

YORK NOTES for GCSE

STUDY GUIDE

New for GCSE (9–1)



DR JEKYLL AND MR HYDE

Robert Louis Stevenson



YORK NOTES



The Strange Case of
**Dr Jekyll and
Mr Hyde**

ROBERT LOUIS STEVENSON

NOTES BY ANNE ROONEY

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PART ONE: GETTING STARTED

PREPARING FOR ASSESSMENT

HOW WILL I BE ASSESSED ON MY WORK ON *THE STRANGE CASE OF DR JEKYLL AND MR HYDE*?

All exam boards are different but whichever course you are following, your work will be examined through these four Assessment Objectives:

Assessment Objectives	Wording	Worth thinking about ...
A01	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> ● maintain a critical style and develop an informed personal response ● use textual references, including quotations, to support and illustrate interpretations. 	<ul style="list-style-type: none"> ● How well do I know what happens, what people say, do, etc? ● What do I think about the key ideas in the novella? ● How can I support my viewpoint in a really convincing way? ● What are the best quotations to use and when should I use them?
A02	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.	<ul style="list-style-type: none"> ● What specific things does the writer 'do'? What choices has Stevenson made? (Why this particular word, phrase or paragraph here? Why does this event happen at this point?) ● What effects do these choices create? Suspense? ironic laughter? Reflective mood?
A03	Show understanding of the relationships between texts and the contexts in which they were written.	<ul style="list-style-type: none"> ● What can I learn about society from the book? (What does it tell me about attitudes to science in Stevenson's day, for example?) ● What was society like in Stevenson's time? Can I see it reflected in the story?
A04	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	<ul style="list-style-type: none"> ● How accurately and clearly do I write? ● Are there small errors of grammar, spelling and punctuation I can get rid of?

Look out for the Assessment Objective labels throughout your York Notes Study Guide – these will help to focus your study and revision!

The text used in this Study Guide is the Penguin English Library edition, 2012.

HOW TO USE YOUR YORK NOTES STUDY GUIDE

You are probably wondering what is the best and most efficient way to use your York Notes Study Guide on *The Strange Case of Dr Jekyll and Mr Hyde*. Here are three possibilities:

A step-by-step study and revision guide	A 'dip-in' support when you need it	A revision guide after you have finished the novella
<p>Step 1: Read Part Two as you read the novella as a companion to help you study it.</p> <p>Step 2: When you need to, turn to Parts Three to Five to focus your learning.</p> <p>Step 3: Then, when you have finished, use Parts Six and Seven to hone your exam skills, revise and practise for the exam.</p>	<p>Perhaps you know the book quite well, but you want to check your understanding and practise your exam skills? Just look for the section which you think you need most help with and go for it!</p>	<p>You might want to use the Notes after you have finished your study, using Parts Two to Five to check over what you have learned, and then work through Parts Six and Seven in the weeks immediately leading up to your exam.</p>

HOW WILL THE GUIDE HELP YOU STUDY AND REVISE?

Margin boxes draw your attention to important ideas or test your knowledge.

Clear explanatory text helps you remember key details.

Introduces an important quotation, explains what it means and shows its effects.

Clear 'AO' icons remind you which objective to focus on.

Sample student responses with useful annotations show you how it's done.

Follow-up task gives you the chance to apply what you have learned.

Part Two Plot and Action

CHAPTER THREE: DR JEKYLL WAS QUITE AT EASE

SUMMARY

- Utterson goes to Jekyll's house for a dinner with friends. He stays behind when others leave, taking the chance to talk to Jekyll about his will.
- Jekyll tries to change the subject to his dislike of Lanyon.
- Utterson tells Jekyll he has talked to Hyde. He offers to help Jekyll escape from whatever trouble has him mixed up with Hyde.
- Jekyll refuses to talk about the matter, saying Utterson does not and cannot understand, but that he can be rid of Hyde if he wants. He repeats his demand that if he disappears Utterson must look after Hyde's interests.
- Utterson has no choice but to agree to Jekyll's requests, but reasserts his dislike for the situation.

WHY IS THIS CHAPTER IMPORTANT?

- We first encounter Jekyll in person after hearing accounts of him from other characters.
- The split between Jekyll and Lanyon is reinforced, this time with Jekyll's view of their difference of opinion.
- Jekyll gives various clues as to his relationship with Hyde. These do not make much sense to us or to Utterson at this point, but looking back they show that at this point Jekyll still believed he was in control of the situation.

KEY CHARACTER: DR HENRY JEKYLL

Jekyll has been mentioned by Enfield in Chapter 1 and Lanyon in Chapter 2, but now we see him for the first time. While Enfield's account of him was favourable, and Lanyon's unfavourable, the narrator gives an account that combines both elements: 'something of a stylish cast perhaps, but every mark of capacity and kindness' (p. 17). Being shy is not a pleasant characteristic. It suggests there is something underhand or devious about Jekyll. Although everyone has a mix of good and bad aspects to their personality, this immediate acknowledgement of contrasting aspects in Jekyll is significant as the duality of his character is a main theme of the novella. The ground is prepared for developing this theme right from his first introduction.

KEY QUOTATION: JEKYLL'S OPINION OF LANYON

In Chapter 2, Lanyon says how he has fallen out with Jekyll. Now we have Jekyll's view of the matter. He is scathing in his criticism of Lanyon: 'a hide-bound pedant ... an ignorant, blatant pedant. I was never more disappointed in any man than in Lanyon' (p. 17). A 'pedant' is someone who is very particular about details, and especially the accuracy of facts. Jekyll sees Lanyon's unwillingness to entertain any unconventional ideas as being 'hide-bound' (restricted in his views). The term 'hide-bound' is certain to make us think of Hyde. Jekyll's use of the term perhaps shows that Hyde is always on his mind, even when he is apparently relaxing with friends. It is, in fact, Jekyll who is 'Hyde-bound'.

KEY THEME: JEKYLL'S WILL

The strange details of Jekyll's will were revealed in Chapter 2. This chapter stresses its role as a source of tension between Jekyll and Utterson. In trying to reassure Utterson, Jekyll twice uses ambiguous phrasing. He says 'if I am taken away' and 'when I am no longer here' (p. 19). These could be euphemisms for dying, but as the will specifies 'disappearance or unexplained absence' (p. 8), it is also possible that Jekyll is using it literally. Later, the oddness of Jekyll's stress on disappearance will strike Utterson forcefully, but he appears to miss the reference here.

EXAM FOCUS: WRITING ABOUT TENSION AND DRAMA

You might be asked to write about moments of increased tension or drama in the novella and how Stevenson creates these effects. Read this example of a student's account of how Jekyll responds to Utterson saying he has spoken to Hyde:

A clear statement about point of view

This passage is told from Utterson's point of view. Instead of telling us how Jekyll felt, the narrator describes the change in Jekyll's appearance he first grows pale, then his eyes darken. This is what Utterson sees so we, like Utterson, have to work out what it reveals about Jekyll's state of mind. This is more dramatic than telling us that Jekyll was horrified, or afraid.

Shows how this maintains the point of view

Explains the choice the author has made – to describe an external effect instead of an internal state.

Now you try it:
Complete this passage by adding a line about how Jekyll's response adds to the drama.

Themes are explained clearly with bullet points which give you ideas you might use in your essay responses.

GOOD AND EVIL

The theme of good and evil is closely linked with that of the duality of human nature. Evil is personified in Hyde:

- Jekyll says Hyde is 'alone in the ranks of mankind, pure evil' (p. 61).
 - His evil lies in being entirely selfish: he will do whatever he wants to satisfy his own appetites without any regard for other people.
- Good, on the other hand, is shown in the novella as being generous and kind to others:
- Enfield describes Jekyll as 'one of your fellows who do what they call good' (p. 5).
 - When freed from his bad aspects, Jekyll works for charities, is religious, is a good friend and 'he did good' (p. 30).

Hyde's acts of violence and destruction are contrasted with the goodness of their subjects:

- the innocent small girl
- Carew, who has 'an innocent and old-world kindness' about him (p. 20)
- the devotional book that Hyde defaces.

