The Voice is the Voice of Jekyll, and the Hands are the Hands of Hyde: The Role of Religion in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*

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Abstract:

This article challenges the predominantly secular and scientific reading of *Jekyll and Hyde,* making a case for a new reading of Stevenson's novel—a theological reading—through an analysis of the text of the novel, through reading the novel in connection with other works of literature wherein horror is also linked to the "*Heilige*" ["the holy"] (in works such as Mann's *The Magic Mountain,* Philip Roth's "Eli, The Fanatic," and José Saramago's *Memorial do Convento*), and through a consideration of the biblical story of Jacob and Esau and James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* as key intertexts to *Jekyll and Hyde*. It elucidates the nexus between the gothic and the religious and explicates the connections between the biblical text and Stevenson's text. Some scholars have read *Jekyll and Hyde* through a theological lens; some have argued that it is a Pauline tale rooted in the Romans. These scholars have noted only "passing allusions" to the Old Testament in *Jekyll and Hyde*, and chose to focus on the novel's parallels to Paul's teachings in Romans, or to Stevenson's allusions to other sections of the New Testament. This article, while in agreement with the notion that *Jekyll and Hyde* should be read theologically, departs from this position and argues that *Jekyll and Hyde* is as much grounded in the Old Testament as it is in the New. While this article does not deny that Romans and Pauline theology was a critical source for Stevenson in his construction of the character of Henry Jekyll, it argues that Stevenson's references to the Old Testament are no mere passing allusions, but are in fact essential to the novel's theopoetical project; accordingly, this article further argues that Genesis is just as much a key intertext for *Jekyll and Hyde* as is Romans. This article engages seriously with the novel's Old Testament allusions and argues that the literary-theological task Stevenson set for himself was a Victorian-era retelling of the Jacob and Esau tale from Genesis—and that in Stevenson's version of this tale, the biblical drama of the Jacob and Esau conflict becomes situated within the psyche of a singular Janus-faced soul.

Keywords: Robert Louis Stevenson; *Jekyll and Hyde*; Thomas Mann; Dante's *Inferno*; James Hogg; Philip Roth; Albert Camus; José Saramago

The critical literature that has proliferated on *Jekyll and Hyde* in the hundred-plus years since its original publication is as wide-ranging as it is vast. Scholars have examined nearly every

facet of Stevenson's signature work, from its relationship with the Gothic tradition[1] to its possible autobiographical elements[2] to the ways in which the novel engages with science,[3] medicine,[4] law,[5] politics,[6] professionalism,[7] consumerism,[8] class,[9] crime,[10] psychology,[11] philosophy,[12] drugs,[13] mental illness,[14] alcoholism,[15] addiction,[16] adventure,[17] authorship,[18] artistry,[19] sexuality,[20] masculinity,[21] femininity,[22] bachelorhood,[23] selfhood,[24] and even superheroes.[25] One area, however, that has been relatively underappreciated and under-examined in Stevenson scholarship is the role of religion in *Jekyll and Hyde.* This article challenges the predominantly secular and scientific readings of *Jekyll and Hyde* as well as the few theological readings of *Jekyll and Hyde*.[26] This article makes the case for a new reading of Stevenson's novel—a theological reading that is rooted less in Romans or in Augustinian theology, as some have read *Jekyll and Hyde,*[27] than it is in the Book of Genesis: this article asserts that *Jekyll and Hyde* is Stevenson's Victorian-era retelling of the Jacob and Esau tale, wherein the biblical drama of the Jacob and Esau conflict becomes situated within the psyche of a single Janus-faced soul.[28]

In *Dr. Jekyll and Mr. Hyde*, religion is not a quaint, innocuous relic from a simpler age; it is a living entity of considerable consequence. Theological themes and religious locutions appear exceptionally often in this novella and are used to great literary (and psychological) effect.

Rather than viewing it as some gentle, soothing opium of the masses, writers have long recognized that religion can often function as a frightening, anxiety-inducing vehicle for the horrible and the uncanny; as Sancho Panza is told in *Don Quijote*, "*détras de la cruz está el diablo.*"[29] Witness, for instance, how the holy and the horrifying are yoked together in *The Magic Mountain,* where the narrator describes the horrifying painting of the crucified Jesus hanging in Leo Naphta's apartment as "profoundly frightening" ("*innig Schreckhaftes*"),[30] a piece of "pious horror" ("*frommen Schrecknis*")[31] that causes Hans Castorp to exclaim, "*Das ist ja schrecklich gut*" ("[i]t's frighteningly good").[32] And later in the novel, a sensation that causes individuals to tremble ("*so stark...daß alle erschauerten*") is characterized as "holy" ("*heilig*").[33] Or the ways in which religion and terror are intertwined in Albert Camus' *La peste*—particularly in the sermon of père Paneloux, who emphasizes not love but fear of God ("*Dans l'immense grange de l'universe, le fléau implacable battra le blé humain jousqu'à ce que la paille soit séparée du grain*"[34]; "*Voyez-le, cet ange de la peste, beau comme Lucifer et brillant comme le mal lui-même, dressé au-dessus de vos toits, la main droite portant l'épieu rouge à hauteur de sa tête, la maine gauche désignant l'une de vos maisons*"[35])—and in Isabel Allende's *La casa de los espíritus,* particularly in the Boschian sermon of the zealous padre Restrepo:

> Lo seguían sus fieles de parroquia en parroquia, sudaban oyéndolo describir los tormentos de los pecadores en el inferno, las carnes desgarradas por ingeniosas máquinas de tortura, los fuegos eternos, los garfios que traspasaban los miembros viriles, los asquerosos reptiles que se incorporaba en cada sermon para sembrar el terror de Dios. El mismo Satanás era descrito hasta en sus más intimas anomalías...[36]

The gothic is also conspicuously coupled with the religious in Philip Roth's "Eli, The Fanatic,"

wherein Eli first encounters the Orthodox Leo Tzuref in front of a "sagging old mansion" into which Tzuref beckons him, not unlike the way Count Dracula—the embodiment of another archaic tradition that has uncannily survived into the modern era—ushers the modern, cultured English lawyer Jonathan Harker into his crumbling Transylvanian castle—which may very well be the association that Roth attempts to evoke.[37] Tzuref's run-down mansion, replete with bookless bookshelves and a cracked marble floor, causes the *dépaysé* Eli to "shudder,"[38] while the voices of children enter the manor in a ghostlike manner, "like a third person."[39]

José Saramago, in *Memorial do Convento*, also capably conjoins the morbid with the moral, detailing the more macabre aspects of repentance in eighteenth-century Portugal:

> Vai sair a procissão de penitência. Castigámos a carne pelo jejum, macaremo-la agora pelo açoite. ... sofrendo alguma coisa escovam-se as costuras da alma. ... Passa a procissâo entre filas de povo, e quando passa rojam-se pelo châo homens e mulheres, arranham a cara uns, arrepelam-se outros, dâo-se bofetões todos... [40]

In Saramago's lurid depiction of Lent in Lisbon, the religious is construed as downright gruesome, and suffering is seen as the prerequisite of salvation.

