



.....

STRANGE CASE OF
DR JEKYLL & MR HYDE

EMC Study Edition



English
&Media
centre

Acknowledgements

Classroom materials written and edited by Kate Oliver and Lucy Webster

Text: *Strange Case of Dr Jekyll and Mr Hyde* (out of copyright) checked against the Oxford World Classics edition, edited Roger Luckhurst (2006)

Cover shows Richard Mansfield in his 1887 stage adaptation of the novel

Diagrams throughout the text: © Rebecca Scambler 2015

Published by the English and Media Centre, 18 Compton Terrace, London N1 2UN © 2015

ISBN: 978-1-906101-37-4

Printed by Stephens & George

Thanks to the Guardian for permission to reproduce extracts from Ian Rankin on *The Strange Case of Dr Jekyll and Mr Hyde* (16 August 2010) and Louise Welsh *Rereading: Sympathy for the devil* (09 June 2007)

Extracts from Greg Buzwell's article for the British Library reproduced under Creative Commons License.

Every effort has been made to trace and acknowledge copyright, but if accidental infringement has been made, we would welcome information to redress the situation.

Contents

Teachers' Notes	5
Before Reading	6
During Reading	14
Section 1 – Story of the Door	18
Reading Chapter 1	18
Chapter 1 – Story of the Door	20
After Reading Chapter 1	26
Section 2a – Search for Mr Hyde	30
Reading Chapter 2 (Part 1)	30
Chapter 2 – Search for Mr Hyde	30
After Reading Chapter 2 (Part 1)	33
Section 2b – Search for Mr Hyde (cont.)	34
Reading Chapter 2 (Part 2)	34
Chapter 2 cont. – Search for Mr Hyde	36
After Reading Chapter 2 (Part 2)	42
Section 3 – Dr Jekyll Was Quite at Ease	44
Reading Chapter 3	44
Chapter 3 – Dr Jekyll Was Quite at Ease	44
After Reading Chapter 3	47
Section 4 – The Carew Murder Case	49
Reading Chapter 4	49
Chapter 4 – The Carew Murder Case	50
After Reading Chapter 4	55
Section 5 – Incident of the Letter	57
Reading Chapter 5	57
Chapter 5 – Incident of the Letter	58
After Reading Chapter 5	62
Section 6 – Remarkable Incident of Dr Lanyon	63
Reading Chapter 6	63
Chapter 6 – Remarkable Incident of Dr Lanyon	64
After Reading Chapter 6	68
Section 7 – Incident at the Window	69
Reading Chapter 7	69
Chapter 7 – Incident at the Window	70
After Reading Chapter 7	72

Section 8a – The Last Night	73
Reading Chapter 8 (Part 1)	73
Chapter 8 – The Last Night	74
After Reading Chapter 8 (Part 1)	79
Section 8b – The Last Night (cont.)	80
Reading Chapter 8 (Part 2)	80
Chapter 8 cont. – The Last Night	81
After Reading Chapter 8 (Part 2)	87
Section 9 – Dr Lanyon’s Narrative	88
Reading Chapter 9	88
Chapter 9 – Dr Lanyon’s Narrative	90
After Reading Chapter 9	97
Section 10a – Henry Jekyll’s Full Statement	99
Reading Chapter 10 (Part 1)	99
Chapter 10 – Henry Jekyll’s Full Statement of the Case	103
After Reading Chapter 10 (Part 1)	108
Section 10b – Henry Jekyll’s Full Statement (cont.)	110
Reading Chapter 10 (Part 2)	110
Chapter 10 cont. – Henry Jekyll’s Full Statement of the Case	111
After Reading Chapter 10 (Part 2)	117
Section 10c – Henry Jekyll’s Full Statement (cont.)	118
Reading Chapter 10 (Part 3)	118
Chapter 10 cont.– Henry Jekyll’s Full Statement of the Case	118
After Reading Chapter 10 (Part 3)	124
After Reading	126
Exploring the Novel	126
Investigating Structure – Order of Events, Order of the Story	130
Exploring Context	134
Investigating Structure – a Focus on the Ending	137
Exploring Genre	138
Adapting the Novel	140
Exploring Key Themes, Ideas and Motifs	144
Creating Character	148
Setting and Weather	149
Exploring Stevenson’s Language	152
Exploring Stevenson’s Use of Time	156
The Role of the Documents	158
Preparing for the Exam	160
Critical Responses	168
Beyond GCSE – Pushing Your Thinking Further	169