AIMING HIGH: WRITING ABOUT THE NATURE OF EVIL

As in many works of literature that deal with good and evil, there is more about evil in Jekyll and Hyde than there is about good. Make sure you keep track of instances when the good nature of characters – particularly Jekyll – is shown. Jekyll says that even though Hyde is purely evil, Jekyll is still a mix, though his worst instincts have been moved into Hyde. What does this say about the nature of good? Many aspects that we consider 'good' are defined in relation to what is bad, which makes it hard to think about goodness on its own.

FRIENDSHIP

Friendship is a minor theme in the novella. There are several pairs of friends:

- Utterson and Enfield are friends, though 'it was a nut to crack for many, what these two could see in each other' (p. 2).
- Utterson, Lanyon and Jekyll are friends who dine together.
- Jekyll and Lanyon are long-standing professional friends, though they fall out over Jekyll's approach to science.

Friendship is also a spur to the action:

- Utterson's friendship with Jekyll leads him to investigate Hyde and to become involved in the action of the story.
- Poole asks Utterson, as Jekyll's friend, to help him on the final night.
- Jekyll turns to Lanyon as one of his 'oldest friends' (p. 49) when he needs chemicals from his cabinet.

The novella looks at how and why people make and break friendships, and what obligations friendship places on people.

THEME TRACKER

- Good and evil
- Ch. 1 p. 3: Hyde tramples a small child.
- Ch. 1 p. 20: Hyde murders Carew.
- Ch. 10 p. 61: Jekyll talks about the evil of Hyde.

Extra references to help you focus your revision.

This section helps you tackle or explore challenging ideas or gives you a deeper insight into the writer's methods.

Parts Two to Five end with a Progress and Revision Check:

A set of quick questions tests your knowledge of the text.

PART TWO PLOT AND ACTION

PROGRESS AND REVISION CHECK

SECTION ONE: CHECK YOUR KNOWLEDGE

Answer these quick questions to test your basic knowledge of the novella, its characters and events:

- 1 Where do Utterson and Enfield stop on their Sunday walk, and why?
- 2 How has Utterson acquired his friends?
- 3 How much money do the crowd, Utterson and the 'Sawbones' persuade Hyde to give to the family of the injured girl?
- 4 What is strange about Jekyll's will?
- 5 Why does Utterson want to find out about Hyde's past?
- 6 Who is a witness to the murder of Carew?
- 7 Which item of evidence do Utterson and Newcomen find in Hyde's flat that links him to the murder?
- 8 What is Guest's special skill that helps Utterson in his investigation of the link between Jekyll and Hyde?
- 9 What does Lanyon say has caused the change in his health when Utterson visits him to ask about Jekyll?
- 10 Why does Jekyll suddenly close the window when he is talking to Utterson from it?
- 11 What is the reason Poole gives for asking Utterson to go with him to Jekyll's house?
- 12 Which tools do Utterson and Poole take to break down the door to Jekyll's cabinet?
- 13 Why is Poole certain that it was not Jekyll, but Hyde, that he saw scuttling around the laboratory?
- 14 What do Poole and Utterson find on the ground near the inside of the door that opens from the street into the laboratory?
- 15 How does Utterson know that Hyde has killed himself?
- 16 What is in the drawer which Hyde's letter asks Lanyon to collect from the cabinet and hand over to Hyde?
- 17 Why does Lanyon decide to watch while Hyde takes the potion?
- 18 Why does Jekyll set out to make the potion that will produce the transformations?
- 19 Which event leads Jekyll to decide never to take the potion again, and why?
- 20 Why is Jekyll unable to make more of his potion?

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PLOT AND ACTION PART TWO

SECTION TWO: CHECK YOUR UNDERSTANDING

Here are two tasks about the significance of particular moments in the novella. These require more thought and slightly longer responses. In each case, try to write at least three to four paragraphs.

Task 1: Why is the section in Chapter 1 in which Enfield describes his encounter with Hyde important? (Read from 'Well, it was this way,' returned Mr Enfield' (p. 3) to 'fell into a vein of musing' (p. 5).) Think about:

- what impression of Hyde we gain from this section
- how it sets up questions that will prompt Utterson's actions.

Task 2: What is the importance of the section in Chapter 8 in which Utterson and Poole break down the door to the cabinet? (Read from 'Poole swung the axe' (p. 44) to 'the dead malefactor stretched upon the carpet' (p. 47).) Think about:

- how the cabinet is portrayed as normal and abnormal in this section
- how the state of the cabinet relates to the state of Jekyll himself.



PROGRESS CHECK

GOOD PROGRESS

- I can:
- understand how Stevenson has sequenced and revealed events.
 - refer to the importance of key events in the novella.
 - select well-chosen evidence, including key quotations, to support my ideas.

EXCELLENT PROGRESS

- I can:
- refer in depth to main and minor events and how they contribute to the development of the plot.
 - understand how Stevenson has carefully ordered or revealed events for particular effects.
 - draw on a range of carefully selected key evidence, including quotations, to support my ideas.

Further substantial and 'open' tasks test your understanding.

Self-evaluation – so you can keep a record of how you are getting on.

Don't forget Parts Six and Seven, with advice and practice on improving your writing skills:

- Focus on **difficult areas** such as 'context' and 'inferences'
- **Short snippets** of **other students' work** to show you how it's done (or not done!)
- Three annotated **sample responses** to a task at **different levels**, with **expert comments**, to help you judge your own level
- **Practice questions**
- **Answers** to the **Progress and Revision Checks** and **Checkpoint** margin boxes

Now it's up to you! Don't forget – there's even more help on our website with more sample answers, essay planners and even online tutorials. Go to www.yorknotes.com to find out more.

PART TWO: PLOT AND ACTION

PLOT SUMMARY: WHAT HAPPENS IN *THE STRANGE CASE OF DR JEKYLL AND MR HYDE*?

The **novella** relates events leading up to the death of Dr Henry Jekyll, telling some of them two or three times from different points of view. The first version is told by a **third-person narrator**, who knows little of the inside story. The second version is told by a friend of Jekyll's, Dr Lanyon, and the last is told by Jekyll himself.

CHECKPOINT 1

A02

Which aspects of Utterson's character set out in the first chapter lead us to trust his point of view?

CHAPTER 1 – THE DOOR

Mr Utterson, a lawyer, is walking with his friend Mr Enfield when they come to a shabby door. Enfield tells him that he once saw a strangely repellent man called Mr Hyde trample a child and then go through that door to fetch money to pay off the girl's family.

CHAPTER 2 – THE SEARCH FOR HYDE

Utterson looks after Jekyll's will, which leaves all Jekyll's possessions to Hyde in the case of Jekyll's death or disappearance. Disturbed, Utterson visits Lanyon, a colleague and friend of Jekyll. Lanyon has not heard of Hyde, and says he has fallen out with Jekyll. Utterson waits near the door until he manages to see and speak to Hyde. He finds him as unpleasant as Enfield had said he was.

CHAPTER 3 – JEKYLL IS INTRODUCED

Utterson asks Jekyll about Hyde and the will. Jekyll refuses to talk about either, saying the will cannot be changed and he has an interest in Hyde that he will not discuss.

CHAPTER 4 – THE CAREW MURDER

A year later, Hyde murders a man in the street. The police find a letter addressed to Utterson on the body. Utterson identifies the body of Sir Danvers Carew and leads the police to Hyde's home, but he is not in. Looking in his rooms, they find evidence of a hurried departure and half of the walking stick used to kill Carew.

CHAPTER 5 – JEKYLL IS ILL

Utterson visits Jekyll and finds him sick and distraught. He assures Utterson he will never see Hyde again, and shows him a letter apparently from Hyde saying he can escape. Utterson shows the letter to Mr Guest, who is a handwriting expert. Comparing it with a note from Jekyll, Guest notices that the two samples of writing are very similar.

CHAPTER 6 – LANYON DIES

Utterson dines with Jekyll and Lanyon, but a few days later Jekyll will not see him. Utterson visits Lanyon, but finds him very sick, blaming a terrible shock he has had. Lanyon refuses to discuss Jekyll. A few days later, Lanyon dies. He leaves a letter for Utterson to read if Jekyll dies or disappears.