Religion and horror are interconnected because the elements that Hobbes characterized as "the natural seed[s] of religion"—awe, terror, fear, and mystery[41]—are some of the very same elements that horror traffics in as well. Moreover, religion has long been interstructured with two other predominant features of horror: (1) the uncanny: a constitutive quality of religion, according to Franz Rosenzweig, is uncanniness [*Unheimlichkeit*], a kind dreadful, unsettling feeling that one has been torn away from one's home [*Heim*];[42] and (2) superstition: as Joseph Conrad recognized, "there is no real religion without a little fetichism."[43] According to Spinoza, the innate, irrational human predilection toward superstition is caused by and maintained through fear ("*metus*") of the unknown,[44] and it is this primordial fear that gave birth to gods, deities, and religion.[45] It is thus not surprising—in fact, it is almost natural—that the gothic can conjure the godly just as assuredly as the godly can conjure the gothic, especially in a predominantly religious society such as Calvinist Scotland where the emotions of fear, terror, and dread are—like awe, mystery, and wonder—several of the standard ingredients that are typically used in the concoction of the common religious brew. And it is thus no wonder that when Stevenson attempts to evoke the sentiments of horror and the uncanny, religious motifs are so prominently and frequently sprinkled into the mix.

Jekyll and Hyde is permeated with religious rhetoric, this article posits, because Stevenson was keenly conscious of this close connection between religion and horror. Like Sade's atheists, whom Camus intuited posit the non-existence of God because the existence of a living deity would be too horrible to contemplate—God's existence "*supposerait chez lui indifférence, méchanceté, ou cruauté*"[46]—Stevenson was highly attuned to the unsettling interconnection between the holy and the horrible. Stevenson was well aware of how religion contains terrifying elements[47]—evil; the devil; demons; damnation; hell—which can be used by a writer to heighten the atmosphere of horror

within a writer's work. (Compare Gabriel García Márquez, in *El amor en los tiempos del cólera*, describing a parasol purchased by Fermina Daza as "*roja como los fuegos del infierno.*"[48]) And this is precisely why Stevenson draws so frequently upon religion in *Jekyll and Hyde*: in the literary effort to create an ambience of dread and the uncanny, Stevenson knew that there are few more effective tools a writer can have in his supply than those elemental pieces of existential equipment that have been part of the stock-in-trade of religion for millennia.

Stevenson grew up in a Scottish Calvinist environment and was undoubtedly well-acquainted with such matters.[49] In *Jekyll and Hyde,* Stevenson concomitantly employs, and plays with, the emotion of existential dread—of not knowing whether one is one of the saved—that can easily come to haunt the consciousness of Calvinists, Scottish Presbyterians, and others who believe in the doctrine of predestination. The idea of "not knowing" surfaces a significant number of times in *Jekyll and Hyde*. We do not know who Hyde really is;[50] we do not know the true nature of the relationship between Hyde and Jekyll; Jekyll does not know (and gradually loses control over) which of his personas will be the one to win out within him. The idea of "not knowing" is heavily pregnant with religious significance for readers of Stevenson's religious milieu because it touches upon the existential dread and theologically-fueled fear that comes with not knowing whether or not one will be saved or damned as well as upon the spiritual anxiety that is a natural byproduct of not even being able to influence this outcome.

In *Jekyll and Hyde,* religion serves three primary purposes: it accentuates the novella's atmosphere of Gothic horror; it allows the novella to become susceptible to a hybrid reading wherein it can be read as a Dantesque descent into a hellish netherworld; and it enables the novella to be read "biblically," as a modern-day Jacob and Esau tale.

In *Jekyll and Hyde,* Stevenson refers to religion and utilizes religious language early and often. On the very first page of the novel, Stevenson tells us the following about Utterson: "'I incline to Cain's heresy,' he used to say quaintly. 'I let my brother go to the devil in his own way.'"[51] Soon after, when Enfield is recounting the incident of Hyde trampling the little girl, Enfield states that the silent nighttime streets were "as empty as a church" (7). He tells Utterson that the sight of Hyde trampling over the child's body was "hellish," and that Hyde's appearance was of some "damned Juggernaut."[52] Enfield tells Utterson about women who were "as wild as harpies," and claims to have never seen "a circle of such hateful faces" as the one that surrounded Hyde—whose face looked "really like Satan" (8).[53] We are descending into a kind of inferno, Stevenson is signaling to us—harpies appear in Circle Seven in cantos XII-XVII of Dante's *Inferno*, and hateful faces are strewn throughout the various circles of Inferno, whose lowermost circle is the dwelling place of Satan. The further we progress in this story, the deeper into this hellish version of London we are led. Additionally, coupling Hyde with the harpies and Satan is a not unsubtle suggestion that Hyde belongs in this pantheon of terrifying religious-literary creatures.

The allusions to religion continue apace: Enfield avers that he doesn't like being overly inquisitive because "it partakes too much of the style of the day of judgment" (10), and makes use of

the religiously tinged trope of the ineffable in describing—or, more precisely, failing to describe—Hyde: "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" (11).[54] In the beginning of the second chapter, Stevenson tells us that Utterson's postprandial Sunday custom was to read "a volume of some dry divinity" (12).

Utterson views nearly everything he sees through the prism of religion. After meeting with Jekyll—who, aside from his medical work and philanthropic pursuits, is "no less distinguished for religion" (34)[55]—and learning of his plight, he suspects that Jekyll is being punished by God for some unexpiated sin: "in the law of God, there is no statute of limitations. Ay, it must be that: the ghost of some old sin" (19). The moral universe in which Jekyll and Utterson operate is neo-biblical: suffering is not meaningless; it is visited upon an individual as a result of that person's sins. Even sins committed long ago, when the sinner was "wild" and "young" (19), cannot go unpunished. As Jekyll declares, "I have brought on myself a punishment....If I am the chief of sinners, I am the chief of sufferers also" (36).[56] Poole, Jekyll's butler, uses religious language in his speech as well: "[W]e heard him cry out upon the name of God; and *who's* in there instead of him, and *why* it stays there, is a thing that cries to Heaven" (43).[57] Jekyll, Utterson, and Poole almost appear doomed from the start in their attempts to succeed in what Eve Sedgwick has termed "the often very fragile concern to provide the self with pleasure and nourishment in an environment that is perceived as not particularly offering them."[58] How can they be expected to find pleasure in a Calvinist, soteriologically predetermined, Deuteronomic environment when the strict Scottish Presbyterianism of their environs,[59] in concert with the lurid, Dantesque setting into which they have startlingly descended, appear to be conspiring together to prevent any possible peaceable resolution?

The atmosphere of London begins to take on biblical hues as well. When the fog descends upon the city, it descends upon it in the fashion of the plague of darkness that afflicts the Egyptians in the Book of Exodus: it is a "great chocolate-coloured pall lowered over heaven" (26), phraseology which evokes the way Moses lowers the plague of darkness upon the Egyptians by "stretch[ing] forth his hand toward heaven" (Exodus 10:22, KJV).[60] Like the darkness that plagues the Egyptians, the London fog of *Jekyll and Hyde* is not a benign meteorological condition; it is a "mournful re*invasion*" (26)[61]—a tangible, hostile force, like the palpable darkness of the plague ("a darkness that *can be felt*"; Exodus 10:21); it is a threatening, implacable substance that makes the city seem "like a district of some city in a nightmare" (26). And the fog lies "thickly" (29), like the "thick" ("*choshekh afeilah*") darkness that afflicts the Egyptians (Exodus 10:22).[62] Stevenson's writing here serves to confirm the philosopher Graham Harman's assertion that there is "always something more to [an object] than whatever we see or say,"[63] as there is far more to Stevenson's descriptions of the darkness of London than what we see on the page—namely, the ample intertextual allusions lurking underneath these words, which can be seen quite clearly once we shine a little light onto the surface of Stevenson's text.[64] These now-illumined allusions to Exodus signify that Stevenson is moving us not merely into a religiously tinged landscape but into a biblical

one—and, specifically, an Old Testament one—in which the doctrine of predestination may or may not apply, but in which the moral principle of free will certainly does.