TEACHERS' NOTES

A note on the text

Stevenson's novel is divided into 10 chapters. Several of these are very long. In this study edition, the text has been divided into 14 manageable sections. Each section is preceded by ideas to support student's active reading of, and engagement with, the text and brief follow up activities. The table below shows how Stevenson's chapters relate to the sections in this edition:

Sections in this edition	Chapters in the novel
Section 1	Ch 1: Story of the Door
Sections 2a & 2b	Ch 2: Search for Mr Hyde
Section 3	Ch 3: Dr Jekyll Was Quite at Ease
Section 4	Ch 4: The Carew Murder Case
Section 5	Ch 5: Incident of the Letter
Section 6	Ch 6: Remarkable Incident Of Dr Lanyon
Section 7	Ch 7: Incident at the Window
Sections 8a & 8b	Ch 8: The Last Night
Sections 9	Ch9: Dr Lanyon's Narrative
Sections 10a, 10b & 10c	Ch 10: Henry Jekyll's Full Statement of the Case

Glossing

We have lightly glossed the text. We made the decision not to gloss every unfamiliar word, believing that this is likely to slow the reading down to the point where it becomes an obstacle to enjoyment, rather than support.

Adaptations

There are many readily available drama scripts, graphic novels and film versions, which you might like to use to introduce the text, support your teaching of it, or for revision. Details of some available adaptations can be found on page 176.

Photocopying

This publication is not photocopiable. However, the map on page 17, the extract on page 155 and the summary cards on pages 131-133 can be photocopied.

Victorian London

Stevenson chose to set his story in London, which at the time he was writing was the largest city in the world and was still rapidly expanding. The huge numbers of inventions and improvements in technology led to the era just before Stevenson was born being termed the 'Industrial Revolution'. One of the results of that period was the large-scale movement of people from the countryside to the towns, and many of these people ended up in London.

As the centre of trade and commerce, London benefited enormously from the Industrial Revolution and was not only the largest but also one of the most impressive cities in the world. However, the wealth did not benefit everyone, and there were large numbers of extremely poor people living on the streets and in overcrowded slums. Education was only compulsory up to the age of 10 and there were no welfare or national health systems. It's not surprising that many of the poorest took to crime and prostitution to make a living.

Victorian London was famous for magnificent sights, the latest fashions, high society and beautiful, wealthy houses. It was also famous for thick fog caused by the coal fires people used to heat their homes. Streets had limited lighting and plenty of manure underfoot from the horse-drawn carriages and omnibuses used for transport. It must have been a pretty smelly place!

Taking a walk through Jekyll and Hyde's London

Strange Case of Dr Jekyll and Mr Hyde takes place mainly in two areas of London: Cavendish Square near Harley Street and Soho. In real life you can easily walk between these two areas.

- Divide the class in half. One half is going to work on the image of Soho on page 11, the other half is going to work on the image of Cavendish Square on page 12.

Soho

This is an image of Soho in Victorian times. Soho is an area of London which has a long history associated with vice – drugs, gambling, prostitution and crime. In *Strange Case of Dr Jekyll and Mr Hyde*, this is where Hyde has a house.

- With a partner, look closely at the image, noticing details such as the children playing in the gutter and the kinds of people portrayed. What would it be like to walk around in this area? Brainstorm words and phrases which come to mind as you look at the image, think about its connections with the darker side of London and draw on what you know about Victorian London. Try to use all your senses.



Cavendish Square

This is an image of Cavendish Square in Victorian times. Cavendish Square is on Harley Street, a street associated with doctors and medicine. In *Strange Case of Dr Jekyll and Mr Hyde*, this is the area in which Dr Jekyll lives.

- With a partner, look closely at the image, noticing details, such as the glimpse of a garden behind the wall and the kinds of people out walking. What would it be like to walk around the square? Brainstorm words and phrases which come to mind as you look at the image and think about its medical connections and what you know about Victorian London. Try to use all your senses.



Taking your walk

The two areas of London you have been looking at are within walking distance of each other. You are going to take a virtual walk from one to the other.