CHAPTER 7 – JEKYLL AT THE WINDOW

Walking with Enfield again, Utterson sees Jekyll at his window. Jekyll says he is too sick to come out. They agree to talk through the window, but a look of horror crosses Jekyll's face and he slams the window shut.

CHAPTER 8 – HYDE'S SUICIDE

Jekyll's butler, Poole, begs Utterson to go with him to Jekyll's laboratory: he fears Jekyll has been murdered. They break the door down and find Hyde's body on the floor; he has just killed himself by taking poison. They find a new will made out to benefit Utterson, and a long statement from Jekyll, but no sign of Jekyll himself.

CHAPTER 9 – LANYON'S LETTER

This chapter is told in Lanyon's letter. One night, Lanyon had received a strange note from Jekyll begging him to fetch a drawer of chemicals from his laboratory and give it to a man who would visit him at midnight. Lanyon is visited by a small, ugly man (Hyde). The man mixes the chemicals to make a potion, which he drinks. Moments later, he is transformed into Jekyll. The shock is more than Lanyon can stand.

CHAPTER 10 – JEKYLL'S STATEMENT

This chapter takes the form of a statement from Jekyll. He had long felt that he had a dual nature: one hard-working and serious, and the other self-indulgent and pleasure-seeking. His scientific work led him to a way of separating the two. He made a potion which freed the negative part of himself to take its pleasures without incriminating him. Soon, this part grew in strength and indulged in more violent and unpleasant acts. Until the murder of Carew, Jekyll switched between the two identities using the potion. Then he stopped using the potion, but began to change spontaneously, and had to use the potion to change back. Finally, he ran out of one of the chemicals he needed for the potion. After taking the final dose, he wrote his statement for Utterson to read.

REVISION FOCUS: MAKE SURE YOU KNOW WHAT HAPPENS



Many events are narrated more than once in *Jekyll and Hyde*, first as part of the main **narrative** and then by Lanyon or Jekyll. Make sure you know the events in the right sequence, and also know how much is revealed about each important event in the main narrative, Lanyon's letter and Jekyll's statement. Make a chart showing the main events in Jekyll's history over the course of the action, and beside each one note what is revealed in each telling of the episode.

TOP TIP

A01

Poole plays a vital role in giving Utterson an account of Jekyll's behaviour at home, and of the few appearances of Hyde in the area of the laboratory. This is information that Utterson – and so we – could otherwise not have access to.

CHAPTER ONE: STORY OF THE DOOR

SUMMARY

- Mr Gabriel Utterson is introduced, taking his usual Sunday walk with his relative, Mr Richard Enfield.
- In a well-kept street, they see a battered door, which prompts Enfield to tell Utterson of a recent experience.
- Late at night, Enfield had seen a short man run into and trample over a small girl. He had shouted to stop the man and raise the alarm.
- The girl was not badly hurt, but the crowd of people who had formed had taken such a dislike to the short man that they pressed him for money for the girl's family. He agreed to give £100.
- The man led the group to the battered door, went inside, and came out with gold and a cheque, signed by a very respectable citizen, whom Enfield doesn't name. This led Enfield to suppose Hyde was blackmailing the person who signed the cheque.
- Utterson asks what type of person the short man was. Enfield says there was something very disturbing about him, but he can't quite say what. The man's name was Mr Hyde.

TOP TIP

A01

In *Jekyll and Hyde*, Stevenson uses some phrases which are no longer common, such as 'the very pink of the proprieties' (p. 5) and 'a nut to crack' (p. 2). Make sure you understand their meaning.

KEY CONTEXT

A03

Enfield says of Hyde mowing down the girl that 'it was like some damned Juggernaut' (p. 3). A Juggernaut was a huge wagon which carried the image of the Hindu god Krishna. Traditionally, worshippers were thought to throw themselves under the wheels of the wagon and be crushed to death. Stevenson uses this image to show the violence and force with which Hyde ran into the child.

WHY IS THIS CHAPTER IMPORTANT?

- A It introduces Utterson, from whose point of view we will see much of the **action**.
- B Hyde is introduced through Enfield's **narrative**. We see him acting **violently**, and everyone finding him **repellent**.
- C We see the **setting** in London, with the dilapidated door that will turn out to be Hyde's usual way into **Jekyll's laboratory**.



KEY CHARACTER: MR GABRIEL JOHN UTTERSON **A01**

Utterson is the voice of reason in the **novella**. The first chapter is important in starting to establish him as a reliable and rational man whose view of events we can trust. The **narrator** gives us a full and direct account of Utterson, including what he looks like, his habit of speaking little but acting kindly, and his tolerance of others.

By having the narrator describe Utterson directly, Stevenson makes sure we have a clear idea of him from the start. Writers often reveal **characterisation** through the acts and speech of the individuals themselves and others around them, but this makes it possible for readers to make mistakes in reading a character. Stevenson's direct approach to Utterson avoids this danger.

Utterson does not sound appealing at first: his appearance is '**rugged**', he speaks little and he shows no emotion. Yet as the paragraph progresses, we discover more endearing aspects of him – just as those who meet him encounter first someone who is '**lean, long, dusty, dreary**' (p. 1) but then find that he is '**somehow lovable**'.

KEY SETTING: THE DOOR TO JEKYLL'S LABORATORY **A02**

Seeing the door prompts Enfield to tell his story. It looks immediately out of place in the street as Enfield and Utterson approach it: it is battered with peeling paint, in a street which is otherwise cheery and attractive, with '**freshly painted shutters, well-polished brasses, and general cleanliness and gaiety**' (p. 2). Through Enfield describing the setting to Utterson, Stevenson is able to show it to us.

The door is the first glimpse we get of Jekyll's laboratory. It is a '**sinister block of building**' (p. 2) jutting into the street, showing signs of neglect and decay. Tramps slouch around it, showing that no one is taking care of the building or minding how it is used.

This sinister first view of Jekyll's property will seem significant later when we discover that the building, like Jekyll himself, has two contrasting aspects.

KEY THEME: HYDE'S UNNATURALNESS **A02**

Enfield's account of Hyde callously trampling the young girl makes Hyde appear immediately unnatural. This unnaturalness is hinted at again when Enfield says that there was something deeply unpleasant about Hyde but he couldn't say what: '**There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why**' (p. 6). This feeling is shared by other characters; it indicates a subconscious awareness that Hyde is somehow unnaturally evil.

Enfield is not alone in feeling like this about Hyde. He says that the doctor turned '**sick and white with the desire to kill him**' (p. 4) and he had to keep the women from attacking Hyde because they were '**as wild as harpies**' (p. 4).

KEY CONTEXT **A03**

Victorian readers were more familiar with references to the Bible and classical Greek and Roman literature than many readers are today. When Utterson says '**I incline to Cain's heresy**' (p. 1), he is referring to the Bible story of Cain killing his brother, Abel. When God asks where Abel is, Cain answers 'Am I my brother's keeper?' Utterson means that he does not take responsibility for other people.

KEY CONTEXT **A03**

In Greek mythology, harpies were winged monsters with women's faces who avenged wrong-doing.

KEY THEME: MEDICINE

A03

The doctor who attends the trampled girl is the first medical professional to appear in the **novella**, but both Lanyon and Jekyll are also medical doctors. The term ‘**Sawbones**’ (p. 4) that Enfield uses is slightly disparaging. It comes from a time when doctors could do little to treat sick or injured people and the type of crude surgery that took place – such as amputating crushed or diseased limbs – was carried out by people with little medical training. They were called ‘Sawbones’ because they used saws to cut through bones during amputations. Enfield tells us that this doctor spoke with an Edinburgh accent, which suggests he trained at the famous and respected medical school in Edinburgh. This would make him more than a ‘Sawbones’, so Enfield is showing disdain or lack of respect in using the term. As Stevenson grew up in Edinburgh, he would have been well aware of the good reputation of doctors trained there.



TOP TIP

A02

Look carefully at the language Enfield uses to talk about Hyde and his actions. How does he convey his dislike and distrust even when not talking directly about it?