As Jekyll has transformed into Hyde, the prosaic cityscape has morphed into a surreal phantasmagoria wherein "there was literally nothing to be seen but lamps. Street after street, and all the folks asleep" (7),[65] and in which a "sinister block of building" (6) juts out into the street. The modern metropolis's avenues have metamorphosed into mythological "labyrinths" (15), and even Utterson's bed—what would normally be a person's *locus amoenus*, a comfortable retreat from the dangers of the outside world—has been transformed into a "great, dark bed" in which he "tosse[s] to and fro" (14). No one is safe in this "nocturnal" (15), nightmarish city in which an innocent child can be trampled by a "human Juggernaut" (15)—a creature more fit for the underworld than for this world. It's as if Stevenson is telling us "*lasciate ogni speranza, voi ch'entrate*", because we are no longer within the conventional, realistic boundaries of this earthly realm—we're in Dis, perhaps, or maybe in Pandaemonium, or at the very least in Calvinist Scotland; we're certainly no longer exactly in nineteenth-century London.

Directly juxtaposing the purity of religion with the corruption of Hyde's "hellish" evil further heightens the portentous atmosphere of dread (especially for Stevenson's religious readers) by amplifying the theological tension implicit in the type of primal good versus evil confrontations such as the one Stevenson creates. The "bells of the church" are located "so conveniently near to Mr. Utterson's dwelling" (14). And lying ominously in the heart of darkness, next to the laboratory in which Jekyll creates and transmogrifies himself into the story's force of evil—in the center of *Dr. Jekyll*'s ninth circle of hell—is "a copy of a pious work...annotated, in [Jekyll's] own hand, with startling blasphemies" (50). Nothing is more sure to send chills up the spine of an upright Christian than a Bible bent and broken by blasphemies, but it is Hyde himself, Stevenson seems to be suggesting here, who is the true blasphemy: for a believing Calvinist or Scottish Presbyterian, Hyde's very person is a walking, breathing blasphemy, a being of antinomian evil created by man that blasphemes the "very good" (Genesis 1:31) world order created by God.

Stevenson furthers ups the religious ante by analogizing Jekyll's discovery of the chemical method he uses to metamorphose into Hyde to the eating of the fruit of the Tree of Knowledge: Jekyll's scientific breakthrough opened up "'a new province of knowledge'"—much as eating the forbidden fruit opened up a new province of knowledge to humanity—"'and new avenues to fame and power'" that "'stagger the unbelief of Satan'" (59). Jekyll seems to believe that his "[f]ear of the unknown," to paraphrase the psychoanalytic theorist Adam Phillips, can be "cured through the flight into the intelligible"[66]—that his unconscious dread of not knowing his salvific destiny can be resolved through scientific experimentation—but it is his very flight into the domain of the intelligible that leads to even greater dread, and an even greater fall.

In Genesis 3:22, the reason God gives for driving Adam and Eve out of the Garden of Eden after eating from the Tree of Knowledge is that if they then eat from the Tree of Life, they will become even more powerful than fallen angels such as Satan—if they were to eat from the Tree of

Life after this "new province of knowledge" had been opened up to them, God worries that they will become as powerful as the gods themselves: "Then the Lord God said, 'Behold, the man has become like one of Us...And now, lest he put his hand and take also of the tree of life, and eat, and live forever." For religious readers, Jekyll is such a terrifying character because he emblematizes the figure who possesses knowledge of good and evil—unlike the amoral Hyde, Jekyll still retains a moral sensibility—yet also possesses the superhuman, quasi-divine power to transform himself into an amoral creature who appears to have a life beyond himself; such a specter would certainly seem satanic to any reader possessing a *sensus divinitatis*.

Stevenson thus situates Jekyll's "sin" within the cosmic and mythological landscape of Adam and Eve's primordial sin, signifying that Jekyll's fall is of the same nature as Adam and Eve's: both are the result of man's freely chosen action to overstep the divinely ordained boundaries for human endeavor, and both, consequently, bring about terrible suffering to those around them.

Stevenson deepens the novella's connection with the Old Testament and further signifies that the moral atmosphere in which the story of Jekyll and Hyde is occurring is that of the Hebrew Bible through an extended analogy that he constructs between Jekyll and Hyde and Jacob and Esau. This is the novella's most elaborate biblical metaphor, and though it is never made explicit—as compared to, say, the good versus evil leitmotif that courses through the novel—it is immediately evident to any semantically sensitive, biblically literate reader of the text. Like Jacob, a "smooth" man (Genesis 27:11), Jekyll is "smooth-faced," whereas Hyde's hands are "thickly shaded with a swart growth of hair" (68)—like Esau's, who is a "hairy man" (Gen. 27:11). Like Jacob, "a plain man, dwelling in tents" (Gen. 25:27), Jekyll is a phlegmatic, ordinary man, earning a decent living in a respected profession. Hyde, on the other hand, is "savage" (17) and "ape-like" (25)—a wild, undomesticated creature whose screech sounds "as of mere animal terror" (48) and who preys upon others—like the brutish Esau, who is a "cunning hunter" and a "man of the field." (Gen. 25:27) Additionally, like the ruddy (Gen. 25:25) Esau, Hyde is of a "dusky pallor" (68). And when Jekyll writes of the way his good and evil sides battled within him—"in the agonized womb of consciousness, these polar twins should be continuously struggling" (62)—it is remarkably similar to the way the Bible describes the intrauterine struggle between Jacob and Esau: "the children struggled within her...and when her days to be delivered were fulfilled, behold, there were twins in her womb" (Gen. 25:22, 24).

This extended analogy indicates that Stevenson wished for *Jekyll and Hyde* to be read not solely as a horror story that happens to have a theological theme but as a modern-day retelling of the biblical Jacob and Esau tale wherein the Jacob and Esau conflict, an externalized struggle between two distinct people, becomes an internalized struggle between the "Jacob" and "Esau" sides of a single person—a story about the ways in which the human psyche is, as Gilles Deleuze has written, "composed of a plurality of irreducible forces."[67] Jacob and Esau are doubles—they are twins, mirrors of each other, each possessing the polar opposite trait of his counterpart. The other archetypal antagonists of the Bible—Cain and Abel, Isaac and Ishmael, Joseph and Judah—are

siblings but not twins, adversaries but not doubles. Jacob and Esau is as close as the Bible comes to telling a doppelgänger tale—and some might even go so far as to say that it *is* the Bible's doppelgänger story *avant la lettre.* Superimposing the Jacob and Esau story onto *Jekyll and Hyde* enables Stevenson to simultaneously connect his doppelgänger story to both the modern literary genre of stories about doubles[68] and to the archetypal biblical doppelgänger tale as well.[69]

