector Newcomen go to search Hyde's rooms, we are told that it is next to "a gin palace" and "a low French eating house" where they see "many women of many different nationalities passing out, key in hand, for a morning glass." All of this suggests that the area was indeed the red light district of the time, the sort of place that even respectable Victorian gentlemen frequented to indulge their secret pleasures.

b. In contrast to the inviting shops etc, the line is broken by an entrance to a courtyard where a "sinister block of building thrust forward its gable on the street", with its mysterious door, no windows, a "blind forehead of discoloured wall on the upper storey" and "on every feature the marks of prolonged and sordid negligence." All of this suggests something dark, hidden and possibly evil, making us curious to find out more.

5. Unlike other doors in the street, this one is neglected, distained and clearly isn't opened very often, while its absence of bell or knocker tells us that visitors are not wanted, all of which implies something sinister, secret and mysterious, making us curious to find out what lies behind it, especially after hearing Enfield's "very odd story."

6. It is very late and very dark, "about three o'clock of a black winter morning" in a "part of the town where there is literally nothing to be seen but lamps," everyone asleep and "as empty as a church" and he "begins to long for the sight of a policeman." The cold winter setting, with its emphasis on blackness, where nothing can be seen beyond the lamps, plus the emptiness and silence all create a scary, eerie silence where we are almost waiting or listening for something sinister.

7a. A man described as a "juggernaut" was trampling calmly over a child, ignoring her screams.

b. He brings out "a loathing" in Enfield at first sight, gives him a look which is so ugly it brings him out in a running sweat and makes him want to kill him, while the doctor (whom Enfield refers to as Sawbones, having a cut-and-dry, emotionless manner, with a "strong Edinburgh accent" (stereotypical Scottish doctor) "turns sick and white with the desire to kill him." The crowd is described as a circle of hateful faces, while the women are "as wild as harpies" (ravenous monsters, wild, rapacious women who prey on men). All of these reactions suggest that many people have Jekyll and Hyde characteristics.

c. Although frightened, he looks on them with “a black sneering coolness ... carrying it off really like Satan, “ which suggests that there is indeed something demonic about him.

8. Hyde leads them to the strange door, enters with a key and comes out at four o'clock in the morning with gold and a cheque for a very substantial sum of money (£100 would be like a year's salary for an eminent doctor today) signed by a very respectable public figure.

9. That he has been blackmailed by Hyde and it may lead to his financial ruin (Queer Street), but he feels it is “far from explaining all.”

10. Although he says I never met a man I so disliked and there is something “detestable” and “deformed” about him, he can't explain exactly why or even describe him. They both know the identity of the respectable character, but they do not mention his name and promise never to refer to the incident again. Their desire to conceal the truth and to avoid ruining someone's reputation intrigues us in more ways than one, possibly implying that they too have things to conceal and so Stevenson makes us curious, like Utterson himself, to find out more.

Search for Mr Hyde

1. Utterson is disturbed by his possession of Dr Jekyll's will which stipulates that on his disappearance or unexplained absence, Edward Hyde will inherit everything, free from obligation or burden. Although Utterson hasn't yet spelled it out, we begin to suspect it is in fact Jekyll who signed the cheque and wonder about the nature of Hyde's hold over him and the possible disgrace.

2. We see Utterson, the dry emotionless lawyer, becoming angry and fearful, he refers to the will as “madness”, begins to fear “a disgrace” and that the “fiend” Hyde lies behind it.

3a. Utterson thinks that if anyone will know, Lanyon will, as an old friend of Jekyll's, but he wants to introduce a character who will later be profoundly affected by the events as well as give us a first opinion on Dr Jekyll who has just been mentioned in connection with the will which is worrying Utterson.

b. Although old friends, their friendship is now strained, Lanyon sees “devilish little of the man” (again note the play on words about the devil) and thinks that he began to go wrong about ten years ago with “unscientific balderdash.” These words prove to be very ironic.

c. (i) He is the “great” Dr Lanyon, living in Cavendish Square, “that citadel of medicine”, where he receives his “crowding patients”, therefore a wealthy and successful doctor, with high social status and much in demand. The word “citadel” suggests that a doctor living here is securely at the very top of his profession and that in this exalted position, he is like a lord in a castle, looking down on the rest of society, perhaps rather smugly.

(ii) He is healthy, hearty, smartly dressed, welcoming and genial, suggesting a happy, confident man who is very much at ease with himself and others, but he is also red-faced and something about Jekyll seems to annoy him as he is very dismissive of his old friend's work, displaying a little outburst of temper at the mention of it.

(iii) This is the man who will later be overcome by the shock of what he learns about Jekyll and neither his position, wealth nor health are any protection against this, so he turns out not to be so secure in his citadel after all.

Also his momentary loss of composure might just make us a bit suspicious that there is more to this than meets the eye and that we will hear more of this later.

4. He is unable to sleep as he is haunted by Hyde and hangs around the strange door at all hours of the day and night, presumably neglecting other matters and unable to rest until he meets him. Therefore we become hooked just like Utterson is, desperate to find out more about Hyde and his relationship to Jekyll. Utterson, a man inclined to hush things up, gradually becomes the investigator who is determined to get to the bottom of the mystery, thereby also undergoing a transformation.

5a. In his nightmares Utterson sees Hyde “glide stealthily” through sleeping houses and moving swiftly through labyrinths of the lamp-lighted city and as he waits for him, it is a very frosty, silent night when “small sounds carry far” which prepares us for the sinister footsteps approaching which suddenly “swell out” as they turn into the street, thereby creating an ominous atmosphere full of fear, tension and expectation.

b. He creates “an impression of deformity without any nameable malformation” and has a “murderous mixture of timidity and boldness,” emphasising his puzzling, contradictory features. Utterson describes him as a “troglodyte (cave dweller, primitive man) and sees “Satan's signature” on the face which tells us that he thinks he is evil and dangerous as well as ugly.

c. The dialogue is very terse, full of short exchanges, both of them probing with questions and replying cautiously, evasively or abruptly.

d. He is in no doubt that Jekyll did not tell him and that Utterson is lying which only Jekyll could know.

6. Poole tells him that they all have instructions to obey Hyde, he never dines in Jekyll's house and they see very little of him as comes and he comes and goes by the laboratory door to which he has his own key.

7. Utterson repeats his fears about blackmail, assuming that Jekyll is “in deep waters” because of “the ghost of some old sin” since “he was wild when he was young,” which leads Utterson to reflect on his own past and worry about “some Jack-in-the-Box of an old iniquity,” as he feels “humbled by the many ill things he had done and grateful for the many things he had come so near to doing, yet avoided.” Thus what he thinks has happened to Jekyll makes him worried that maybe the same could happen to him.

8. He thinks that Hyde must have “black secrets” of his own, much worse than Jekyll's and implies that he could also be blackmailed, a very unexpected thought from this dull lawyer.