KEY THEME: MAKING MISTAKES

A02

Enfield calls the house with the door ‘**Blackmail House**’ (p. 5) because he assumes the only reason someone like Jekyll would give money to a person like Hyde is that he is being blackmailed. He describes the person who wrote the cheque (Jekyll) as ‘**the very pink of the proprieties, celebrated too**’ (p. 5) – meaning someone who is respected and beyond suspicion. Utterson accepts Enfield’s assumption and later acts on it. As readers, we take the same view, having no reason to challenge it.

As it turns out, Enfield is wrong about the blackmail. This is the first of many mistakes and wrong assumptions in the course of the novella. They help Stevenson to maintain suspense and surprise.

TOP TIP: WRITING ABOUT ENFIELD

A01

It’s important to be able to write about the way Enfield behaves and interacts with Utterson, the only character we see him with. Enfield seems to be an unlikely friend for Utterson. Enfield is a ‘**well-known man about town**’ (p. 2), while Utterson is cold and dry. Although the pair value and look forward to their weekly walks, they talk little and seem relieved if they meet someone else.

What he says reveals more about his character. Enfield doesn’t like to ask questions. He says, ‘**You start a question, and it’s like starting a stone. You sit quietly on the top of a hill; and away the stones goes, starting others**’ (p. 5). This suggests that he prefers to be in control and doesn’t like unpredictable consequences.

CHAPTER TWO: SEARCH FOR MR HYDE

SUMMARY

- At home, Utterson reads over Dr Jekyll's strange will. It states that if Jekyll dies or disappears, Hyde shall take over his life and possessions.
- Utterson goes to visit a friend, Dr Hastie Lanyon, who knows Jekyll well. Lanyon has not heard of Hyde, but says he no longer speaks to Jekyll as they fell out ten years before when Jekyll developed ideas that Lanyon thought unscientific.
- After troubled dreams, Utterson decides to see Hyde for himself. Waiting by the door, he eventually meets Hyde. He finds him as repellent as Enfield had said he was.
- Utterson goes to Jekyll's house and learns from his servant, Poole, that they all have instructions to obey Hyde, and that he has a key to Jekyll's laboratory.
- Utterson is convinced that Hyde is blackmailing Jekyll. He determines to find out some secret about Hyde's life to help his friend protect himself.

TOP TIP

A01

Utterson makes a joke about Hyde's name: 'If he be Mr Hyde ... I shall be Mr Seek' (p. 11). Hyde's name might have been chosen because he is a way of 'hiding' the darker aspects of Jekyll's personality. The name 'Jekyll' might be broken into 'je kill', with 'je' being the French for 'I'.

WHY IS THIS CHAPTER IMPORTANT?

- A We learn of Jekyll's strange **will**, which lies at the centre of the mystery of the **relationship** between Jekyll and Hyde.
- B It introduces Lanyon and his **disagreement** with Jekyll over their differing views of **science**. Science is an important **theme** in the novella.
- C We first encounter **Hyde**, and see that he is as **unnatural** as Enfield said.
- D The idea that Hyde is **blackmailing Jekyll** begins to be treated as a fact.



KEY THEME: JEKYLL'S WILL

A02

As Jekyll's lawyer, Utterson is responsible for looking after his will and making sure it is carried out if Jekyll dies. The will is unusual, and it disturbs Utterson that he does not know Hyde. Once he has met Hyde, it disturbs him that Hyde is unpleasant. His fear that Hyde is blackmailing Jekyll becomes a firm belief, and he turns to an illegal remedy – hoping to find out something that Hyde has done which he could hold over him, countering his supposed threat to Jekyll.

CHECKPOINT 2

A01

What do we learn of Lanyon in this chapter?

KEY THEME: SCIENCE

A02

Lanyon and Jekyll disagree about what constitutes science. Lanyon dismisses Jekyll's interests as 'unscientific balderdash' (p. 10) that had become 'too fanciful' (p. 9) for Lanyon. Although Utterson thinks that the pair have 'only differed on some point of science' (p. 10), it is much more than this. The **novella** questions the very nature of science – is it the entirely practical and understandable pursuit that Lanyon thinks it is, or can it involve the mysteries of the mind and spirit, as Jekyll believes?



KEY CONTEXT

A03

In Greek legend, Damon and Pathias (or Pythias) are close friends. Pathias is sentenced to death for plotting against the king of Syracuse, Dionysius I. Damon offers to take his place while Pathias returns home to say goodbye to his family. Pathias is late returning, having been attacked by pirates, and Damon is about to die when he arrives. Impressed by their friendship, Dionysius pardons them both.

KEY CONTEXT: DAMON AND PATHIUS

A03

In the eighteenth and nineteenth centuries, Damon and Pathias were used as an example of faithful friendship, so when Lanyon says the difference between himself and Jekyll 'would have estranged Damon and Pythias' (p. 10) he means that it was much more than a minor argument about a point of science.

AIMING HIGH: INTRODUCING JEKYLL'S DUAL NATURE



Look out for clues in the narrative that hint at themes or ideas taken up later. At this point in the novella we have still not met Jekyll. In Chapter 1, Enfield described him as the 'pink of the proprieties, celebrated too' (p. 5) and here Utterson says he 'was wild when he was young' (p. 15). These two contrasting views prepare us for the dual nature of Jekyll, and his own account of how he felt a division between his respectable, public self and the part of him that enjoyed guilty pleasures.

KEY QUOTATION: THE HORROR OF HYDE

A01

Despite Enfield's warning, Utterson is unprepared for the 'hitherto unknown disgust, loathing and fear' (p. 13) which he feels on seeing Hyde: 'God bless me, the man seems hardly human! Something troglodytic, shall we say? or can it be the old story of Dr Fell? or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent?' (p. 14).

He goes on to say that he sees 'Satan's signature' on Hyde's face. The language used is of things unnatural. A troglodyte is a cave-dweller, and the word is often used to mean a cave-man or type of troll. Dr Fell is the **subject** of a nursery rhyme about a person disliked for no obvious reason. The combination of 'less than human', 'troglodytic', 'foul soul' and 'Dr Fell' reinforces an impression of something inhumanly awful.

KEY CONTEXT

A03

Utterson remarks, 'if ever I read Satan's signature upon a face, it is on that of your new friend' (p. 14). The belief that a person's character or moral standing was evident in the features of their face was common in the nineteenth century. It was expected that evil people or criminals would be ugly. The pseudo-science of physiognomy relied on reading the face to uncover character.

KEY CONTEXT: DR FELL

A03

A nursery rhyme written in 1680 is about Dr John Fell (1625–86), Bishop of Oxford:

I do not like thee, Dr Fell,
The reason why – I cannot tell;
But this I know, and know full well,
I do not like thee, Doctor Fell.

His name has been used several times for an unaccountably repellent person, and Stevenson is drawing on this tradition.

KEY SETTING: JEKYLL'S HOUSE

A02

Utterson walks from the shabby door to Jekyll's house, just round the corner. Jekyll's house is in a street of previously grand houses now neglected and run down, but his alone has 'a great air of wealth and comfort' (p. 14). It is a house Utterson enjoys visiting, with a hall he considers 'the pleasantest room in London' (p. 14), comfortably warmed by a fire and with a stone floor. Yet the house is connected to 'the old dissecting room' (p. 15), which lies behind the door Hyde used. The contrast of the welcoming hall with a dissecting room, where a previous doctor used to cut up dead bodies, is unsettling and casts a shadow over the pleasant **setting** of Jekyll's hall. Jekyll's house has a dual aspect, just as he does.

REVISION FOCUS: JEKYLL'S HOUSE AND LABORATORY



Chapter 1 includes a description of the door Hyde uses and the courtyard it is near (p. 2), and a description of the view from the courtyard on page 6. Chapter 2 includes an account of Utterson walking from the door to Jekyll's house, which is around a corner. The house connects to the laboratory (later Utterson and Poole cross the courtyard from the house to get to it).

Draw a rough sketch of the layout and appearance of the buildings. This will help you to visualise later events in this location.