Stevenson, perhaps sensing that ordinary adjectives would not suffice for his purposes, uses religiously tinged descriptives in order to indicate that the tale he is telling is not a simple mystery yarn or run-of-the-mill detective story, but rather a "dark night of the soul" fable—a fictional story of a primal good versus evil struggle for the soul narrated as if it were a factual account—that is closer in spirit to the literary modality of James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* than to *The Adventures of Sherlock Holmes* or *The Purloined Letter.* The similarities between *Jekyll and Hyde* and Hogg's *Confessions* are unmistakable: *Confessions,* like *Jekyll and Hyde,* is a religiously valenced, parabolic doppelgänger tale about a man who becomes a criminal, and like *Jekyll and Hyde,* it is paraenetic narrative that is also heavily imbued with Calvinist theology and Scottish Presbyterianism. *Confessions* was deeply influential in Scotland, writes Ian Duncan, to such an extent that it even "displaced the novels of Walter Scott...to become the world's favourite nineteenth-century novel."[70] Thus, in *Jekyll and Hyde*, a woman's face is not merely "ugly" or "unsightly"; it is "evil" (27). Indeed, the novella's final chapter, "Henry Jekyll's Full Statement of the Case," reads more like a confession of a sinner than a summation of a case by Hercule Poirot or Sam Spade. In a statement written with a vocabulary that includes the words "angel," "diabolical," (65), "devilish" (74), "damned" (72), "divine" (65), "iniquity" (72), "penitence," "spiritual side" (73), "hellish" (77), and "evil" more times than can be counted—and in which he makes reference to "the captives of Philippi" (Acts 16:26) (65) and the "Babylonian finger on the wall" (Daniel 5:5)—Jekyll complains of a "horror of the spirit" (63) and castigates himself for his "recklessness," for casting off "the bonds of obligation" and sipping the sweet, forbidden waters of "an unknown but not an innocent freedom." Hyde is a "child of Hell" (75), an "ugly *idol*" (65)[71]—a verboten graven image whose existence is a direct affront to the unseen all-seeing biblical God—whose creation, which is "wicked, tenfold more wicked" than anything he had ever before done, results in Jekyll's being "sold a slave to my original evil" (64). And as if to make sure that readers would not miss the fact that this story—and this chapter specifically—is meant to be read as a sinner's confession, a story about the struggle between good and evil, Stevenson practically hits readers over the head with it:

> Even as good shone upon the countenance of the one evil was written broadly and plainly on the face of the other. Evil besides (which I still believe to be the lethal side of man) had left on that body an imprint of deformity and decay. .... all human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil. (65)

Jekyll, apparently in possession of a Deuteronomic sensibility, believes that he is being "punished" for his "moral insensibility and insensate readiness to evil" (71):

> My devil had long been caged, and he came out roaring. ... It must have been this, I suppose, that stirred in my soul the tempest of impatience...I declare, at last, before God....in my case, to be tempted, however slightly, was to fall.
> Instantly the spirit of hell awoke in me...(71)

Jekyll and Hyde, Stevenson is telling us, is not a mythical tale of a man metamorphosing into a monster because the gods have ordained it; it is a moral tale of a man freely choosing to commit monstrous acts because his evil inclination has driven him to defy the Divine: "it was as an ordinary secret sinner that I at last fell before the assaults of temptation" (73).[72] Accordingly, Stevenson's choice to situate the novella within the moral atmosphere of Genesis and Exodus—within the cosmic landscape of the Hebrew Bible—signifies that Stevenson is departing from the Calvinist doctrine of predestination, much as he departed from Calvinism in his actual life,[73] in order to emphasize that sin is something freely chosen by each and every human being, as the Hebrew Bible says it is,[74] rather than a primordial condition thrust upon a person before he or she is even born. Just as Cain is to blame for succumbing to his jealousy of Abel, and just as Adam is to blame for succumbing to his temptation to eat from the Tree of Knowledge, Jekyll is to blame for his transformation into Hyde—he is to blame for letting his dark side overtake him rather than subduing it and integrating it into a single persona, as did his biblical antecedent Jacob.

Though *Jekyll and Hyde* certainly contains outlandish, paranormal elements, there is nothing grandiosely horrific or epically tragic about this story, Stevenson is saying, as counterintuitive as this may seem; it is a simple story of a sin and a fall—a story not about the extraordinary but the ordinary: a story about "an ordinary secret sinner" (73) and the normality sin. It is a novella, ultimately, that operates not within a supernatural realm but rather in accordance with a Levinasian sensibility, maintaining that "[e]vil is not a mystical principle...it is an offence perpetrated on man by man."[75] Sin, for Stevenson, is a moral error, not a metaphysical condition. Jekyll's final act, fittingly—in both a linguistic and thematic sense—is to "seal up" his "confession" like a penitent sinner, bringing "the life of that unhappy Henry Jekyll to an end" (78).

This paper, by connecting the gothic and the religious elements of *Jekyll and Hyde*, and by explicating the connections between the biblical text and Stevenson's text, has made a case for a new reading of *Jekyll and Hyde*—a biblical, theological reading wherein *Jekyll and Hyde* is as grounded in the Book of Genesis as it is in the epistles of Paul. In light of this biblical reading, *Jekyll and Hyde* is meant to be understood as a modern Jacob and Esau fable: the story of an interiorized conflict between good an evil; the story of a man who, like the biblical Jacob, wrestles with his own inner demon but who, unlike Jacob, does not succeed in subduing his inner Esau.[76] Within this biblical reading of the novella, Jekyll's task, like Jacob's, was to vanquish his maleficent twin not by entirely eradicating it but by conquering it and making it part of himself; his task was

to make Hyde subordinate to him, rather than becoming subordinate to Hyde—his task, in short, was to engage in a Jungian integration of the shadow, whereby man's shadow side, his dark, Dionysian, monstrous side, is not meant to be wholly eliminated but is rather meant to be conquered and incorporating into man's light, wholesome, Apollonian side, so that the moral man can make use of his shadow—of his inner monster—for the good, when the need arises.[77] That Jekyll fails to conquer Hyde—that he fails in his Jungian quest to integrate his shadow and fails to become a *unia personalis*—is indicative of the fact that Jekyll fails to subdue his inner Esau; though he wrestles with his malicious twin, he cannot conquer him, and is instead conquered by him.[78] His last, eleventh-hour attempt at a confession becomes Jekyll's frantic attempt to attain the blessing that Jacob attains but that Jekyll does not: to become the man who wrestles with gods and with men and who lives to tell the tale of this desperate psychological struggle.[79]