9. Utterson's obsession with Hyde is used to build up tension towards the dramatic climax of the meeting, but it is a bit of a disappointment for him as Hyde gives him the cold shoulder and quickly ends the interview, thus he learns little about Hyde or his relationship to Jekyll, but this also serves to build the suspense as a solution to the mystery is postponed and we can see that the previously impassive Utterson is now desperate to get to the bottom of it all. Also his comments at the end make us intrigued to learn about Jekyll's past and why he is now in deep trouble, as well as making us curious about Hyde's past and maybe even Utterson's own, i.e. the possibility of a whole web of intrigue, as they maybe all have secrets to hide.

Dr Jekyll was Quite at Ease

1. After the “strain of gaiety”, they enjoy his “unobtrusive company” and like to sober “their minds in the man’s rich silence.” We are made aware of contrasting public and private identities in the difference between their garrulous behaviour at the dinner party, “light-hearted and loose-tongued,” which may be something of a strain and the silence and solitude of sitting with Utterson afterwards, perhaps because they know their secrets are safe with him.

2a. Contrasting aspects of his appearance: the large, well made, handsome, smooth and kindly face, as opposed to a “slyish cast” and the sudden “blackness about the eyes.”

b. These contrasting features help to suggest that perhaps the pleasant face masks other, darker aspects of his character.

3a. Although he is an old friend and still regards him as “a good fellow”, Jekyll is very dismissive of Lanyon here, calling him “an ignorant, blatant, hide-bound pedant.” He could be accused of being a bit two-faced.

b. Jekyll may be trying to put up a smokescreen to cloud or conceal the issue, by saying something surprising or controversial, hoping thereby to steer the subject away from what he knows Utterson wants to talk about.

c. However, it also allows us an opposite perspective to Lanyon’s opinion of him which we heard in the previous chapter, making us aware of a mutual tension and condemnation as ironically each thinks the other is very wrong in some way and we perhaps wonder whose opinion will turn out to be the more reliable, if any, in the end.

4. Utterson pleads with him to make “a clean breast” of it and he will get him out of trouble.

5. Jekyll tells him that he can be rid of Hyde the moment he chooses, but that since he has “a very great interest in that young man,” he makes Utterson promise to get him his rights/obtain justice for him if he is “taken away/no longer here.” These statements are puzzling, contradictory and ambiguous and make us even more curious.

6. Taken at face value the title seems to suggest that he is at ease with himself and his friends, that he has everything under control, but this is really ironic, since Jekyll’s ease is not genuine, only a public front, a pretence and is in any case only temporary. This short, quiet interlude, allows the tension to be relaxed between two more dramatic episode.

The Carew Murder Case

1a. A calm, idyllic atmosphere is created by the maid’s romantic or innocent perspective, seeing the world as a benign and beautiful creation, as suggested by expressions like “cloudless... brilliantly lit by the full moon... romantically given... never... more at peace with all men or thought more kindly of the world... aged and beautiful gentleman... pretty manner... old-world kindness” etc, rather like a scene out of a Victorian Christmas card. In sharp contrast to this, we see the city the following morning, from Utterson’s perspective, as a sinister place of darkness and death, of the world as a malign creation, suggested by expressions like “a great chocolate coloured pall lowered over heaven (a pall is a black cloak or cloth laid over coffins)... embattled vapours... hues of twilight... swirling wreaths... mournful reinvasion of darkness... city in a nightmare,” etc.

b. Firstly the romantic mood is used to form a dramatic contrast to the ugliness and brutality of what follows and

the contrast between the maid and Utterson’s perspective highlights this further. These contrasts again help to make us aware of the conflict between good and evil, the themes of moral duality and contradictory interpretations of human behaviour.

2. Use of contrast: the maid’s contrasting reactions to the two men + the sudden dramatic shattering of the peaceful atmosphere (see above) which overturns our expectations and so intensifies the sense of shock.

Repetition and accumulation of expressions describing violent anger, brutality or loss of control, such as “great flame of anger, ape-like fury, like a madman, broke out of all bounds, storm of blows, brandishing... stamping... trampling... hailing down blows... clubbed, shattered... jumped.” Notice also the repetition of verbs of violence, especially using participles, such as “stamping... trampling” etc. which help to bring the scene dramatically to life in front of our eyes, via a quick succession of continuous violent actions, plus the repetition of “and” between clauses and at the beginning of sentences to suggest a hurried, breathless description, plus the use of fairly simple, but repetitive sentence structure.

Imagery of uncontrollable energy, danger or fury is also used very effectively such as “flame” or “storm” or “hail of blows... ape-like fury” or the sickening images of the body jumping upon the road or the bones being “shattered”. Also think about the word association or connotations of many of the above, such as “ape-like fury” and note the effective use of alliteration in many of the above examples.

3. Clearly he keeps quiet about it to protect his old friend, which shows his discretion or tact as a lawyer, with plenty of experience of hushing things up. He could be accused of withholding information, but as Hyde has already been identified and he offers to take the police to Hyde’s address, he feels he is doing all he can to catch Hyde and that there is no need to incriminate Jekyll if it can be avoided.

4. She is described as “ivory-faced and silvery haired” and although the silver hair might remind us of the old man who has been murdered, the word “ivory” suggests her face is yellowish white and hard, while ivory and silvery might make us think about wealth or greed, and they are also both smooth, which supports the idea of “an evil face, smoothed by hypocrisy.” In spite of her excellent manners, there is something two-faced and repulsive about her, as we see in her “odious joy” in hearing the news that the police are after Hyde.

She appears to be someone evil and repulsive who is maybe not quite what she seems and this forms another parallel with the Jekyll and Hyde theme.

5. The “blackguardly surroundings” of the street, its poverty, filth, prostitution and alcoholism convey a picture of the dark, hidden underside of the city, plus the fog as “brown as umber,” (yellowish brown earth colour) suggests both concealment and evil, an appropriate environment for Hyde. In his rooms we see a sharp contrast between the expensive, sophisticated taste of Jekyll’s orderly life and the disorder and havoc created by Hyde, as well as the clumsy attempts at concealment which show his desperation and panic.

6a. The other half of the broken stick are found behind a door, plus the hurried attempts to burn papers and the cheque book which allows them to discover that several thousand pounds has been placed in Hyde’s account (worth hundreds of thousands today).

b. No one really knows him, he has no family and it might be difficult to identify him, especially as he has never been photographed and the few descriptions “vary widely.”

7a. We now know that Jekyll has been completely wrong, that he has deceived himself as well as others. He cannot control Hyde and he is maybe in fact uncontrollable.

b. The descriptions differ widely, though they all agree that there is an “unexpressed deformity” about him, i.e. one they can’t put into words exactly. Possibly, like the devil, his appearance doesn’t seem to be fixed, but variable or fluid or that different people see him differently.

Incident of the Letter

1. Again he mentions the “dingy windowless structure” and takes us through a number of areas, including the “gaunt and silent theatre,” once crowded with students, where the light is “falling dimly through the foggy cupola” (dome) and the floor is now strewn and littered, climbing up stairs, through a red baize door, to the doctor’s cabinet (private study) which has three dusty windows barred with iron. Here we at last find Jekyll huddled round the fire, with the lamp lit, as the fog was beginning “to lie thickly” in the houses. The fog penetrates his study, his very private, hidden room, as if there is no escaping the figurative darkness which seems to lie at the heart of his hidden identity.