CHAPTER THREE: DR JEKYLL WAS QUITE AT EASE

SUMMARY

- Utterson goes to Jekyll's house for a dinner with friends. He stays behind when others leave, taking the chance to talk to Jekyll about his will.
- Jekyll tries to change the subject to his dislike of Lanyon.
- Utterson tells Jekyll he has talked to Hyde. He offers to help Jekyll escape from whatever trouble has him mixed up with Hyde.
- Jekyll refuses to talk about the matter, saying Utterson does not and cannot understand, but that he can be rid of Hyde if he wants. He repeats his demand that if he disappears Utterson must look after Hyde's interests.
- Utterson has no choice but to agree to Jekyll's requests, but reasserts his dislike for the situation.

TOP TIP

A01

Utterson meets with Jekyll's friends who are 'all judges of good wine' (p. 17). This recalls the narrator's comment about Utterson that he 'drank gin when he was alone, to mortify a taste for vintages' (p. 1). We have already been prepared for him enjoying fine wine in the company of his friends.

WHY IS THIS CHAPTER IMPORTANT?

- A We first encounter Jekyll in **person** after hearing **accounts** of him from other characters.
- B The **split** between Jekyll and Lanyon is reinforced, this time with Jekyll's view of their **difference of opinion**.
- C Jekyll gives various clues as to his **relationship** with Hyde. These do not make much sense to us or to Utterson at this point, but looking back they show that at this point Jekyll still **believed** he was in **control** of the **situation**.

KEY CHARACTER: DR HENRY JEKYLL

A01

Jekyll has been mentioned by Enfield in Chapter 1 and Lanyon in Chapter 2, but now we see him for the first time. While Enfield's account of him was favourable, and Lanyon's unfavourable, the **narrator** gives an account that combines both elements: 'something of a slyish cast perhaps, but every mark of capacity and kindness' (p. 17). Being sly is not a pleasant characteristic. It suggests there is something underhand or devious about Jekyll. Although everyone has a mix of good and bad aspects to their personality, this immediate

acknowledgement of contrasting aspects in Jekyll is significant as the duality of his character is a main theme of the **novella**. The ground is prepared for developing this theme right from his first introduction.



KEY QUOTATION: JEKYLL'S OPINION OF LANYON **A01**

In Chapter 2, Lanyon says how he has fallen out with Jekyll. Now we have Jekyll's view of the matter. He is scathing in his criticism of Lanyon: 'a hide-bound pedant ... an ignorant, blatant pedant. I was never more disappointed in any man than in Lanyon' (p. 17). A 'pedant' is someone who is very particular about details, and especially the accuracy of facts. Jekyll sees Lanyon's unwillingness to entertain any unconventional ideas as being 'hide-bound' (restricted in his views). The term 'hide-bound' is certain to make us think of Hyde. Jekyll's use of the term perhaps shows that Hyde is always on his mind, even when he is apparently relaxing with friends. It is, in fact, Jekyll who is 'Hyde-bound'.

CHECKPOINT 3 **A01**

What more do we learn about Utterson's character in this chapter?

KEY THEME: JEKYLL'S WILL **A02**

The strange details of Jekyll's will were revealed in Chapter 2. This chapter stresses its role as a source of tension between Jekyll and Utterson. In trying to reassure Utterson, Jekyll twice uses ambiguous phrasing. He says 'if I am taken away' and 'when I am no longer here' (p. 19). These could be **euphemisms** for dying, but as the will specifies 'disappearance or unexplained absence' (p. 8), it is also possible that Jekyll is using it **literally**. Later, the oddness of Jekyll's stress on disappearance will strike Utterson forcefully, but he appears to miss the reference here.

EXAM FOCUS: WRITING ABOUT TENSION AND DRAMA **A02**

You might be asked to write about moments of increased tension or drama in the novella and how Stevenson creates these effects. Read this example of a student's account of how Jekyll responds to Utterson saying he has spoken to Hyde:

A clear statement about point of view

Shows how this maintains the point of view

This passage is told from Utterson's point of view. Instead of telling us how Jekyll felt, the narrator describes the change in Jekyll's appearance: he first grows pale, then his eyes darken. This is what Utterson sees so we, like Utterson, have to work out what it reveals about Jekyll's state of mind. This is more dramatic than telling us that Jekyll was horrified, or afraid.

Explains the choice the author has made – to describe an external effect instead of an internal state

Now you try it:

Complete this passage by adding a line about how Jekyll's response adds to the drama.

CHAPTER FOUR: THE CAREW MURDER CASE

SUMMARY

- The murder of Sir Danvers Carew by Hyde is revealed, told from the point of view of a maid who saw it happen and recognised Hyde. Because she fainted, she was not able to report the murder until long afterwards. Half of a broken walking stick and a letter addressed to Utterson were found by the body.
- Utterson identifies the body of Carew and goes with the police officer, Inspector Newcomen, to Hyde's rooms in a poor part of London.
- Utterson and Newcomen search Hyde's rooms. They find them well stocked with fine wines and pictures, but recently ransacked and with ashes in the fire from burned papers. They find the other part of the broken walking stick and part of a burned cheque book.
- At the bank, Newcomen discovers that Hyde has several thousand pounds. Newcomen is, though, unable to find out anything about Hyde, his family, or anyone who knows him.

TOP TIP

A01

The maid watches the meeting between Hyde and Carew from her window, and it appears she is too far away to hear what is said as she infers from gesture that Carew is asking the way. Yet under Hyde's blows, 'the bones were audibly shattered' (p. 21). If she could not hear speech, she certainly could not hear breaking bones. Is she exaggerating her testimony, or is the narrator misrepresenting it to increase the horror of the event?

CHECKPOINT 4

A01

How does Utterson know where Hyde lives?

WHY IS THIS CHAPTER IMPORTANT?

- The **murder** of Carew is a **turning point** for Jekyll, though we do not learn this until later. For Utterson, the murder confirms his fears about the **terrible character** of Hyde.
- The maid's **identification** of Hyde means that Hyde is now **wanted for murder**.



KEY CONTEXT: LONDON FOG

A03

London experienced terrible, thick, poisonous fogs throughout the second half of the nineteenth and first half of the twentieth centuries, caused by air pollution. Stevenson uses the fog to make the setting particularly sinister. In reality, the fog did provide cover for criminals, including Jack the Ripper (the 'Whitechapel Murderer'), who killed at least five women two years after the publication of *Jekyll and Hyde*. The fog is described as a 'chocolate-coloured pall' (p. 22) and 'as brown as umber' (p. 23). As it comes and goes, there is an eerie sense of what is unseen. When there are breaks in the fog, 'a district of some city in a nightmare' is revealed (p. 22).



KEY SETTING: VICTORIAN LONDON

A03

Hyde's house is in Soho, a part of London that was associated with crime and immoral living in the Victorian period. Utterson sees 'a dingy street' (p. 22) and 'many ragged children' (p. 23) as well as women going out to drink gin early in the morning. This is characteristic of poor areas of London at the time. Houses were tiny, squalid and overcrowded, so people spent a lot of time out on the streets, even when it was very cold. The area seems ideally suited to Hyde's character – a dark place, full of crime and despair. It is in sharp contrast with Jekyll's pleasant house described in Chapter 3.

CHECKPOINT 5

A01

What function does the maid serve in the narrative?

TOP TIP: PRESENTING VIOLENCE

A01

The murder of Carew is an apparently random act of terrifying violence, carried out in the dark in what appears to be a fit of madness. The details of the broken ornate walking stick, the sickening sound of breaking bones, the fainting maid and the unnatural Hyde with his air of indefinable deformity are all characteristic of the Gothic tradition.

KEY CONTEXT

A03

As Utterson travels to Hyde's house he sees evidence of the poverty of people living in the area. The shops sell 'penny numbers and twopenny salads' (p. 23) – cheap, shocking stories (penny numbers) and meagre salads made largely of root vegetables.

AIMING HIGH: UNNERVING INSIGHTS



Look out for small details that cast extra light on an incident or character. Utterson is a well-balanced and dependable character, yet the narrator tells us that on the drive through the fog 'he was conscious of some touch of that terror of the law and the law's officers, which may at times assail the most honest' (p. 22). This insight is particularly arresting because we don't expect fanciful thought or unfounded anxiety of Utterson. As he is a lawyer, we would not expect him to feel 'terror of the law'. This shows that he is genuinely unnerved by his journey and what he sees.

In addition, acknowledging a feeling which most people have but rarely talk about involves a degree of intimacy and revelation that the narrator does not usually show. It makes Utterson's unease more striking, and the setting even more unsettling.