- The class should now form two lines facing each other. Take it in turns to walk in groups of three or four down between the lines as one side speaks words and phrases describing Soho, and then back up the lines as the other side speaks words and phrases describing Cavendish Square.
- As a class, reflect on the activity. Talk about your expectations of a novel set in these areas of London during the Victorian period.

SECTION 1

Reading Chapter 1 – Story of the Door

Introducing Utterson

In the ‘Story of the Door’, Stevenson plunges us into the world of 19th-century London and a witness’s account of a disturbing and mysterious encounter. But before we get to these excitements, he gives us a long description of Mr Utterson, the lawyer, and his friendship with Richard Enfield, his cousin.

The first couple of paragraphs are quite a challenge! Stevenson packs a lot of information into them, to give the reader a picture of Utterson’s character.

Some of the descriptions are fairly straightforward – even if the language is unfamiliar. For example:

‘a man of a rugged countenance, that was never lighted by a smile’

means he doesn’t smile very much.

Some of the descriptions need more unpicking. For example:

‘He was austere with himself: drank gin when he was alone, to mortify a taste for vintages’

From this we learn that not only does Utterson live a very plain life, but he *deliberately* chooses to drink gin rather than wine (‘vintages’) because he likes fine wine and wants to deaden his taste for it!

And some of the descriptions are quite knotty – even experienced readers and critics disagree over exactly what Stevenson means. An example of this is Utterson’s description of himself as inclining to ‘Cain’s heresy’. You’ll have chance to think a bit about this after reading the chapter – don’t worry about it for now.

Even though it can be frustrating not to understand everything, try not to get hung up on every word or reference that puzzles you. That will slow you down and stop you enjoying the story. The most important thing is to get the general idea about what the characters are like and what is happening. You can always follow up the trickier references later, to see what the extra information adds to your understanding or enjoyment of the story.

- Give this a go by reading the first two paragraphs down to 'he never marked a shade of change in his demeanour'. In pairs, put together a 'thumbnail description' of Utterson in your own words. What sort of man is he? Is there anything unusual about him?
- Compare your descriptions across the class. Agree two or three phrases or short quotations to add to your Utterson character profile.

The opening chapter – what's most important?

The first chapter includes the different elements listed below (out of order).

- Read up to the first pause point and agree which of these elements were introduced in this section.
- Then continue reading to the next pause point and do the same again.
- After reading the complete chapter, talk about which of these elements you found most intriguing or exciting.

The different elements of Chapter 1

- The mystery of the cheque.
- The description of Mr Utterson's unease.
- The description of the sinister building.
- The decision to talk no more about this incident.
- The description of the London streets.
- The history of the friendship between Utterson and Enfield.
- Enfield's decision to tell Utterson his story of the door.
- Naming Hyde.
- The description of Mr Utterson's appearance and character.
- The trampling of the little girl and her family's anger.
- The story of the will.

Chapter 1

Story of the Door

Mr UTTERSON the lawyer was a man of a rugged countenance, that was never lighted by a smile; cold, scanty and embarrassed in discourse; backward in sentiment¹; lean, long, dusty, dreary, and yet somehow lovable. At friendly meetings, and when the wine was to his taste, something eminently human beamed from his eye; something indeed which never found its way into his talk, but which spoke not only in these silent symbols of the after-dinner face, but more often and loudly in the acts of his life. He was austere with himself; drank gin when



he was alone, to mortify² a taste for vintages; and though he enjoyed the theatre, had not crossed the doors of one for twenty years. But he had an approved tolerance for others; sometimes wondering, almost with envy, at the high pressure of spirits involved in their misdeeds; and in any extremity inclined to help rather than to reprove. 'I incline to Cain's heresy³,' he used to say quaintly: 'I let my brother go to the devil in his own way.' In this character, it was frequently his fortune to be the last reputable acquaintance and the last good influence in the lives of down-going men. And to such as these, so long as they came about his chambers, he never marked a shade of change in his demeanour.

1. Mr Utterson doesn't show his feelings.

2. Subdue – Mr Utterson uses self discipline to overcome his desire for old wines.

3. Cain was the elder son of Adam and Eve who murdered his brother Abel. Asked by God where his brother Abel is, Cain replied 'Am I my brother's keeper?' 'Heresy': a provocative belief, at odds with established beliefs. Mr Utterson doesn't believe in making himself responsible for the actions of other people.