2. Jekyll is clearly shaken, he has a “cold hand and a changed voice,” looks “deadly sick” (p.51) “speaks in “a feverish manner” (p.53) and says “Oh God, Utterson, what a lesson I have had.” (p.53) He swears to God that he will “never to set eyes on him again” and that he “has done with him in this world.” (p.52)

3. It reassures him that Hyde can disappear without Jekyll being harmed and also perhaps that he has been wrong about the nature of the relationship between the two men.

4. Irony: “I will never set eyes on him again... he is quite safe... never more be heard of... I am quite sure of him... I am quite done with him,” etc. We know that the truth turns out to be the opposite from what he says, though what we learn later will remain hidden from the public.

Ambiguity: “I have done with him in this world” is ironic, but also ambiguous, as it implies that Jekyll fears he may not be done with him in the next world, while “I was thinking of my own character which this hateful business has rather exposed” could be read in more ways than one, meaning it isn’t just a matter of his reputation being harmed, but that it has revealed much more about the hidden aspects of character which he doesn’t want people to know about, while “I have lost confidence in myself” also has a double meaning as he clearly is no longer sure of his real identity, cannot trust himself.

5. He keeps repeating to Utterson how much trust he places in him and actually say “I wish you to judge for me entirely... I have lost confidence in myself.” He has been badly shaken by the murder and doesn’t trust himself, turning to Utterson to decide what is best, though he is trying to deceive the man he is placing so much trust on (lying to him about a letter from Hyde) and still deludes himself about being able to escape from Hyde.

6. He now desperately needs Utterson’s help, but cannot tell him everything and resorts to further deception to convince him that all will be well and when Utterson asks him again about Hyde dictating the will, Jekyll only nods

and cannot speak, thereby convincing the lawyer that he was right about Hyde’s plans to murder the doctor.

7. Jekyll tells him he burned the envelope and Poole is positive that no letter was delivered. He then seeks the opinion of his clerk, Mr Guest, about the handwriting and their suspicions that it is in fact in Jekyll’s hand are confirmed by the arrival of Jekyll’s note.

8. He believes that Jekyll has forged a letter to protect the murderer and although he is horrified, his decision to lock the note away in his safe shows us that he cares more about protecting his friend than about the truth being discovered.

Remarkable Incident of Dr Lanyon

1. The police unearth further evidence of Hyde’s callous cruelty, violence and vile life etc, though we aren’t given any details. Note that in Jekyll’s confession there is no mention of these.

2a. Hyde seems to have completely vanished, Jekyll seems to have recovered, has come out of his seclusion and become distinguished for religion as well as good works etc.

b. Jekyll suddenly becomes reclusive again and Lanyon suffers from a shock.

3. This previously healthy doctor has suffered such a shock that he doesn’t look as if he will live long and he does not want to even hear Jekyll’s name mentioned. Notice the possible ambiguity – “one whom I regard as dead.”

4. Jekyll plans to lead a “life of extreme seclusion”, insists that he must be left to go on his “own dark way” and refers to himself as “the chief of sinners” but also “the chief of sufferers.” He also asks Utterson to respect his silence and the lawyer now fears for Jekyll’s sanity, but because of what happened to Lanyon he suspects the cause must lie in “some deeper ground.”

5a. Lanyon’s first envelope carries the instruction that it is to be opened by Utterson alone and in the event of him dying beforehand, it is to be destroyed unread and within the first there is another sealed envelope which is not to be opened “till the death or disappearance of Dr Henry Jekyll.”

b. The instructions hint again at something sinister and Utterson is now desperate to “dive at once to the bottom of these mysteries” but his professional honour prevents him from doing so which means the reader will also have to wait longer for a solution to the mystery.

6. Utterson becomes less eager to meet his friend as he is afraid of what he might discover and is even relieved to be denied admittance to the “house of voluntary bondage and to ... speak with its inscrutable recluse.” Utterson’s fears make the reader suspect something much darker lies behind it all.

Incident at the Window

1. Jekyll’s courtyard is full of “premature twilight, although the sky, high up overhead, was still bright with sunset.” Again the contrast of light and shade, exterior and interior, suggests the conflict going on between good and evil within Jekyll, while the fact that it is twilight suggests that darkness is about to descend, as it in fact does on Jekyll.

2. Jekyll is described sitting at the window “with an infinite sadness of mien (expression) like some disconsolate prisoner” which suggests the depth of his suffering and inability to escape from it or to be comforted, while his comment that “it will not last long etc” is ambiguous, but

clearly implying that he does not have long to live. All of this seems to suggest he is very depressed or disturbed in some way and is facing up to the inevitability of his own death.

3. He doesn't actually tell us what the two men saw, only hinting at it by telling us how "they saw it but for a glimpse ... the smile was struck from his face and succeeded by an expression of abject terror and despair." Instead he chooses to concentrate on how Utterson and Enfield are affected by what they saw, how they are rendered speechless and at first can't even look at each other until they exchange looks with "an answering horror in their eyes." The only comment is Utterson saying twice "God forgive us" and they walk on in silence. The clever use of concealment and understatement here is a good example of the power of implication to suggest a great deal more than is actually said or spelt out, i.e. it shows that less can sometimes be more. They must have seen the beginning of the change from Jekyll to Hyde, but we are again intrigued and kept waiting for an explanation to the mystery which he begins to lead us towards in the next chapter with Jekyll's final disappearance and the explanations in the two doctors' letters.

The Last Night

1. Poole and the servants are all terrified, can bear it no longer and have sent Poole to obtain help from Utterson because they suspect "foul play" (i.e. murder). They are huddled round the fire like a flock of frightened sheep and when Utterson arrives, they greet him as their saviour.

2. It is a wild cold March night with a strong wind blowing dust about, thin trees lashing themselves along the railings and even the moon blown onto her back, as if the natural order of the world is disturbed. They find it difficult to talk, the streets are completely deserted, lonely and sinister, as if the city has been abandoned by humanity, but in spite of the biting weather, Utterson has to stop to mop his brow as he feels a "crushing anticipation of calamity."

3a. Poole believes his master has been murdered as the voice behind the door is not his, but they are left with the puzzle about why this person or thing remains there and the fact that his orders to the chemist seem to be in his own hand.

b. After hearing about the mask and Jekyll's desperate search for the missing chemicals Utterson now offers the explanation that this evidence shows he is suffering from one of those "maladies that torture and deform the sufferer", but Poole does not accept this because the figure wearing the mask was a dwarf-like monkey, resembling Hyde. Utterson finally has to concede that Poole is right, commenting that evil had to come of the connection with Hyde.

4. The changed voice, the weeping, the notes and the search for the chemicals, the mask, the ape like creature, the dragging footsteps, Hyde's voice crying for mercy in God's name as they break down the door, the screech of animal terror. Most of these clues support the explanation that Hyde has apparently "done away with" Jekyll, but the weeping, the crying for mercy and the desperate search for the chemicals might make the reader suspicious as they are unlikely to have been done by Hyde. The fact that they don't all fit together further increases the suspense and mystery.