CHAPTER FIVE: INCIDENT OF THE LETTER

SUMMARY

- Utterson goes to visit Jekyll and finds him pale with shock and illness, sitting in his '**cabinet**' (p. 25) – a room above his laboratory.
- Jekyll says he has heard people outside shouting about the murder of Carew, implying that this is how he knows about it.
- Jekyll assures Utterson he will have no more to do with Hyde, and is confident that Hyde will disappear.
- Jekyll shows Utterson a letter signed 'Edward Hyde' that he says was hand delivered. It thanks Jekyll for his past generosity and says he can escape safely. Utterson is relieved and regrets assuming Hyde was blackmailing Jekyll.
- Utterson takes the letter home and shows it to his head clerk, Mr Guest. Guest is an expert in analysing handwriting. A servant comes in with a note from Jekyll. Comparing the two documents, Guest notices that the handwriting is similar.
- Utterson leaps to a new conclusion – that Jekyll forged the letter from Hyde, writing it himself.

KEY CONTEXT

A03

Graphology is the study of handwriting style to try to discover something about personality or mental state. It first became widely popular and influential in the 1870s. Guest is engaging in a popular new 'science' when he looks at Hyde's handwriting to decide whether he is mad.

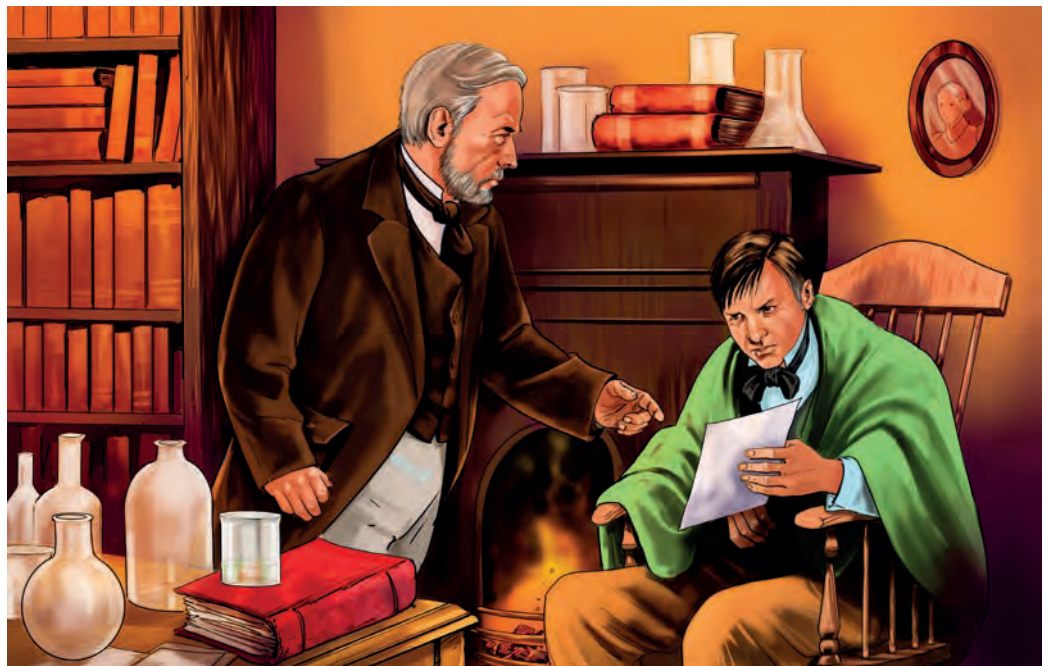
WHY IS THIS CHAPTER IMPORTANT?

- A Utterson first visits Jekyll's **cabinet** and **laboratory**, introducing this important setting.
- B The effect of the **murder** on Jekyll is revealed, as he assures Utterson he will have nothing more to do with Hyde.
- C Guest's skill at interpreting **handwriting** uncovers the first clue that there is a more complex and mysterious **link** between Jekyll and Hyde.

KEY CONTEXT

A03

Jekyll hears newsboys shouting out the news of Carew's murder. Newsboys of the time shouted out the headlines to encourage people to buy a paper and 'read all about it'. From the late 1880s, there were complaints that the newsboys were too loud and troublesome – this suits Stevenson's purpose in giving Jekyll a way of knowing about the news that is plausible to Utterson.



KEY SETTING: JEKYLL'S LABORATORY AND CABINET A02

Utterson reaches Jekyll's laboratory by going through the courtyard mentioned in Chapter 1. The laboratory was used by the previous owner to carry out dissections of dead bodies to teach his anatomy students. This sinister history adds to the **Gothic** atmosphere (see below). The theatre still has a dismal air; it is '**gaunt and silent**' (p. 25), littered with packing cases and straw, and with Jekyll's chemical apparatus all around. The cabinet is behind a door covered with red baize – a type of fuzzy fabric attached to doors to deaden noise. The room contrasts with Jekyll's pleasant hall. It is darkened by fog, has dusty, barred windows, and is cold (Jekyll huddles close to the fire). The iron bars, noise-reducing baize and the cheval glass (a tilting, full-length mirror) gain relevance later when we learn what happens in this room.

KEY STRUCTURE: HYDE'S LETTER A02

The letter signed by Hyde is the second significant document in the **novella**. Documents are used to communicate vital information, and are an important element in the structure of the story. In this case, the letter reveals the similarity between the handwriting of Jekyll and Hyde. Utterson reaches the wrong conclusion, assuming that Jekyll forged the letter for Hyde. This is one of many errors that help to keep the mystery going.

KEY STYLE: GOTHIC A01

The unsettling previous history of the dissecting room, the fog that creeps indoors, the barred windows and Jekyll '**looking deadly sick**' (p. 25) all contribute to the Gothic atmosphere of the scene. In addition, this chapter uses rich, picturesque and extravagant language which is typical of Gothic literature: '**The fog still slept on the wing above the drowned city, where the lamps glimmered like carbuncles**' (p. 28). A carbuncle is a glowing coal, or a fiery-coloured precious stone – but it is also a large boil or abscess that leaks pus. This description combines the appealing **imagery** of a warm, glowing light and the idea of sleeping on the wing (like a migrating bird) with the repellent '**drowned**' city studded with boils. This is another example of the duality associated with Jekyll.



CHECKPOINT 6 A01

How does Utterson get to Jekyll's cabinet? The details of the route are important as he uses the same route later in the story.

TOP TIP A01

The sentence starting '**In the bottle, the acids were long ago resolved**' (p. 28) is an ornate and complex description of the fine wine that Utterson has been drinking with Guest, in keeping with his '**taste for vintages**' (p. 1). The long, poetic description is indulgent and slow, creating a sense of the mellow, relaxed evening.

REVISION FOCUS: JEKYLL'S SECRET

This chapter contains some subtle clues as to the nature of the relationship between Jekyll and Hyde, the most significant of which is the similarity between their handwriting. Look carefully at the wording of Jekyll's speech and pick out ways in which he avoids lying but still misleads Utterson.

Find evidence in earlier chapters of the true nature of the link between Jekyll and Hyde.

CHAPTER SIX: REMARKABLE INCIDENT OF DR LANYON

SUMMARY

- Although a large reward has been offered for Hyde, he has disappeared. For two months, Jekyll returns to his old self, being sociable and renewing his friendship with Lanyon.
- Jekyll suddenly refuses to see Utterson again, alarming the lawyer. Utterson visits Lanyon and finds him physically changed and clearly disturbed by something terrifying.
- Lanyon refuses to talk about Jekyll, saying that he regards him as dead. Utterson is puzzled, and writes to Jekyll asking why he will not see either Utterson or Lanyon. Jekyll's reply is mysterious, but reinforces Lanyon's statement that the two will never see each other again.
- Less than two weeks later, Lanyon dies. Utterson receives a package addressed to him by Lanyon. It contains a letter and an envelope, which the letter says is not to be opened until Jekyll dies or disappears. This reference to disappearance again makes Utterson curious, but he puts the package in his safe.
- Utterson tries to see Jekyll several times, but is increasingly relieved when he is turned away. Poole tells him that Jekyll spends more and more time in his cabinet and laboratory, and seems preoccupied and unhappy.