No doubt the feat was easy to Mr Utterson; for he was undemonstrative at the best, and even his friendship seemed to be founded in a similar catholicity⁴ of good-nature. It is the mark of a modest man to accept his friendly circle ready-made from the hands of opportunity; and that was the lawyer's way. His friends were those of his own blood or those whom he had known the longest; his affections, like ivy, were the growth of time, they implied no aptness in the object. Hence, no doubt, the bond that united him to Mr Richard Enfield, his distant kinsman, the well-known man about town. It was a nut to crack for many, what these two could see in each other, or what subject they could find in common. It was reported by those who encountered them in their Sunday walks, that they said nothing, looked singularly dull, and would hail with obvious relief the appearance of a friend. For all that, the two men put the greatest store by these excursions, counted them the chief jewel of each week, and not only set aside occasions of pleasure, but even resisted the calls of business, that they might enjoy them uninterrupted.

PAUSE 1

It chanced on one of these rambles that their way led them down a by-street in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the week-days. The inhabitants were all doing well, it seemed, and all emulously⁵ hoping to do better still, and laying out the surplus of their gains in coquetry⁶; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger.

Two doors from one corner, on the left hand going east, the line was broken by the entry of a court; and just at that point, a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon

4. Broad-minded, accepting, wide-ranging.

5. Copying others in hoping to do better.

6. Flirtatious behaviour.

the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.

Mr Enfield and the lawyer were on the other side of the by-street; but when they came abreast of the entry, the former lifted up his cane and pointed.

PAUSE 2

‘Did you ever remark that door?’ he asked; and when his companion had replied in the affirmative, ‘It is connected in my mind,’ added he, ‘with a very odd story.’

‘Indeed?’ said Mr Utterson, with a slight change of voice, ‘and what was that?’

‘Well, it was this way,’ returned Mr Enfield: ‘I was coming home from some place at the end of the world, about three o’clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep – street after street, all lighted up as if for a procession and all as empty as a church – till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child’s body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn’t like a man; it was like some damned Juggernaut⁷. I gave a view-halloa, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl’s own family; and pretty soon, the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones⁸; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child’s family, which was only natural. But the doctor’s case was what struck me. He was the usual cut and dry apothecary, of no particular age and colour, with a strong Edinburgh accent, and about as emotional as a

⁷ Unstoppable force or fate that crushes people.

⁸ Slang for doctor.

bagpipe. Well, sir, he was like the rest of us; every time he looked at my prisoner, I saw that Sawbones turn sick and white with the desire to kill him. I knew what was in his mind, just as he knew what was in mine; and killing being out of the question, we did the next best. We told the man we could and would make such a scandal out of this, as should make his name stink from one end of London to the other. If he had any friends or any credit, we undertook that he should lose them. And all the time, as we were pitching it in red hot, we were keeping the women off him as best we could, for they were as wild as harpies⁹. I never saw



a circle of such hateful faces; and there was the man in the middle, with a kind of black, sneering coolness – frightened too, I could see that – but carrying it off, sir, really like Satan. ‘If you choose to make capital out of this accident,’ said he, ‘I am naturally helpless. No gentleman but wishes to avoid a scene,’ says he. ‘Name your figure.’ Well, we screwed him up to a hundred pounds for the child’s family; he would have clearly liked to stick out; but there was something about the lot of us that meant mischief, and at last he struck. The next thing was to get the money; and where do you think he carried us but to that place with the door? – whipped out a key, went in, and presently came back with the matter of ten pounds in gold and a cheque for the balance on Coutts’s¹⁰, drawn payable to bearer and signed with a name that I can’t mention, though it’s one of the points of my story, but it was a name at least very well known and often printed. The figure was stiff; but the signature was good for more than that, if it was only genuine. I took the liberty of pointing out to my gentleman that the whole business looked apocryphal, and that a man does not, in real life, walk into a cellar door at four in the morning and come out of it with another man’s cheque for close upon a hundred pounds. But he was quite easy and sneering. ‘Set

⁹ In Greek mythology, birds with women's faces who carried men to their deaths.