5. As in the earlier the noise of the city fades away as they listen to the ominous footfalls which Utterson now

recognises as unmistakably Hyde and as they stand with bated breath, preparing to break the door down, they listen to "the patient foot going up, and down, up and down, in the quiet of the night."

6. As expected, Hyde is behind the door, but he has committed suicide and there is no sign of Jekyll, in spite of a thorough search of the entire building, only his scattered papers, including his diary and his will with Utterson's name instead of Hyde's, but most surprising of all, a note in his hand, dated that very day.

7. The note seems to undermine the theory that Hyde has murdered Jekyll and hidden his body which makes them believe that he may still be alive and have fled and makes the reader even more curious about what has happened to him. The note also instructs Utterson to firstly read Lanyon's letter and secondly his own sealed confession. Utterson then goes home to read "the two narratives in which this mystery was now to be explained."

8. He is clearly like a trapped animal, weeps "like a woman or a lost soul" (p.69), searches desperately for the chemicals, cries out for mercy in God's name, plus all the domestic details of his kettle boiling to make his tea which makes him seem very ordinary and vulnerable. Although at this point the "creature" is possibly partly Jekyll and partly Hyde, this is not quite the same vicious, sneering beast who obtains a dark thrill from his evil deeds and who represents the idea of an innate and inescapable evil in the nature of man, a dark force in all of us, just waiting to be released. Perhaps Stevenson is also saying that Hyde too is human and should be pitied, because he is after all born of the dark, hidden, repressed side of Jekyll, the "deformed" product of an experiment "gone wrong," feared and despised because of his outward ugliness. Arguably therefore, his evil is not necessarily innate or natural but something created, nurtured even by a supposedly good man, but for all the wrong reasons.

9. Jekyll's mask is the most obvious sign of him trying to mask the fact that he is Hyde, but sealed letters, envelopes within envelopes hidden away in Utterson's safe are also used to reinforce the idea of concealing the truth and keeping dark secrets hidden. Also his house and laboratory etc are described like a series of rooms beyond rooms, buildings within buildings, a bit like a labyrinth, something difficult to reach the heart of or escape from (e.g. p.51).

On the other hand the cheval glass (full length tilting mirror) "must have seen some strange things" and though Utterson and Poole look into its depth "with involuntary horror" they do not understand what Jekyll could have wanted with it (foot p.71). The mirror has of course reflected the ugly truth Jekyll has had to face up to on his own, but it now tells Utterson nothing and the use of the word "depth" implies that it is like a pool which has reflected dark secrets, but now conceals the truth in its hidden depths, just like the secrets hidden in Jekyll's cabinet (study) behind the locked "red baize door."

The use of the "red baize" perhaps suggests something magical and satanic, like a wizard's secret door, but it is also likely to make us think of hell and the devil who is often associated with things red, particularly the pleasures or sins of the flesh (seen as the work of the devil in repressive Christian cultures, both Protestant and Catholic, e.g. the Scottish

Calvinist tradition) and the scarlet women found in the red light district of Soho where Hyde has his rooms.

Dr. Lanyon's Narrative

1. The tone is pleading, urgent and fearful, of a man desperately struggling to remain logical and clear, but obviously in great distress and fear which becomes harder to control towards the end of the letter. We can see this in the emphasis he puts on their long friendship and loyalty, the need to set aside all other things, no matter their importance, his use of the parallel phrases and repetition to stress these points, like "my life, my honour, my reason are all at your mercy" which is used twice and repeats the three words he used to show how far he would go to help Lanyon or in expressions which make his plight and his fear explicit, such as "I am lost... extreme distress of mind... morbid fear of misdirecting... blackness of distress" and in signing off with "Serve... and save" plus the fear expressed in his postscript. This is the desperate letter of a man fighting for his life and his soul.

2. Lanyon thinks Jekyll is mentally disturbed or deranged, "a case of cerebral disease," and he loads an old revolver in case he needs to defend himself from a lunatic.

3a. We can work this out from his looks and his size, as others have already described Hyde as dwarfish deformed and ugly and Lanyon particularly notices how shrunken he is, ludicrously dressed in clothes which are far too big for him. (p.77-8)

b. Lanyon is asking him if he is the messenger from Jekyll, but it could also mean Lanyon is asking if Hyde has originated from/derived from/been created by Jekyll.

4a. Lanyon is immediately stuck by the "shocking expression of his face," describes him as being "abnormal and misbegotten" and feels he is a "revolting" creature which is similar to the effect he has had on Utterson and Enfield, but the effect on Lanyon is fatal, as he notices "a subjective disturbance" (i.e. effect on himself) which resembles "incipient rigor" (i.e. the early stages of rigor mortis, stiffening at death) accompanied by "a sinking of the pulse." (p.77)

b. That it is due to something "deeper in the nature of man" than just his "personal distaste" or hatred for this ugly creature, i.e. it is evidence of an ugly and vicious evil at the heart of man.

5. He shows his impatience by repeating "have you got it," grabbing Lanyon's arm and shaking him, but even after he is calmed down we see him "wrestling against the approaches of hysteria" (foot p.78) and when he is shown what he needs he springs up, grinds his teeth and utters a loud sob of... immense relief." (top p.79) At the same time he has shown control and restraint, firstly in writing the letter to Lanyon and then in apologising for his bad manners and even after behaving frantically, he speaks to Lanyon in a voice which is "fairly well under control," (top p.79) thanking him and offering to leave without showing him the results, all of which acts out the emotional turmoil and struggle going on within Jekyll between his two identities.

6. Hyde offers to leave without showing him the results of the chemicals which will leave Lanyon neither richer nor wiser, or to stay and show him something which will "stagger the unbelief of Satan," offering him "a new province of knowledge and new avenues to fame and power" thus

tempting him, even taunting him, like the temptation of the devil. Lanyon is already too involved in the mystery and is well and truly hooked, so that his curiosity gets the better of him.

7. Lanyon is shocked and horrified after having witnessed the evil Hyde's transformation back into his oldest friend, Jekyll. Notice how Stevenson increases the suspense and shock by keeping this information to the final sentence of Lanyon's letter. He now lives in a state of constant terror and he cannot sleep, but it is more than physical or emotional as his soul sickens and his life is "shaken to its roots" at the "moral turpitude" (baseness) which has been unveiled to him. As he weeps "tears of penitence," possibly at the realisation that human life is essentially evil and meaningless, his basic Christian beliefs about creation and the primacy of good over evil have been shattered. His comment to Utterson about Jekyll having "gone wrong" proves to be ironically prophetic and ambiguous: it is Lanyon who has been very much proved wrong about Jekyll, scientifically speaking, but his old friend has gone wrong in ways he could never have imagined and the revelation of Jekyll's "transcendental medicine" destroys Utterson's whole moral universe.

Henry Jekyll's Full Statement of the Case

1. There are still plenty of unanswered questions to keep us in suspense and in thriller terms, we move from more of a "who/what" mystery or puzzle to a "how/why" to investigate not only the mystery of how and why a respectable doctor became the fiendish Hyde, but to understand deeper moral issues behind this strange tale. There is no better insight into this enigmatic story and the central character involved than via his own confession.