KEY CONTEXT

A03

The reward offered is 'thousands of pounds' (p. 30). One thousand pounds in 1886, when *Jekyll and Hyde* was published, would be worth around £120,000 now. The reward is very substantial, reflecting the feeling that the murder of Carew was 'a public injury' (p. 30) – an assault on society, not just on one man.

TOP TIP

A01

Jekyll writes in a letter that Utterson must 'suffer me to go my own dark way' (p. 32) if he wants to remain his friend. This recalls the statement at the start of the novella that Utterson used to say, 'I let my brother go the devil in his own way' (p. 1). His temperament is suited to standing by Jekyll without judging him – the opposite of Lanyon, who has broken off their friendship.

WHY IS THIS CHAPTER IMPORTANT?

- A Hyde seems to have **disappeared** without trace, and Jekyll's mood lightens, reinforcing the suggestion that the link between them is **damaging** to Jekyll.
- B Lanyon dies, first suffering a severe physical and emotional **change**. We know only that this has something to do with Jekyll, so it heightens the **mystery** surrounding him.
- C Utterson receives another strange **letter** referring to the **disappearance** of Jekyll.
- D Jekyll becomes increasingly **reclusive** and **troubled**.



KEY QUOTATION: HYDE'S DISAPPEARANCE

A02

After Hyde's disappearance, the narrator says that more was discovered about Hyde's terrible past:

'Much of his past was unearthed, indeed, and all disreputable: tales came out of the man's cruelty, at once so callous and violent, of his vile life, of his strange associates, of the hatred that seemed to have surrounded his career' (p. 30).

This account seems, with hindsight, to be unreliable. 'Much of his past' suggests he has had as much past as anyone else, yet Hyde does not exist most of the time; he has not had a career; he has few or no associates; and he has only existed since Jekyll started to take the potion. The use of the word 'tales' hints that the accounts might be fanciful – either made up or exaggerated. When Newcomen investigated Hyde, nothing could be discovered about him. It appears that the narrator has been taken in by false reports and conjecture. If so, this is the only example of the narrator being unreliable in his own voice rather than reporting wrong assumptions made by other characters. It helps to maintain the mystery and our false beliefs about Hyde, but it might be considered dishonest or cheating for Stevenson to use the otherwise reliable narrator in this way.

CHECKPOINT 7

A01

How do Lanyon's appearance and manner in this chapter compare with how he has been presented before?

TOP TIP

A02

Notice how the rapidity of the decline in Lanyon and Jekyll is stressed by the precise dates given. The precision of this detail is another distraction from the mystery of what is going on. You could draw up a mini timeline to keep track of how these two characters decline.

KEY THEME: CONJECTURE

A02

Utterson finds Lanyon physically depleted and with 'a look in the eye and quality of manner that seemed to testify to some deep-seated terror of the mind' (p. 31). He leaps to the conclusion that Lanyon, as a doctor, has recognised signs of a serious illness in himself and is afraid of dying. This is another in the series of wrong assumptions that Utterson makes that distracts our attention from what is really happening.

KEY THEME: MYSTERY

A02

The mysteries of Jekyll's relapse into solitude and of Lanyon's sudden illness are followed by the letter Lanyon leaves for Utterson and the reminder of Jekyll's strange will. Although events are documented with precision, what they mean is left to conjecture. In the case of the letter, no explanation is offered and the chapter ends with a sense of unsettling mystery.

Lanyon's view of life seems to have changed, with his previous certainty and confidence in science shaken. His statement 'if we knew all, we should be more glad to get away' (p. 31) means that there are mysteries we generally know nothing about, and that they are so terrible they make death seem attractive. This is a view he would have dismissed before. It is repeated by Jekyll, who says 'I could not think that this earth contained a place for sufferings and terrors so unmanly' (p. 32). These two references to unspecified horrors increase the sense of mystery in the novella, raise the tension, and contribute to its Gothic atmosphere.

CHAPTER SEVEN: INCIDENT AT THE WINDOW

SUMMARY

- On another of his Sunday walks with Enfield, Utterson tells his companion that he once saw Hyde and felt the same sense of revulsion as Enfield had described.
- Enfield reveals that he has since found out that the door is the rear entry to Jekyll's laboratory.
- The pair come to the courtyard near the door to Jekyll's laboratory and step into it. They see Jekyll sitting at an upstairs window and call up to him.
- They encourage him to come and walk with them, but Jekyll refuses. He says his room is not fit for them to visit, so they cannot come up either. They then say they will stand and talk with him. Jekyll at first agrees, but a look of horror soon crosses his face and he draws back from the window.
- Appalled at what they have seen in Jekyll's face, Enfield and Utterson walk away.

CHECKPOINT 8

A02

Why does Utterson say 'God forgive us, God forgive us' (p. 35)?

WHY IS THIS CHAPTER IMPORTANT?

- A** The **horror** that Jekyll experiences is made evident here in the response of Enfield and Utterson, too **shocked** by the change they have seen in his face even to speak until they have gone some distance away.
- B** This is the **last time** that Utterson will see Jekyll.

AIMING HIGH: THE OBJECTIVE CORRELATIVE



Look out for more advanced types of **literary device**. Writers often use settings, weather, objects or other external features to reflect the feelings of characters. In this chapter, the courtyard to Jekyll's house is described as 'very cool and a little damp, and full of premature twilight' (p. 34) even though the sky above is bright. By making Jekyll's personal space dark and dank, Stevenson represents Jekyll's internal state in his external setting. This technique is called the **objective correlative**.



Throughout the book, Stevenson uses fog, damp, gloomy light, darkness and cold to help convey sombre moods. They contribute to the **Gothic** atmosphere of the book but also relate directly to the frame of mind of the characters and the darkness of the deeds described.

KEY STRUCTURE: THE MID-POINT

A01

This chapter recalls the very beginning of the **novella**, with Enfield and Utterson walking together and coming to the same door. The first incident began the narrative of Hyde and this one, Utterson hopes, marks its end. It is the halfway point of the novella, and would be a suitable place to mark an ending – but the chapter finishes with an unsettling incident that makes it quite clear that the story is far from finished.

KEY LANGUAGE: THE LANGUAGE OF HORROR

A02

The previous chapter has intensified the sense of mystery, and this chapter renews and increases the feeling of horror. This raises the tension before the account of the events of the final night. Jekyll's face takes on an expression of '**such abject terror and despair**' (p. 35) that it freezes the blood of Enfield and Utterson. This is typically extravagant **Gothic** language; '**terror**' and '**despair**' are both words that feature a lot in Gothic literature as well as being major themes of it. The impact on Utterson and Enfield is shown in their response – to walk away silently before Utterson calls on God's forgiveness.

Stevenson stresses the horror Utterson and Enfield feel by having them walk away before speaking – they want to put some distance between themselves and the scene, to re-enter the reassuring bustle of normal life. Physically turning away from what they have seen echoes their desire for emotional distance.

REVISION FOCUS: ENFIELD



This is the second and last time that Enfield appears in the novella. Look back at his first appearance, and compare it with this one. What can you say about his character in Chapter 1? Is it consistent with how he behaves and speaks in this chapter? Are there any ways in which he has changed?

KEY LANGUAGE: JEKYLL AS PRISONER

A01

Jekyll is described as sitting by the open window, '**with an infinite sadness of mien, like some disconsolate prisoner**' (p. 34). 'Mien' means facial appearance, indicating mood. He is described as being *like* a prisoner, which is a **simile**. Although this is presented as a simile, it seems that Jekyll actually *is* a prisoner. He is unable to leave his room – he says '**it is quite impossible; I dare not**' (p. 35) – and the windows are barred, as we know from Utterson's visit to the cabinet: '**three dusty windows barred with iron**' (p. 25).



KEY CONTEXT

A03

Jekyll sits at a half-open window, which he then '**thrust down**' (p. 35). A window that is closed downwards is a sash window, common in Victorian houses. The window slides up and down in its frame, not opening either into the room or out into the street. This is necessary, as the windows are crossed by iron bars.