And in light of the theological reading of *Jekyll and Hyde* presented in this paper, which illustrates how Stevenson uses the literary modality of the confession—a sub-genre of autobiographical literature inaugurated by Augustine's *Confessions*[80] which came to be employed by later religious writers, including Abelard, Teresa of Avila, John Bunyan, and Hogg[81]—Stevenson's brief but highly influential text is not merely a monster or detective story. It is a religious story, with sin, confession, and repentance lying at the core of its literary artistry and moral imagination, as well as a story that subtly challenges the Calvinist doctrine of predestination and theological determinism in favor of Old Testament notions of free will. (Jekyll, in his confession, emphasizes that his changing into Hyde was "voluntary" [69], and that he "had to choose" whether to cast in his lot with Jekyll or with Hyde [70].) It is the story of a man who "in an hour of moral weakness" [71] succumbs to one of the oldest imaginary temptations known to men: the story of a man who, like the finder of the ring of Gyges in Greek mythology, discovers a means whereby he can engage in all the sins and vices he desires *sine pecunia*—or, at least he believes that donning the ring, or imbibing the formula, will have no repercussions upon him. In Plato's brother Glaucon's retelling of the myth (discussed briefly by Plato as well in his *Republic*), there are no repercussions for the man who, after donning the ring which grants him invisibility, commits adultery and murder. But in Stevenson's modern, post-Enlightenment version of this age-old tale, there are consequences for criminal behavior. And because Stevenson situates his tale within the Judeo-Christian monotheistic matrix, wherein an omniscient, omnipotent, omnipresent God rewards the righteous and punishes the unrepentant, Henry Jekyll cannot escape unscathed from his forays into the forbidden; he must be held accountable—as much to the biblical God, who punishes sinners, as to Stevenson's Calvinist contemporaries and Christian readers, who desire to see the order of their moral universe maintained, even in works of art. (Witness, for example, the ways in which many of the greatest novels of the nineteenth century written in the Christian West, from *Madame Bovary* to *Anna Karenina,* have their protagonists engage liberally in sin—only to have their creators, Flaubert and Tolstoy, respectively, not fail to punish their female heroines for their moral turpitude.) Stevenson makes sure that his hero—or, more precisely, his anti-hero—is punished as well, and severely so. And,

because the novella is crafted not only as a biblically inflected morality tale but as a story fitting snugly within the confessional genre, he also makes sure that Henry Jekyll does not meet his doom before first, vividly and comprehensively, confessing it for posterity, so that readers for the rest of time will be unmistakably forewarned that, though they may enjoy the thought—or the literary representation—of being able to engage in an unlimited amount of vice, their deeds will not go unpunished: if they succumb to the temptation of Dr. Jekyll, they very well may end up meeting the fate of Mr. Hyde.

Endnotes:

1. Urszula Czyżewska and Grzegorz Głab, "Robert Louis Stevenson Philosophically: Dualism and Existentialism within the Gothic Convention," *Roczniki Filozoficzne / Annales De Philosophie* 62:3 (2014): 19-33, at 20, 24-28, discuss some of the ways in which Stevenson both borrows from and departs from Gothic fiction. See also Donald Lawler, "Reframing *Jekyll and Hyde:* Robert Louis Stevenson and the Strange Case of Gothic Science Fiction," in *Dr. Jekyll and Mr. Hyde after One Hundred Years,* ed. William Veeder and Gordon Hirsch (Chicago: University of Chicago Press, 1988), 247-261.
2. Jerome Charyn, "Afterword: Who is Hyde," in *Dr. Jekyll and Mr. Hyde* (Bantam Books: New York, 1981), p. 114.
3. See, e.g., Julia Reid, *Robert Louis Stevenson, Science, and the "Fin de Siècle* (New York: Palgrave, 2006), 5-12, 92-105; Ann Stiles, "Robert Louis Stevenson's *Jekyll and Hyde* and the Double Brain," *SEL* 46 (2006): 876-900; Allen MacDuffie, "Irreversible Transformations: Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* and Scottish Energy Science," *Representations* 96:1 (2006): 1-20; and Robert Mighall, "Diagnosing Jekyll: The Scientific Context to Dr. Jekyll's Experiment and Mr. Hyde's Embodiment," in *The Strange Case of Dr. Jekyll and Mr. Hyde" and Other Tales of Terror* (New York: Penguin, 2002), 143-161.
4. Jason Daniel Tougaw, *Strange Cases: The Medical Case History and the British Novel* (New York: Routledge, 2006), 139-75.
5. Cathrine O. Frank, "Privacy, Character, and the Jurisdiction of the Self: A 'Story of the Door' in *The Strange Case of Dr. Jekyll and Mr. Hyde," English Language Notes,* 48 (2010), 215-24; Scott Veitch, "Binding Precedent: Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde,*" in *Reading the Legal Case: Cross-Currents between Law and the Humanities,* ed. Marco Wan (New York: Routledge, 2012), 217-30.
6. Christopher Harvie, "The Politics of Stevenson," in *Stevenson and Victorian Scotland,* ed. Jenni Calder (Edinburgh: University of Edinburgh Press, 1981), 107-25.
7. Stephen D. Arata, "The Sedulous Ape: Atavism, Professionalism, and Stevenson's 'Jekyll and Hyde,'" *Criticism* 37:2 (1995): 233-259, argues that *Jekyll and Hyde* is Stevenson's meditation on the devolution of pure romantic expression into bourgeoisie professionalism.
8. Patrick Brantlinger and Richard Boyle, "The Education of Edward Hyde: Stevenson's 'Gothic Gnome and the Mass Readership of Late-Victorian England," in Veeder and Hirsch, 265-82.
9. Elaine Showalter, *Sexual Anarchy: Gender and Culture at the Fin-de-Siecle* (Handsworth: Penguin, 1990), 111.
10. See, e.g., Gordon Hirsch, "*Frankenstein,* Detective Fiction, and *Jekyll and Hyde,*" in Veeder and Hirsch, 223-46; Beth Kalikoff, *Murder and Moral Decay in Victorian Popular Literature* (Ann Arbor: UMI Research Press, 1986), 166-68; Marie-Christine Leps, *Apprehending the Criminal: The Production of Deviance in Nineteenth-Century Discourse* (Durham, N.C.: Duke University Press,

1992), 205-20; and Simon Joyce, *Capital Offenses: Geographies of Class and Crime in Victorian London* (Charlottesville: University of Virginia Press, 2003), 145-78. Nabokov, however, was adamant that *Jekyll and Hyde* is *not* a detective story. See Vladimir Nabokov, *Lectures on Literature* (London, 1980), 179.