2a. He mentions "irregularities... I was guilty of" and tells us that the worst of his faults was "a certain impatient gaiety of disposition" but that this came into conflict with "his imperious desire to carry his head high" and threatened "his position in the world," hence he had to "conceal his pleasures" and hide them with "an almost morbid sense of shame" which made him committed to a "profound duplicity of life."

b. He admits he is "a double-dealer," though he argues that he is not a hypocrite as both sides of him are in "dead earnest" and he has been "radically both from an early date." He is therefore open and honest about each side of his identity, but on the other hand, notice how lacking in specifics, how euphemistic and possibly evasive his confession is. His real fear is that this professional reputation and admirable public image will be destroyed if he is found out (a bit like Burns' Holy Willie?). Perhaps this is a case of someone merely trying to rationalise his hypocrisy to justify his own actions, as the real evils aren't the pleasures he is trying to conceal, but the act of concealment itself and the search for a means to go on enjoying both parts, without fear of guilt or discovery. He simply cannot reconcile his public and professional role with a desire to indulge in and enjoy what may be no more than the natural pleasures of life. It is from this aspect that the monster grows, revealing to us that Jekyll is a Hyde from the start, that he lurks within him, even before discovering the potion.

3. From recognising "the thorough and primitive duality of man" in his own person and that he has been two people

“from an early date,” he recognises the “thorough and primitive duality of man” and moves to the conclusion “that man is not truly one, but truly two.” He also hazards the guess (p.82) that man will ultimately be known as a body of many different “incongruous and independent denizens” (citizens or dwellers) i.e. composed of many separate identities that do not fit together. He sees his duality in terms of a struggle between his admirable public identity versus the dark, hidden private pleasures he sees as evil, but which he finds irresistibly attractive and cannot shake off. (p.81-2)

In philosophical terms Hyde’s view of good and evil is rooted in Manichaeism, the doctrine of the Persian philosopher Mani (3rd century AD) who believed that the universe was controlled by two conflicting principles of light and darkness, one essentially good, the other essentially evil and that these two antagonistic forces are conjoined in state of equilibrium. This was branded as heresy by the Catholic Church.

4a. He hoped to achieve a separation of the two parts of human nature by means of a drug in order to liberate each half from the burden of the other and so end the struggle between these “polar twins” etc, thus freeing the unjust to go on its own way and the just to follow the upward path, doing good and no longer exposed to disgrace (p.82). He can therefore shift the blame for the things he is ashamed of onto an alter ego, thereby allowing him to continue indulging his hidden pleasures free from the fear of detection.

The concept of the split personality can also be linked to the work of Sigmund Freud, the Austrian psychoanalyst (1856–1939) who developed the idea of a conflict between the superego, our conscious, socially conditioned self-image or identity and the id, the primitive or instinctive aspects of our nature. Freud was very interested in the harmful consequences of repression and guilt about hidden or forbidden aspects of our identity, especially of a sexual nature.

b. The drug had “no discriminating action”, leaving the old Jekyll much as he was, but released the evil side which was “alert and swift” out of which came Hyde, so “the movement was thus wholly towards the worse.” (p.85) He therefore discovers that he cannot attain pure goodness, only pure evil, as he doesn’t foresee the consequences of destroying the balance between the two and of releasing pure evil, free from any conscience or remorse. As a result, this dark side comes to dominate and he is taught the terrible lesson that if we try to cast off or deny our lower or instinctive nature “it returns upon us with more familiar and more awful pressure.” (top p.83)

His motives are also suspect as they mask a desire to enjoy his secret “undignified” pleasures (p.86) without fear or guilt and to prevent the “good” reputation from being “exposed” to any disgrace or scandal so that his public reputation is not damaged. In fact he fears this more than anything else as it threatens “his imperious desire to carry his head high and wear a more than commonly grave countenance before the public.” (para 1 p.81) This sounds very much like Burns’ Holy Willie who believes he is “a burning and a shining light.”

However his theory also presupposes that evil is rooted in the instinctive or primitive, animal aspects of our nature (a theological concept firmly rooted in the Christian idea of Original Sin) but much debated throughout human history and argued over by modern anthropologists and psychologists.

In any case, human nature is a lot more complex than his model and is shaped by sophisticated interactions between cultural and environmental forces as well as biological or psychological. It is therefore very difficult to formulate general rules about what human nature is or is not, i.e. it is a lot more fluid and complicated than Jekyll’s model.

5a. Firstly he feels a “racking... grinding... deadly nausea and horror of the spirit” etc, but then begins to feel “lighter and happier in body, conscious of a heady recklessness... a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul” as this new life is “tenfold more wicked... a slave to my original evil.” (p.83-4)

b. All human beings are a mixture of good and evil and Hyde is pure evil, perhaps something which most people find repulsive as it reminds them of the worst parts of themselves.

c. At first when he looked on “that ugly idol” in the glass he feels no “repugnance, rather... a leap of welcome as this too was myself... natural and human... a livelier image of the spirit” etc. (foot p.84) and he confesses to an aversion to “the dryness of a life of study” being “the noted professor” and how much he enjoys wearing the “thick cloak”, the “impenetrable mantle,” of Hyde, committing evil purely for pleasure and springing “headlong into the sea of liberty.” (p.86)

6. He goes to bed as Jekyll and awakens to find that his hand has become Hyde’s, hairy and knuckled. Whereas at the start it was difficult to shake off his Jekyll identity it is now becoming difficult to shake off that of Hyde, having now to take stronger doses of the drug in order to do so. He fears losing hold of his original and better self and that he is losing the ability to change voluntarily and will become helpless to prevent it.

7a. Jekyll, who has given birth to Hyde is a composite, with aspects of both, but Hyde is pure evil and indifferent to Jekyll. He points this out in the antithetical sentence: “Jekyll had more than a father’s interest; Hyde had more than a son’s indifference.” Yet there are a lot of puzzles and contradictions to be teased out. Check your answers to Q.12.

b. He chooses the better part, “but was found wanting in the strength to keep it,” for even as he resolves to give up Hyde he is aware of “some unconscious reservation” and although he lives a “life of severity” for two months, he begins to be “tortured with throes and longings,” as Hyde struggles to be free. In fact in trying to suppress Hyde or kill him off, he only succeeds in creating “a greater evil: a caged devil” who comes out “roaring”, awaking “the spirit of hell,” which leads to Carew’s brutal murder.