CHAPTER EIGHT: THE LAST NIGHT

SUMMARY

- Poole visits Utterson, asking him to come with him as he fears something is wrong with Jekyll. The two go to Jekyll's laboratory and knock, but a voice from inside refuses to let Utterson in.
- Poole says that he fears Jekyll was murdered eight days before, when he heard him cry out, and that the murderer is still in the cabinet. He has seen the man once and he was very short and wearing a mask. He believes it was Hyde.
- Utterson and Poole arm themselves with a poker and an axe and go to break down the door. The footman, Bradshaw, goes to cover the back door in case Hyde tries to escape. Utterson and Poole hear someone pacing in the cabinet.
- Utterson announces their intention to break into the room and Hyde's voice calls out, begging them not to. Utterson and Poole break down the door.
- They find the body of Hyde, dressed in clothes too big for him, still twitching on the floor. They hunt the premises but cannot find Jekyll's corpse.
- They find an envelope addressed to Utterson. It contains: a new will, in Utterson's favour; a note telling Utterson to read the letter he has from Lanyon; and a long letter from Jekyll. They lock up the cabinet with Hyde's body inside and Utterson goes home to read the documents.

CHECKPOINT 9

A02

How does Utterson behave towards Poole?

WHY IS THIS CHAPTER IMPORTANT?

- A This is the climax of the **novella**, with Hyde's **death**.
- B The **mystery** deepens, but looks at last to be resolved with the **document** that Utterson takes away to read.



KEY CONTEXT: POISON

A03

Utterson realises that Hyde is a 'self-destroyer' (p. 45), meaning he has killed himself. The strong smell of 'kernels' alerts him to this. Kernels are the central seeds inside fruits and nuts. They are a source of cyanide, a type of poisonous chemical that can cause death in seconds. The rapid death makes it convenient for Hyde as he can take it as soon as he realises he is doomed. Jekyll's work with chemicals makes it plausible that cyanide is available to Hyde.

KEY QUOTATION: A WILD NIGHT

A01

As Utterson and Poole walk to Jekyll's house, it is a 'wild, cold, seasonable night of March, with a pale moon, lying on her back as though the wind had tilted her, and a flying wrack of the most diaphanous and lawny texture' (p. 37). This poetic description does not at first seem in keeping with the urgency of their mission. But it creates a feeling of unearthliness, with strange powers at work. For the moon to have been apparently blown over by the wind, for the night to be 'wild', suggests this will be an extraordinary night. The 'flying wrack' means clouds moving quickly. The description 'diaphanous and lawny' means they were thin and filmy. The fast-moving tatters of clouds are carried by the wind, adding to the sense of stronger-than-human powers at work in an eerie atmosphere.



TOP TIP

A01

Look back at Chapter 5 when Utterson first goes to Jekyll's cabinet. He follows the same route with Poole, so Stevenson does not need to spell it out this time.

KEY CHARACTER: UTTERSON

A02

In this chapter, we see the most extended interaction of Utterson with another character, Poole. Utterson's character is reinforced and developed through this. He is 'inclined to be irritated' (p. 36) when he is frightened by Poole saying he fears foul play. A practical and active man, he takes up his hat and coat immediately when Poole asks him to go to Jekyll's house. Utterson expects conventional behaviour from Jekyll's servants and considers it 'Very irregular, very unseemly' (p. 38) that they are gathered together.

In keeping with his profession as a lawyer, Utterson always looks for a rational, straightforward explanation of any situation. He dismisses Poole's suggestion that the murderer is still in Jekyll's cabinet, because 'That won't hold water; it doesn't commend itself to reason' (p. 39). His interpretation of Jekyll frantically trying to get hold of a supply of a chemical, wearing a mask and acting desperately, is that he has a disfiguring disease he is trying to treat (p. 41). Utterson is inclined to treat his guesses and assumptions as established facts, though, and acts as though they were certainties. Finally, he is a man of action, responds practically under pressure and in unusual circumstances and is not flustered, even by finding Hyde's body.

CHECKPOINT 10

A01

There is a cheval glass in Jekyll's cabinet. This is a mirror that pivots in a frame so that it can swing vertically. When Utterson and Poole find it, the mirror is tilted towards the ceiling so that the reflection of someone in the room would not be seen. Why is this?

KEY CONTEXT: SOCIAL CLASS

A03

TOP TIP

A01

Compare the scene in Jekyll's cabinet this time with Utterson's previous visit. Draw up a table with two columns to record similarities and differences.

Utterson speaks to Jekyll's servants as he might speak to his own. He criticises their behaviour in clustering in the hall, and he speaks sharply to Poole, asking him why Jekyll's note to the pharmacist is not sealed.

Utterson addresses Poole by his surname, and he takes charge of the situation, telling the servants what to do as they plan their assault on Jekyll's cabinet. They obey him without question and without doubting his authority and right to tell them what to do.

All this is in keeping with the way someone of Utterson's social standing would behave towards servants, considered his social inferiors. His behaviour and language towards the servants helps to establish him as a figure of similar social standing to Jekyll and Lanyon.

EXAM FOCUS: WRITING ABOUT EFFECTS

A02



You might be asked to distinguish between episodes that are narrated directly, or are recorded in documents or described afterwards by characters, and what effect this creates. Read this student response to a question about action scenes.

Relates the scene under discussion to the rest of the novella

Illustration of point with quotation

There are relatively few moments of action in the novella which are described directly rather than recalled by a character or described in a document. One of these is when Utterson and Poole break into Jekyll's cabinet. Stevenson uses verbs that create a sense of vigorous activity: the blow 'shook' the building, the door 'leaped', the axe 'crashed' and the lock finally 'burst in sunder'. 'Leaped' is a verb we associate with humans, not objects. By using it of an object, Stevenson makes the scene more lively, as though the energy comes from the things.

Explains effects of choice of words

Good attempt to extend discussion of effect

Now you try it:

Add to this answer by saying something about other effects created with language in this passage, such as **rhythm** or repetition.

KEY STRUCTURE: JEKYLL'S DOCUMENTS

A01

Documents are an important part of the way the action is narrated. There are four documents mentioned in this chapter: the replacement will, which names Utterson in place of Hyde to inherit from Jekyll; the note from Jekyll; Lanyon's letter; and Jekyll's statement. These last two documents will form the final chapters of the book. As Utterson goes to read them, the main narrative ends.

CHAPTER NINE: DR LANYON'S NARRATIVE

SUMMARY

- The whole chapter is in the form of a letter from Lanyon, including within it a letter from Jekyll to Lanyon. Jekyll's letter asks Lanyon to leave everything he is doing and go to Jekyll's house where Poole will be waiting with a locksmith to break into the cabinet. Lanyon is to find a particular drawer, take it back to his own house and wait for a visitor at midnight.
- The letter makes clear that Jekyll's life and sanity rely on Lanyon doing as he has asked him. Lanyon suspects it is evidence of Jekyll's madness, but carries out the instructions. The drawer contains a collection of chemicals and a book recording dates and brief notes.
- At midnight, Hyde comes to Lanyon's house. Lanyon is instantly repelled by him, especially when Hyde touches his arm.
- Hyde is impatient for the drawer, which Lanyon soon gives to him, and mixes a potion using chemicals from it.
- Hyde gives Lanyon the choice of letting him walk outside with the potion in the glass or watch as he takes it. Lanyon chooses to watch.
- Lanyon is horrified to see the effect on Hyde, but more horrified still as he watches Hyde transform into Jekyll.

TOP TIP

A01

Lanyon states that he received Jekyll's letter on 9 January, but the letter as presented is dated 10 December. This is probably an error on Stevenson's part – he has been inconsistent when working on the last version of the text.

WHY IS THIS CHAPTER IMPORTANT?

- This chapter holds the key to the **novella** – it reveals that Jekyll and Hyde are the **same person**, or two aspects of the same person, and that a chemical **potion** is the means of switching between the two.
- It is the first extended **first-person narrative** in the book.
- It reveals more about the **character** of Lanyon and about the nature of his **disagreement** with Jekyll about **science**.

CHECKPOINT 11

A02

Lanyon asks of Jekyll, 'If his messenger could go to one place, why could he not go to another?' (p. 52). Why does Hyde not go directly to Jekyll's cabinet himself?