11. See, e.g., Jill L. Matus, *Shock, Memory and the Unconscious in Victorian Fiction* (Cambridge: Cambridge University Press, 2009), 160-82; Michael Davis, "'Incongruous Compounds': Re-Reading *Jekyll and Hyde* and Late-Victorian Psychology," *Journal of Victorian Culture* 11:2 (2006): 207-25; Ed Block, Jr., "James Sully, Evolutionist Psychology, and Late Victorian Gothic Fiction," *Victorian Studies* 25:4 (1982): 443-467; and John Sanford, *The Strange Trial of Mr. Hyde: A New Look at the Nature of Human Evil* (Harper & Row: San Francisco, 1987).
12. Martin Tropp, "*Dr. Jekyll and Mr. Hyde,* Schopenhauer, and the Power of the Will," *Midwest Quarterly* 32 (1991): 141-55; Harriet Hustis, "Hyding Nietzsche in Robert Louis Stevenson's Gothic of Philosophy," *Studies in English Literature, 1500-1900* 49:4 (2006): 993-1007; and Czyżewska and Głab, "Robert Louis Stevenson Philosophically."
13. Susan Zieger, *Inventing the Addict: Drugs, Race, and Sexuality in Nineteenth-Century British and American Literature* (Amherst: University of Massachusetts Press, 2008), 155-95.
14. Mary Rosner, "'A Total Subversion of Character': Dr. Jekyll's Moral Insanity," *Victorian Newsletter* 93 (1998), 30; Melissa J. Ganz, "Carrying On Like a Madman: Insanity and Responsibility in Strange Case of Dr. Jekyll and Mr. Hyde," *Nineteenth-Century Literature* 70:3 (2015): 363-397.
15. Thomas L. Reed, *The Transforming Draught:* Jekyll and Hyde, *Robert Louis Stevenson and the Victorian Alcohol Debate* (Jefferson: McFarland, 2006).
16. Patricia Comitini, "The Strange Case of Addiction in Robert Louis Stevenson's "Strange Case of Dr. Jekyll and Mr. Hyde," *Victorian Review* 38:1 (2012): 113-131; and Daniel L. Wright, "'The Prisonhouse of My Disposition': A Study of the Psychology of Addiction in *Dr. Jekyll and Mr. Hyde," Studies of the Novel* 26:3 (1994): 254-67.
17. Edwin M. Eigner, *Robert Louis Stevenson and Romantic Tradition* (Princeton: Princeton University Press, 1966).
18. Patrick Brantlinger, *The Reading Lesson: The Threat of Mass Literacy in Nineteenth-Century British Fiction* (Bloomington and Indianapolis: Indiana University Press, 1998), 167, provocatively argues that the enigma enveloping the origins of the novella—as well as Stevenson's ambiguous account of his writing of the tale—cast doubt upon Stevenson's "ownership" and "authorial control" over the story.
19. Henry James, one of Stevenson's earliest readers, chides us—in an essay first published in 1888—to devote the bulk of our attention to form over philosophy, stating that it is "not the profundity of the idea [of *Jekyll and Hyde*] which strikes me so much as the art of the presentation—the extremely successful form." James, "The Art of Presentation," in Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde: An Authoritative Text, Backgrounds, and Contexts, Performance Adaptations, Criticism,* ed. Katherine Linehan (New York: W. W. Norton, 2003), 101-2. This paper, while also devoting attention to matters of form, believes, as will be shown, that philosophy follows form: that an analysis of the form in which *Jekyll and Hyde* is written reveals the novel's latent (and often explicit) neo-biblical theology.
20. See, e.g., Grace Moore, "Something to Hyde: the Strange Preference of Henry Jekyll," *Victorian Crime, Madness and Sensation,* eds. Andrew Maunder and Grace Moore (New York: Routledge, 2016), 147-61; Kellen M. Williams, "'Down With the Door, Poole': Designating Deviance in Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde," English Literature in Transition* 1880-1920 39:4 (1996): 412-29; and Elaine Showalter, *Sexual Anarchy: Gender and Culture at the Fin de Siècle* (London: Bloomsbury, 1991).

21. E. D. Cohen, "Hyding the Subject? The Antinomies of Masculinity in 'The Strange Case of Dr. Jekyll and Mr. Hyde,'" *NOVEL: A Forum on Fiction* 37:1/2 (2003): 181-99.
22. Janice Doan and Devon Hodges, "Demonic Disturbances of Sexual Identity: The Strange Case of Dr. Jekyll and Mr/s Hyde," *Novel* 23 (1989): 63-74; Renata Kobetts Miller, "Jekyll and Hyde and the Modern Woman," in idem, *Recent Reinterpretations of Stevenson's Dr. Jekyll and Mr. Hyde* (Lewiston, NY: Edwin Mellen Press, 2005), 63-75; and William Patrick Day, *In the Circles of Fire and Desire: A Study of Gothic Fantasy* (Chicago: University of Chicago Press, 1985), 91-92.
23. Masao Miyoshi, *The Divided Self: A Perspective on the Literature of the Victorians* (New York: New York University Press, 1969), 297.
24. Ronald R. Thomas, "In the Company of Strangers: Absent Voices in Stevenson's 'Dr. Jekyll and Mr. Hyde' and Beckett's 'Company,'" *Modern Fiction Studies* 32:2 (1986): 157-173.
25. Andreas Reichstein, "Batman—An American Mr. Hyde?" *Amerikastudien / American Studies* 43:2 (1998): 329-350.
26. Kevin Mills, "The Stain on the Mirror: Pauline Reflections in *The Strange Case of Dr. Jekyll and Mr. Hyde,*" *Christianity and Literature* 53:3 (2004): 337-348, reads *Jekyll and Hyde* as a Pauline conversion tale which reflects upon the way the self can undergo radical changes of personality (à la Saul to Paul) in extreme circumstances.
27. Larry Kreitzer, "R. L. Stevenson's 'Strange Case of Dr. Jekyll and Mr. Hyde' and Romans 7: 14-25: Images of the Moral Duality of Human Nature," *Literature and Theology* 6:2 (1992): 125-144, details the ways Christian preachers, particularly in the United States, have utilized Stevenson's novel as a way to expound upon Paul's epistle in Romans 7 about the duality of the human being and the struggle within each individual soul between good and evil.
28. It was Borges who observed that the major surprise of *Jekyll and Hyde,* as well as the novum it represents within the doppelgänger genre, is the discovery (which still contains the capacity to shock for those who somehow manage to come to the novella with no prior knowledge of the story) that Dr. Jekyll and Mr. Hyde are in fact the same person: "la identidad de Jekyll y de Hyde es una sorpresa: el autor la reserva para el final del noveno capitulo ... no hay lector que adivine que Hyde y Jekyll son la misma persona; el proprio titolo nos hace postular que son dos." Jorge Luis Borges, "El Dr Jekyll y Edward Hyde, transformados," *Obras completas* (Buenos Aires, 1974), 286.
29. "The devil skulks behind the cross." *Don Quijote* (Nueva York: Vintage Español, 2010), 864; translation from Tobias Smollett (New York: Barnes & Noble, 2004), 710. Cervantes' statement that horror—far from being religion's antipode—is more often than not its handmaiden was later echoed by T.S. Eliot: "[t]he demon of doubt...is inseparable from the spirit of belief." *Pascal's Pensées* (New York: E.P. Dutton & Co., 1931), xv (Eliot's introduction).
30. Thomas Mann, *Der Zauberberg* (Frankfurt am Main: Fischer Verlag, 1924, 1952), 538; H. T. Lowe-Porter (New York: Vintage, 1969), 392, translates "*Schreckhaftes*" here as "startling," but "frightening," or "horrifying," is likely the more apt translation of "*Schreckhaftes*."
31. Mann, *Der Zauberberg,* 539.
32. Ibid.
33. Ibid., 785.
34. Albert Camus, *La peste* (Gallimard, 1947), 92 ("In the immense barn of the universe, the relentless scourge will beat the human wheat until the chaff is separated from the grain" [translations in this article are mine unless otherwise noted]).
35. Ibid., Camus, *La peste,* 93 ("Look at him, this angel of the plague, beautiful like Lucifer and shining like evil itself, erect above your roofs, his right hand carrying the red spear at the height of his head, the left hand pointing to the one of your houses"). See also ibid. at 94: "*Vous savez maintenant ce qu'est le péché, comme l'ont su Caïn et ses fils, ceux d'avant le dèluge, ceux de Sodome et de Gomorrhe,*

Pharaoh et Job et aussi tous les maudits" (You now know what sin is, as Cain and his sons knew, those before the flood, those of Sodom and Gomorrah, Pharaoh and Job and also all the accursed).