8a. He is affected by “a divided ecstasy of mind” and by contradictory emotions like “a cold thrill of terror.” As Hyde his “lust of evil has been gratified and stimulated,” (p.91) and he gloats in his crime, “light-headedly devising others in the future,” but as Jekyll, he is horrified and overwhelmed by remorse, “lifting his clasped hands to God.” However, his guilt soon gives way to a new joy that his problem has been finally solved as Hyde, a hunted man living in fear of the gallows, is now impossible.

b. He will henceforth confine himself to his “better impulses”, even if they are “buttressed and guarded by the fear of the scaffold.” He promises a “sincere renunciation” of Hyde (foot p.91) locks the door and grinds the key under his heel, resolves to “redeem the past,” devoting himself to the service

of others by relieving suffering etc., but he is still “cursed” by his “duality of purpose” as the lower side “so recently chained down” begins to “growl for licence.” (p.92)

9a. Eventually the “balance of his soul” is destroyed as he sits enjoying the sunshine in Regent’s Park, perhaps because he thinks of his moral superiority to other men and this allows his spiritual side to become drowsy, allowing the animal side to begin “licking the chops of memory.” Thus to his horror, in broad daylight in the centre of London, he becomes Hyde, with nowhere to hide and no means of help, other than Dr Lanyon.

b. As he sits enjoying the January sunshine in Regent’s Park, ironically filled with sights and sounds of Spring, it is almost as if he thinks or wishes he was undergoing a spiritual rebirth, a reawakening, but it is a false Spring and it turns out to be quite the reverse. Winter, both literally and figuratively, is far from over.

c. Although he is trapped in Hyde’s body, enough of Jekyll’s logical, rational mind survives: “my reason wavered but it did not fail me utterly.” Thus he is able to work out an escape plan and give clear logical instructions to Lanyon, though we see how frantic he has become when he appears before him. Yet he admits that whereas “Jekyll perhaps might have succumbed, Hyde rose to the importance of the moment” as his “faculties seemed sharpened to a point” and his spirits “intensely elastic,” (top p.93) as if Hyde has a powerful animal survival instinct and cunning which takes over to save him (i.e. the older, more primitive part of the human brain).

10a. We are told that “the hate which now divided them was equal on each side,” but there is mutual dependence as well as mutual hatred between them. Jekyll sees Hyde as an inseparable part of himself and that he is doomed to give birth to something which will try to destroy him. Hyde is “co-heir with him to death... knit to him closer than a wife, closer than an eye, lay caged in his flesh... and at every hour of weakness... prevailed against him and deposed him of life.” On the other hand Hyde’s hatred is of a different order as his “terror of the gallows” drives him to “commit temporary suicide” and forces him to return to “his subordinate station of a part instead of a person.” He also loathes the despondency (despair) that Jekyll has fallen into and resents the doctor’s low opinion of him. Yet in spite of all this, Jekyll can still admire Hyde’s love of life and can actually find it in his heart to pity Hyde as he knows how he fears Jekyll’s power to cut him off by suicide.

b. Hyde is Jekyll’s alter ego, his own alternative identity, and he now thinks of him as another person or creature, with a life of his own, threatening Jekyll’s existence, while at the very point he is explaining their mutual hatred and dependence, he surprisingly starts to refer to himself in the third person, as if Jekyll is becoming more distant, a stranger to himself, perhaps to show that his identity is dissolving, that he is no longer one or the other, although he soon returns to using “I” for himself and “he” for Hyde before the end of this paragraph and he maintains this until the end. Both parts are fighting to become separate creatures, free from the other.

11. Sympathy: he was willing to put himself at risk in trying to push back the boundaries of scientific knowledge, to discover more about human behaviour and he was maybe

unlucky with the chemicals he obtained. Yet he was honest with us about his secrets, his flaws and mistakes and we finally feel pity for the plight of this trapped, tragic figure, full of remorse and despair, racked by the horror of his own creation that he has come to loathe, but who eventually faces up to his own suicide as the only sure way of destroying Hyde, the creature he can nevertheless still find it in his heart to pity. He emerges a flawed, suffering human being, whose conscience remains strong, trying to defeat his evil self to the very end, even when he knows he is doomed. He is maybe “the chief of sinners” but he is also “the chief of sufferers.”

Lack of sympathy: his motives were flawed from the start as he was seeking a cold and calculating scientific solution to his own guilt-ridden conscience, afraid of disapproval by a pious and hypocritical Christian morality. Thus in trying to protect his career and his public reputation, but still enjoy his dark pleasures free from detection, he released a monster he could not control and thus ended up putting others at risk. Therefore his suffering and death were deserved punishments for his hypocrisy and pride, a warning to mankind not to tamper with things we cannot foresee the consequences of.

12. Jekyll: he is finishing his confession as Henry Jekyll shortly before his death, worried about Hyde destroying it, but it does survive and because he knows Hyde would not take his own life, he finally outwits Hyde and prevents him from escaping by taking the poison to end both their lives. Although the last words we hear behind the door are in Hyde’s voice, he weeps like “a lost soul” and calls for mercy in God’s name, so although now trapped in Hyde’s body, it is really Jekyll’s dying conscience speaking. Therefore, just enough of Jekyll survives to ensure that by taking his own life, Hyde is also killed off.

Hyde: although the story ends with Jekyll’s last words to us, we have to think back to *The Last Night* and remember that the last voice we heard before the door was broken down was Hyde’s and it was Hyde’s body which was found, not Jekyll’s. Thus the effect of the last powder had worn off by the time the door was broken down and it could therefore have been Hyde who took his own life, presumably from fear of the gallows, after Jekyll has disappeared forever. Remember too that at the end of the confession Jekyll tells us that in half an hour he will “again and forever reindue (put on again, reclothe) that hated personality” and wondering what Hyde will do, admits that “this is my true hour of death and what is to follow concerns another than myself.” The last line of the confession is “I bring the life of that unhappy Henry Jekyll to an end.” Thus by the end the roles have been reversed: Jekyll started off thinking he could control Hyde and be rid of him when he choose, but in the end Hyde took over and outlived Jekyll because his primitive animal nature was ultimately stronger and survived to the very end. Even if we accept that it was Jekyll who killed Hyde, he could only do so by destroying himself at the same time.

However the evidence is contradictory and it is really left up to the reader to argue over, a fittingly ambiguous ending to a story about split personality and moral contradictions. Perhaps it is a bit like the glimpse seen through the open window of the two faces of Jekyll/Hyde that so horrified Utterson and Enfield which might remind us of one of those trick drawings that reveals two quite different faces, depending on how we view it.

General Questions

Narrative Viewpoint and Voice

1. He narrates firstly in the third person as an objective anonymous narrator, but the main focus is on Utterson's perspective, following his steps in trying to make sense of a mystery, but he brings in two other important viewpoints on Hyde: Enfield's and Lanyon's. The tone, like Utterson's himself is, to begin with, detached, dry and objective, until Utterson is forced out of his complacent detachment to become more actively involved in uncovering, or rather concealing, the truth. Likewise Lanyon is forced out of his smug confidence through becoming the first person to know the truth about Hyde's identity and by the end, his first person epistle is that of a man suffering from shock, disbelief and despair. We are also given the maid's innocent perspective on Carew's murder and Poole's desperate plea for help in *The Last Night*. In dramatic contrast we finally hear Jekyll's compulsive first person confession which appears open and honest and no matter how calm and logical he tries to be at the start, it becomes increasingly anguished and desperate as it progresses.