¹⁰ Bank to royalty or aristocracy, opened in 1755.

your mind at rest,' says he, 'I will stay with you till the banks open and cash the cheque myself.' So we all set off, the doctor, and the child's father, and our friend and myself, and passed the rest of the night in my chambers; and next day, when we had breakfasted, went in a body to the bank. I gave in the cheque myself, and said I had every reason to believe it was a forgery. Not a bit of it. The cheque was genuine.'

'Tut-tut,' said Mr Utterson.

'I see you feel as I do,' said Mr Enfield. 'Yes, it's a bad story. For my man was a fellow that nobody could have to do with, a really damnable man; and the person that drew the cheque is the very pink of the proprieties, celebrated too, and (what makes it worse) one of your fellows who do what they call good. Blackmail, I suppose; an honest man paying through the nose for some of the capers of his youth. Black Mail House is what I call that place with the door, in consequence. Though even that, you know, is far from explaining all,' he added, and with the words fell into a vein of musing.

PAUSE 3

From this he was recalled by Mr Utterson asking rather suddenly: 'And you don't know if the drawer of the cheque lives there?'

'A likely place, isn't it?' returned Mr Enfield. 'But I happen to have noticed his address; he lives in some square or other.'

'And you never asked about the – place with the door?' said Mr Utterson.

'No, sir: I had a delicacy,' was the reply. 'I feel very strongly about putting questions; it partakes too much of the style of the day of judgment. You start a question, and it's like starting a stone. You sit quietly on the top of a hill; and away the stone goes, starting others; and presently some bland old bird (the last you would have thought of) is knocked on the head in his own back garden and the family have to change their name. No, sir, I make it a rule of mine: the more it looks like Queer Street¹¹, the less I ask.'

'A very good rule, too,' said the lawyer.

'But I have studied the place for myself,' continued Mr Enfield. 'It seems scarcely a house. There is no other door, and nobody goes in or out of that one but, once in a great while, the gentleman of my adventure. There are three windows looking on the court on the first floor; none below; the windows are always shut but they're clean. And then there is a chimney

¹¹ From the phrase 'He's in Queer Street' meaning in trouble, usually financial.

which is generally smoking; so somebody must live there. And yet it's not so sure; for the buildings are so packed together about that court, that it's hard to say where one ends and another begins.'

The pair walked on again for a while in silence; and then, 'Enfield,' said Mr Utterson, 'that's a good rule of yours.'

'Yes, I think it is,' returned Enfield.

'But for all that,' continued the lawyer, 'there's one point I want to ask: I want to ask the name of that man who walked over the child.'

'Well,' said Mr Enfield, 'I can't see what harm it would do. It was a man of the name of Hyde.'

'Hm,' said Mr Utterson. 'What sort of a man is he to see?'

'He is not easy to describe. 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. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment.'

Mr Utterson again walked some way in silence and obviously under a weight of consideration. 'You are sure he used a key?' he inquired at last.

'My dear sir...' began Enfield, surprised out of himself.

'Yes, I know,' said Utterson; 'I know it must seem strange. The fact is, if I do not ask you the name of the other party, it is because I know it already. You see, Richard, your tale has gone home. If you have been inexact in any point, you had better correct it.'

'I think you might have warned me,' returned the other, with a touch of sullenness. 'But I have been pedantically exact, as you call it. The fellow had a key; and what's more, he has it still. I saw him use it, not a week ago.'

Mr Utterson sighed deeply but said never a word; and the young man presently resumed. 'Here is another lesson to say nothing,' said he. 'I am ashamed of my long tongue. Let us make a bargain never to refer to this again.'

'With all my heart,' said the lawyer. 'I shake hands on that, Richard.'

After Reading Chapter 1

Hearing the 'voice' of the narrative

In the nineteenth century, when Stevenson's novel was first published, families would often listen to a novel being read aloud.

- Working in groups of three, choose a short section from Chapter 1 that you think would work well as a dramatic reading.
- Practise reading it aloud, with one of you reading the narrative, and the other two reading Utterson and Enfield's dialogue.
- Experiment with reading in different styles (for example, very dramatic and exaggerated, or calm and understated). Which do you think works best? Why is this?
- Listen to a few of the dramatic readings. Talk about the sections different groups chose for their reading. Did any work particularly well?
- How has preparing a reading and listening to dramatic readings helped you understand Chapter 1? Did it reveal anything new to you or give you a better sense of what the two characters are like? Share your thoughts.