36. Isabel Allende, *La casa de los espíritus* (Nueva York: Vintage Español, 2015), 13 ("His faithful followed him from parish to parish, they sweated listening to him describe the torments of sinners in hell, the flesh torn by ingenious torture machines, the eternal fires, the hooks that pierced the virile members, the disgusting reptiles that were incorporated into each sermon to sow the terror of God. Satan himself was described even in his most intimate anomalies").
37. Philip Roth, "Eli, The Fanatic," in *Goodbye, Columbus, and Five Short Stories* (New York: Vintage, 1959; 1987), 250. Steven Milowitz argues that the horror that Roth attempts to evoke is the horror of the Holocaust (and the crisis of American Jews' failure to adequately confront it). Milowitz, *Philip Roth Considered: The Concentrationary Universe of the American Writer* (New York: Garland Publishing, 2000), 171.
38. Ibid., 250-51.
39. Ibid., 250.
40. José Saramago, *Memorial do Convento* (Lisboa: Caminho, 1984), 28 ("The penance procession will leave. We punished the flesh by fasting, we will now lash it out with the scourge. ... suffering something, the seams of the soul are brushed. ... The procession passes between rows of people, and when it passes men and women rush across the floor, some scratch their faces, others shudder, everyone slaps each other").
41. Thomas Hobbes, *Leviathan* (ed. Michael Oakeshott; Oxford: Blackwell, 1955), 69.
42. See Leora Batnitzky, *Idolatry and Representation: The Philosophy of Franz Rosenzweig Reconsidered* (Princeton: Princeton University Press, 2000), 83, 90. Batnitzky observes that "Rosenzweig's views of the uncanny...call to mind Freud's much remarked upon essay on the uncanny, written in 1919, the same year Rosenzweig finished *The Star of Redemption.*" However, "[i]t does not seem that Rosenzweig knew Freud's essay." Ibid., 92.
43. Conrad, *Victory* (New York: Penguin, 1996), 183. Cf. Conrad's allusion to "that pagan residuum of awe and wonder which lurks still at the bottom of our old humanity" in his note to the first edition of *Victory*; ibid., at 45.
44. Baruch Spinoza, *Tractatus Theologico-Politicus,* 6[5](I).
45. Spinoza, *Ethics,* I, appendix, pp. 439-40; G, 2:77(28)-78(12).
46. Albert Camus, *L'homme révolté* (Gallimard, 1951), 55 ("would suppose in him indifference, wickedness, or cruelty"). Camus goes further, averring that, at least as far as Sade and his epigones were concerned, "murder is an attribute of the divinity" ("*la meurtre soit un attribut divin*"), and God—if God exists—is a "criminal" who "oppresses and denies mankind" ("*qui écrase l'homme et le nie*"). Ibid., *L'homme révolté,* 56; *The Rebel,* trans. Anthony Bower (New York, 1956), 37.
47. The scholar of religion who perhaps most famously recognized, and expounded upon, the way in which the element of horror is intrinsic to the religious experience is Rudolf Otto in his *Das Heilige*, wherein he wrote that at the heart of religion is a "*mysterium tremendum et fascinans*" that causes man to tremble in fear and which is at once awful and fascinating. Not for nothing, then, did Søren Kierkegaard title his work of religious philosophy *Fear and Trembling* (*Frygt og Baeven*)—which itself is a reference to a verse in Psalms.
48. Gabriel García Márquez, *El amor en los tiempos del cólera* (Nueva York: Vintage, 1985, 2003), 218 ("red as the fires of hell").
49. As G. K. Chesterton observed, "It is an obvious truth that Stevenson was born of a Puritan tradition, in a Presbyterian country, where still rolled the echoes, at least, of the theological thunders of Knox." Chesterton, *Robert Louis Stevenson* (University of Adelaide Press, 1927), ch. 3, available at https://ebooks.adelaide.edu.au/c/chesterton/gk/robert-louis-stevenson/chapter3.html

In her authoritative biographical study of Stevenson, Jenni Calder proclaims that "Calvinism marked Stevenson's personality and imagination unequivocally." Calder, *R.L.S.: A Life Study* (Oxford University Press, 1980), 8. G. A. Hayes-McCoy also discusses the Calvinist context of Stevenson's upbringing, noting that the God of Scottish Calvinism was "a God of wrath more than a God of love." Hayes-McCoy, "The Centenary of Robert Louis Stevenson," *Studies: An Irish Quarterly Review* 39:156 (1950): 395-406, at 398. See also James Allen Geissinger, "Robert Louis Stevenson as an Interpreter of Life," *The Harvard Theological Review* 2:1 (1909): 85-94, at 91.

50. The much-remarked upon pun within Hyde's very name (see, e.g., Saposnik, "The Anatomy of Dr. Jekyll and Mr. Hyde," p. 730, n. 12) evokes the aspects of existence that are "Hyde-ing" in plain sight, but which we choose to ignore, similar to the way Victorian society which Stevenson is in part critiquing wished to ignore and suppress the more primal aspects of human nature.
51. Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (New York: Barnes & Noble, 2003), 5. All citations (hereinafter in-text) from *Jekyll and Hyde* in this article are from this edition.
52. Ibid. Today a "juggernaut" colloquially refers to a massive, unstoppable force, but the term has its origins in religion; according to *Merriam-Webster*'s dictionary, a "juggernaut" refers to an "enormous carriage that carried an image of the Hindu god Vishnu (whose title was *Jagannath*) through the streets of India in religious processions." https://www.merriam-webster.com/dictionary/juggernaut
53. The great Fallen Angel is referred to again on p. 18, where Utterson tells Jekyll that Hyde's face has "Satan's signature" upon it, and on p. 59.
54. Cf. ibid., p. 28: Hyde is described as having an "unexpressed deformity."
55. Both Utterson's and Jekyll's speech is peppered with phrases such as "for God's sake" (48), "God grant" (51), and "I have seen *devilish* little of the man." 14, my emphasis.
56. Larry Kreitzer notes that this specific phrase is a reference to Paul's description of himself as "chief" of sinners in 1 Timothy 1:15. Kreitzer, "R. L. Stevenson and Romans 7," 132.
57. Emphasis in original; cf. *Jekyll and Hyde,* 47: "Weeping...like a lost soul."
58. Eve Kosofsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (Durham, NC: Duke University Press, 2003), 137.
59. The incongruity between the Scottish Calvinist environment of the novel and its setting in the non-Scottish Calvinist city of London was remarked upon as early as 1927 by G. K. Chesterton, who noted that although the novel is set in London, its moral atmosphere is that of Scotland. Jekyll possesses a "Caledonian" quality, and his aversion to having his reputation ruined by evidence of his moral failings is a fear that "belongs to the upper middle classes in solid Puritan communities." Even Utterson's choice of Sunday reading, as Chesterton dryly and wittily remarks, is Puritan: "No modern English lawyer ever read a book of dry divinity merely because it was Sunday." Chesterton, *Robert Louis Stevenson,* ch. 3. For solutions to this incongruity that have been proffered in the critical literature (as well as one of my own), see infra, n. 64.
60. All translations from the Bible in this paper are from the KJV.
61. My emphasis.
62. The medieval Spanish scholar Nahmanides explicitly compares this Egyptian darkness to a fog (*Commentary of Ramban* [Nahmanides] *on the Torah,* Exodus, op. cit.)—mirroring the way Stevenson's prose invites comparisons between the fog of *Jekyll and Hyde* and the darkness of Exodus 10. Richard J. Walker compares the function of the fog in *Jekyll and Hyde* to the London fog of Dickens' *Bleak House,* arguing that the way Stevenson portrays the fog as constantly metamorphosing evokes nineteenth-century anxieties of a once-stable society suddenly in constant flux. Walker, "He, I Say—I Cannot Say, I: Robert Louis Stevenson's Strange Case," in *Labyrinths of Deceit: Culture, Modernity and Identity in the Nineteenth Century* (Liverpool: Liverpool University Press, 2007), 68-90, at 70. It is clear that Stevenson uses the fog as an anxiety-evoking device; indeed, a prime reason that Stevenson set the novel in London may very well have been so that he could avail