2. He presents Utterson as a dour, dry as dust, detached lawyer who is trusted by others to keep a secret and who would really prefer to hush things up, but against his inclination, becomes increasingly drawn into an active role as the investigator who discovers the shocking truth about his friend. As a highly respected lawyer concerned with establishing the facts, we might find his evidence credible, but he has concealed crucial evidence, has taken a while to face up to the truth and is only forced to do so when he can no longer avoid it, due to the actions or instructions of others. At the end he is privy to the personal confession of his oldest, closest friends, but we do not hear his opinion of what he discovers therein. Ironically, we can also assume that Jekyll's secret will be safe with him and will never be revealed to the public.

Lanyon, also a close friend, appears reliable as he regards Jekyll as "too fanciful" and is dismissive of his "unscientific balderdash", clearly a man who is rational, scientific and sceptical, unwilling to believe in flights of fancy, though someone who perhaps appears rather smug. Therefore he appears the very last person to believe in fantasies or to have simply imagined what he saw and so the shock he suffers makes his death bed confession even more honest and credible. However, although an old friend, he has never been close to Jekyll and has had little contact with him in recent years. It is also written by a man dying of shock because of his nightmarish experience, therefore another partial or limited view, another piece of the jigsaw, though a very important and convincing one.

Other minor viewpoints, like Enfield's, the maid's or Poole's are very subjective ones, based either on one strange night time experience or in Poole's case a loyal, professional, but not a close relationship with Jekyll over many years and only occasional sightings of Hyde. He really knows little about his master and almost nothing about Hyde. All may well be coloured by personal mood, position or perspective, affected by darkness and moonlight and are open to more than one interpretation.

On the other hand, Jekyll gives us what appears to be a very open and honest confession, written by a man who

knows his days are numbered, a man of science and a man admitting to his faults, failings, vanities and dark secrets and so we are inclined to sympathise with him and trust what he tells us. However, his confession is written by a man on the verge of insanity, a tortured soul, driven to despair and suicide. Also he doesn't actually tell us any of the details of the dark pleasures he is so ashamed of and also leaves out some of Hyde's uglier, nastier secrets, e.g. some of the things Utterson learns about from the police. Perhaps he really is a hypocrite, like other famous hypocrites or justified sinners in Scottish literature (e.g. like Burns' Holy Willie or James Hogg's Justified Sinner, Robert Wringham who also writes a confessional diary) merely trying to justify what he did and using science for selfish ends to save his own career and continue his dark pleasures undetected, though he is honest enough to admit this. While we are inclined to trust much of what he tells us, Stevenson does plant some doubts in our mind to make us at least question some of what he tells us or chooses to leave out. Therefore it is not quite a full statement of the case, though we have to accept that he is a desperate man with limited time and space to tell us everything or remember everything.

It is actually very significant that Stevenson never intervenes with editorial or moral comments on the events he narrates from several viewpoints, other than introductory comments about Utterson and company. Above all he allows Jekyll to have the last word, without any further comment and does not return to any third person "objective" viewpoint, perhaps letting us hear Utterson's opinion of what we have just read, but of course the dour lawyer will remain forever silent about what he has discovered. Stevenson therefore deliberately refrains from any attempt to interpret the story for us, leaving us to make what we can of it, after giving us a series of contrasting, limited or partial perspectives on this enigmatic tale of human duplicity and duality. See also last paragraph on p.21.

Other Narrative Techniques

3. From the very start he creates a series of mysteries, puzzles or contradictions (e.g. about their relationships and their pasts etc), leading up to the strange enigmatic appearance and search for the true identity of Hyde, but both literally and metaphorically keeps us in the dark as long as possible about this via a series of partial or unreliable narratives, incomplete or misleading evidence, false trails, clues and expectations (e.g. that Hyde is blackmailing or is planning to kill Jekyll) and using a number of unexpected and dramatic developments (e.g. Carew's murder or Lanyon's sudden illness) which leave much to be explained or new questions to be answered, even after *The Last Night* or Lanyon's letter.

The time scale is in some ways back to front as we begin well into the sequence of events with Enfield and Utterson's first encounters with Hyde, then follow Utterson's gradual and somewhat haphazard discoveries over a year or so until he opens the two letters and we travel back in time to discover the hidden truth, finally going back to the very beginning with Jekyll's confession but his narrative closes as he is about to change into Hyde for the last time and we already know what happens afterwards. This structure helps to keep us in the dark as long as possible and also perhaps forces us to go back over things again and reassess what we learned earlier in order to make sense of it.

His main narrative viewpoint is a lawyer who keeps thinking he understands what lies behind this, but who is continually proved wrong and in spite of his desire to hush everything up, becomes obsessed with finding out the truth or as much of the truth as he can safely disclose, as ironically Utterson would never reveal Lanyon's letter or Jekyll's confession to anyone else. Thus the mystery keeps being deepened, our expectations continually overturned and a reliable explanation postponed until we hear the full confession at the end, but even then he also leaves us with an ambiguous ending, many questions still unanswered and much still hidden away.

Character

4. By now you should have plenty of evidence about the actions and attitudes of the main characters and what these tell us about them. However, it is highly significant that we are told as little as possible about them outwith their professional and public identities because their personal lives are cloaked in a great deal of mystery. Although they appear in some way opposites – Utterson is silent, dry and dour, Enfield a “man about town” and Lanyon is genial and boisterous – they are all from a rather close circle of professional male friendships with a genuine regard for each other, but it is nothing too close or personal, e.g. Lanyon is a “good deal surprised” at receiving a letter from Jekyll because they were “by no means in the habit of correspondence” (top p.74).

Even their names and the way they refer to each other are quite revealing. Utterson's Christian names are Gabriel and John, both rich in religious connotations (names in Hebrew that refer to power or favour from God, Gabriel the archangel being the messenger to Mary and Joseph, and John one of the twelve apostles) and perhaps Stevenson intended these as rather ironic names as Utterson is the closest friend and confidante of someone so highly regarded for being such a good Christian, but has the devil lurking within him. Check Jenni Calder's comments about disguised evil in the introduction:

“...a process that Calvinism warns against so violently. The devil may not be as easy to recognise as we think: the potential for evil is within all of us.” (p.10-11)

However, Utterson's Christian names are only used on Lanyon's letter, formally addressed to him and they all call each other by their surnames which would have been common at that time, but it also suggests a degree of impersonality or distance. In addition, their surnames are either place names, typical or caricature names, like Enfield (Enfield is a London borough) or Utterson, who ironically fails to utter and prefers to keep things quiet, or Hastie Lanyon who is too hasty in more ways than one, while the name Hyde is obvious and Jekyll could be a pun on “je kill”.

Jekyll's closest friendships with Utterson and Lanyon go back to their school and university days and they are like members of an elite male society bonded by education and career who have sacrificed everything for success in their professions, with a limited experience of life outwith this narrow circle. None of them are married or have families and they appear quite lonely at times, perhaps because they are really married to their careers, though perhaps a modern reader could understandably think that Stevenson might be implying a homosexual relationship between Utterson and Enfield, something that was then a criminal offence and several eminent Victorians had their careers destroyed

or committed suicide because of homosexual scandals, e.g. the writer Oscar Wilde or the famous General, Sir Hector MacDonald.

Indeed for all of them, their public reputation masks another identity as they all appear to have secrets or a hidden side to them which the others do not know or ask about. Therefore in some ways they are all used as parallel characters to Jekyll and, in addition, Lanyon and Utterson also undergo a transformation of some kind during the story.