Mr Utterson's quaint remark

Mr Utterson is a man who doesn't judge people, even when they have done something wrong. For this reason he is often the man people turn to when they are in trouble and no-one else will help them.

Stevenson gives Mr Utterson a bit of dialogue to describe this side of his personality:

'I incline to Cain's heresy', he used to say quaintly: 'I let my brother go to the devil in his own way.'

'Heresy' is something which goes against accepted beliefs, especially those of a religion.

In the Old Testament of the Bible, Cain murders his own brother Abel. When God asks him where Abel is, he replies 'Am I my brother's keeper?'

What does Utterson mean? Why has Stevenson made him say this?

- Use the statements below to help you think about what Utterson means and why Stevenson has made him say this. Choose the two statements you most agree with or find most persuasive.

Utterson is saying it's not his problem if people get into trouble – he can't be expected to take responsibility for them.

Utterson is making a clever joke to explain why he is so tolerant.

Mr Utterson is being modest – he's playing down the fact that he helps people who are in trouble.

Mr Utterson uses a biblical reference to show he's not interested in what sins people commit. He won't judge them.

The fact that Mr Utterson compares himself to Cain, the brother who committed murder is confusing. Cain was just trying to take attention away from the sin he had committed by saying he couldn't 'keep' or look after his brother.

Mr Utterson isn't worried about following conventional beliefs. He might be quite proud of standing out on his own.

- As you read the novel, think about how far it is true that Mr Utterson lets 'his brother go to the devil in his own way'.

The Victorian gentleman

The Victorian period was a time of great social change, with a new middle class who owed their wealth and power to success in business rather than through being a member of the aristocracy. This led to debates about whether you could only be a 'gentleman' by birth, or whether you could become one by behaving a certain way.

- Read through the words and phrases, below, which could be used to describe the ideal of the Victorian gentleman.

The Victorian gentleman

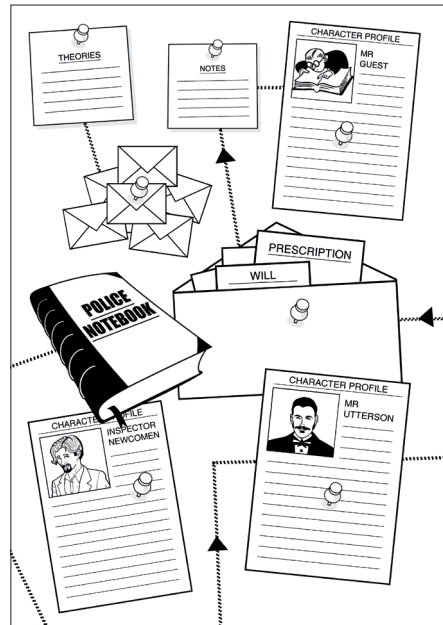
- Honest
 - A dependable and loyal friend and relative
 - Never does anything to cause another person to feel awkward, angry, embarrassed or upset
 - Maintains a dignified and calm exterior at all times
 - Restrained – suppresses strongly felt emotions and resists 'animal urges' (especially sexual feeling)
 - Religious
 - Rational and cultured
 - Does not bear grudges
 - Kind and considerate towards those weaker or less well-off than himself
 - Of aristocratic birth, or in a 'good' job (vicar, lawyer, doctor, for example)
 - Financially secure
 - Of good, moral reputation
 - Does not get involved in gossip, rumour or anything which might ruin another gentleman's reputation
 - Patient
- With a partner, discuss which of these values you think are still considered important today. Do they all apply equally to women and men, or do you think they are still mainly about male behaviour?

Completing your 'Case File'

From the very first chapter, Stevenson introduces some puzzling and intriguing elements.

- What is the importance of the will?
- What is the mystery surrounding the cheque?
- Who is Mr Hyde and why does he provoke such a strong reaction in people?

Begin your 'Case File' on the *Strange Case of Dr Jekyll and Mr Hyde* by adding to the following sections.



Notes

- Questions/things you don't understand.
- Any ideas and theories you have about what is going on.

Character profile

- Anything you've learned about Utterson.

Documents

- Adding the documents mentioned in this section to your document file or envelope.

The map

- Where do Utterson and Enfield walk? Where does Enfield see Hyde trample the girl? Annotate the map with your ideas.