Setting

5. You should now have plenty of evidence about how Stevenson uses darkness, weather and seasons to create an appropriate atmosphere for a story about evil, as well as using setting symbolically to suggest the idea of hidden evil or dark secrets concealed, e.g. all the action takes place at night, the city usually covered in fog and after Carew's murder the fog even penetrates the houses (p.51).

Although the story has its roots in Stevenson's Edinburgh [the city of Deacon Brodie, Dr Knox and the bodysnatchers etc] the fact that he chose London is very significant. Like Edinburgh, the poorer parts of Victorian London were dark labyrinths of poverty, crime and human degradation which gave birth to legendary tales of underworld demons, such as the infamous Spring-Heeled Jack, a half-human, half-supernatural monster. Probably he also felt that it would increase its sales, but in choosing the great Victorian capital city as his setting, he possibly had deeper reasons. It was after all the heart of the British Empire, a great centre of civilisation and culture, the city of high finance, fashion, palaces, politics and professions, but little or none of this appears in the story. Instead it is a cold wintry, nightmarish place, constantly covered in fog, with only moonlight, subdued lamps and streetlights to lighten the gloom a little, a city where sunlight or even daylight rarely appears – the scene in Regent's Park being a rare and rather ironic exception. Thus, it is a city of dreadful night, full of cold, lonely, empty, windswept streets, not a friendly or open city at all, an anonymous place where people don't know each other and nobody seems to belong and where people struggle to see where they are going or what is really going on around them.

In fact he deliberately narrows both the setting and the focus further and further down to suggest different layers or levels of concealment, but growing ever smaller, from a side street with contradictory faces, respectable facades and hidden buildings, a mysterious door, a hidden entrance, hidden rooms within buildings, rooms beyond rooms, like a sort of labyrinth, the window with iron bars, the locked red door of the cabinet room and locked drawers within it, to focus finally on envelopes within envelopes, letters within letters hidden in a safe, as if he is stripping away layer after layer of deceit, concealment and repression, to uncover the truth, the hideous and ugly face hidden below the dark mask of the great capital city: but of course these secrets will remain locked in Utterson's personal safe.

Themes and Historical Context

6. See earlier answers about Jekyll's duality, hypocrisy, concealment and struggle against his darker side etc and you should now be able to expand on some of the following:

- schizophrenia or split personality
- the dual or contradictory aspects of human nature and behaviour

- the fundamental conflict of good and evil
- the inescapable presence and nature of evil – innate or nurtured?
- the universe as a benign (good) and purposeful creation or a malign (evil) and meaningless one
- religious certainty and moral ambiguity or the moral contradictions and dangers of a religion that associates pleasure with sin, guilt and fear of punishment or tries to deny or suppress aspects of human nature, especially sex
- the dangers of scientific experimentation with human life and identity (e.g. genetic engineering or cloning) or the dangers of human arrogance in trying to control aspects of life on our planet without being able to foresee the consequences or the conflict between scientific and technological progress and human or social progress, or the lack of it.

We must realise that Victorian society had seen very rapid industrial and technological progress which led to dramatic social changes and new levels of wealth for a privileged minority, but with obscene disparities between the lives of the rich and the poor, symbolised by the contrast between the grand mansions of the rich or the magnificent public buildings of the period, which often resemble Greek or Roman temples and palaces, and the grimly overcrowded, insanitary, disease-ridden slum ghettos of the poor. It is hard for us to imagine the depths of human misery and squalor that existed in the hell holes of all the great Victorian cities, but we can glimpse it in the novels of Charles Dickens or Elizabeth Gaskell.

It was therefore hardly surprising that increasingly radical or revolutionary political theories called into question the unequal social and political fabric on which the industrial wealth of the Victorian era was based. Many in the establishment greatly feared the idea of the great mass of the proletariat (working classes) becoming organised and perhaps feared it as a monster which might one day awaken and threaten not only the social order and their privileged status at the head of it, but the economic and political power of the Empire and civilization itself.

At the same time many of its most basic religious assumptions about man's unique place at the heart of a divinely inspired and benign creation were undermined, firstly by the impact of geological discoveries about the formation and age of the earth which eroded their faith in the biblical creation myth and secondly by the dramatic impact of the Darwinian theory of evolution which seemed to be saying that we were descended from the apes.

Perhaps Hyde is in some ways represented a fear that an inescapable primordial beast, symbolised by the primitive ape, still lurked deep within us and that unless we learned to control it, we were, like Jekyll, slaves to our lower animal instincts. An alternative view was the fear that rather than evolving upwards and progressing, like science and technology, human behaviour and society were actually regressing, possibly because of the dehumanising social impact of the industrial revolution. It was therefore a society where many of its conventional ideas, assumptions and certainties were being increasingly called into question.

However as well as being very much an age of transition, it was also in many ways a very hypocritical age. Above all, it was a very male-dominated, repressive and hypocritical society

in its attitude to sex, as the conventional moral code of the time, especially in stern Calvinistic Scotland, instilled the idea that all forms of human pleasure, especially sex, are essentially debased, sinful and surrounded by guilt. Thus open discussion on just about anything to do with sex was very much taboo in respectable society, though thinking about it and actually doing it were obviously another matter, judging by the average family size or by the proliferation of brothels, unwanted children and back-street abortions in all the large cities.

There was therefore a great deal of covering-up going on in every sense and a great deal of hypocritical turning of blind eyes to the problems this created, such as upright, respectable Victorian gentlemen seeking sexual gratification in the seamier and steamier quarters of the large cities where many poor girls were driven to prostitution by poverty. We can also see these contradictions and hypocrisies throughout the various European Empires, but especially the British, in the conflict between repressive Western moral codes on sex and more open attitudes to sex and eroticism in Asian or African cultures which many men exploited, keeping native mistresses or wives but at the same time maintaining the facade of a respectable marriage to their European wives back home.

We also need to bear in mind that Jekyll's duality and his attempts to conceal this are shared by several others in the story and by the contradictory aspects of the whole city itself. Therefore we can read Jekyll's duality as an allegory for the fact that his society as a whole is very much characterised by the same duality and contradictions, since the respectable, successful classes in society would like to ignore or deny the problems of its own dark underside: the grim poverty, prostitution and exploitation. At the same time perhaps Stevenson is trying to shatter their smug complacency because he reveals that the same human weaknesses or vices can be found among the prosperous and respectable classes as the poor, only the well-off are much more adept at hiding this, something that Burns satirises in his Address to the Unco Guid.

In *The Strange Case of Dr Jekyll and Mr Hyde*, Stevenson also deliberately chooses figures who represent the most prominent and respected professions of his society and especially his native city, Edinburgh: the law and medicine, very much a male dominated culture. However neither of these professions offer any protection against or immunity from raw, unrestrained human evil or the sinister dark underside of their society represented by the ugly, deformed figure of Hyde which they all in some ways ignore or conceal. Perhaps Stevenson was giving a warning to his society and to any other: ignore the darker side of human behaviour and human society at your peril – a warning as relevant today as it was then.