himself of the famed London fog, long a symbol of angst and foreboding in Gothic fiction (see Mary E. Sondgrass, "Doppelgänger," in *Encyclopedia of Gothic Literature* [New York: Facts on File, 2005], 83-5). Nonetheless, among the contentions of this article is that Walker's argument (as well as the arguments of many other astute readers of *Jekyll of Hyde*) must be supplemented with the consideration that the anxieties Stevenson is attempting to evoke are not only sociological but theological.

63. Graham Harman, *Heidegger Explained: From Phenomenon to Thing* (Chicago: Open Court, 2007), 1.

64. Stevenson's decision to set the novel in London (as opposed to, say, in his native Edinburgh) is the single most significant detail of the story, according to Irving Saposnik. In his essay on the novel, one of the more well-known discussions of *Jekyll and Hyde*, Saposnik asserts that Stevenson chose London as his setting because it symbolizes the center of Victorian civilization ("only London could serve as the *locus classicus* of Victorian behavior") (Saposnik, "The Anatomy of Dr. Jekyll and Mr. Hyde," *Studies in English Literature, 1500-1900,* 11:4 [1971]: 715-731, at 717), a civilization which Stevenson wished to assault fictionally at the hands of Hyde, who represents this society's failure to integrate the primitive, shadowy dimensions of human nature. But perhaps we can suggest that Stevenson chose London for an additional reason: so that he would be able to avail himself of the literary-atmospheric possibilities that the famed London fog would offer him—namely, the creation of scenes evocative of the biblical plague of darkness, which enable him to further accentuate the novel's neo-biblical, theologically ramified atmosphere.

65. The plague of darkness transforms the Egyptian thoroughfares into eerily empty spaces as well; during the three days in which the darkness covered the land, "[t]hey saw not one another, *neither rose any from his place*" (Exodus 10:22).

66. Adam Phillips, *The Beast in the Nursery: On Curiosity and Other Thoughts* (New York: Vintage, 1998), 110.

67. Gilles Deleuze, *Nietzsche and Philosophy,* trans. Hugh Tomlinson (New York: Columbia University Press, 2006), 40.

68. The literature on the idea of the double in *Jekyll and Hyde* is voluminous, far too lengthy to catalog fully here. Excellent sources on this topic are Nathalie Abi-Ezzi, *The Double in the Fiction of R.L. Stevenson, Wilkie Collins, and Daphne du Maurier* (Oxford: Peter Lang, 2003); Linda Dryden, *The Modern Gothic and Literary Doubles: Stevenson, Wilde and Wells* (Basingstoke: Palgrave Macmillan, 2003); and Douglas Thorpe, "Calvin, Darwin, and the Double: The Problem of Divided Nature in Hogg, MacDonald, and Stevenson," *Newsletter of the Victorian Studies Association of Western Canada* 11:1 (1985): 6-22. On the double in literature generally, Karl Miller's *Doubles: Studies in Literary History* (New York: Oxford, 1987) C. F. Keppler's *The Literature of the Second Self* (Tucson: University of Arizona Press, 1972), and John Herdman's *The Double in Nineteenth-Century Fiction* (New York: Macmillan, 1990), remain indispensible.

69. Mills notes that critics, as early as 1912, observed that Jekyll's interior struggles parallel St. Paul's inner conflict as depicted in Romans 7. Mills, "The Stain on the Mirror," 340-41. Larry Kreitzer argues that these parallels are so conspicuous that one cannot but aver that Stevenson was heavily reliant upon Romans 7 for his construction of critical elements of the novel. Kreitzer, "R. L. Stevenson's 'Strange Case of Dr. Jekyll and Mr. Hyde' and Romans 7: 14—25," 127. Kreitzer refers to Stevenson's "passing allusions" to the Old Testament (ibid., 131) but, in his assertion that the key biblical intertext for *Jekyll and Hyde* is Romans 7, engages far more with Stevenson's allusions to the New Testament than the Old. Katherine Linehan, "The devil can cite scripture: intertextual hauntings in Strange Case of Dr. Jekyll and Mr. Hyde," *Journal of Stevenson Studies* 3 (2006), 5-32, similarly engages deeply and astutely with Stevenson's allusions to the New Testament while only touching briefly and cursorily upon his intertextual references to the Old Testament. (Linehan cites eighteen allusions to the Bible, but cites none of Stevenson's key references to the Jacob and Esau tale

in Genesis, nor his allusions to the plague of darkness in Exodus.) While this paper does not deny that Romans and Pauline theology was a critical source for Stevenson in his construction of the character of Henry Jekyll, it argues that Stevenson's references to the Old Testament are no mere passing allusions, but are in fact essential to Stevenson's theopoetical project: the creation of a neo-biblical novella informed as much by the Old Testament as it is by the New, with Genesis as crucial an intertext for the novella as is Romans. (Romans 9:13 refers to Jacob and Esau, underscoring the way in which the Genesis narrative of Jacob and Esau and its theological anthropology of human duality is itself a key intertext for Romans—further stressing the point that in order to fully understand the biblical and theological background of *Jekyll and Hyde,* one must go fully *ad fontes,* back to the sources, not only to Romans and the New Testament but all the way back to the Old.) Even the novel's very composition is neo-biblical: even if we do not take Brantlinger's argument (see supra, n. 18) literally, it at the very least needs to be taken seriously. Whether it was a conscious choice or not, Stevenson's apparent lack of authorial control over his own work, which he describes in his *Scribner's* essay (Stevenson, "The Dream Origin of the Tale," from "A Chapter on Dreams," *Scribner's Magazine* [1888]: 122-8, in *Jekyll and Hyde,* ed. Katherine Linehan, 87-91, in which he asserts that the story came to him in a dream, in a night vision, and that therefore "That part which is done while I am sleeping is the Brownies' part [viz., the imaginary forces which visited him with the vision of the story] beyond contention; but *that which is done when I am up and about is by no means necessarily mine*, since all goes to show the Brownies have a hand in it even then" [ibid., 90, emphasis added]), enabled him to become less the "author" in the modern sense of the term and more of a vessel through whom a vision can be communicated, a pre-modern conception of authorship that is closer to transcription than authorship. This destabilized notion of authorship in which Stevenson implicates himself at once evokes the modernist problematizing and deconstruction of earlier notions of stable authorship (indeed, although *Jekyll and Hyde* is not usually labeled as a "modernist" novel, Ronald Thomas argues that the text of the novel enacts "one of the central problems of modern fiction: the 'death' or 'disappearance of the author'"; Thomas, "In the Company of Strangers, 158) while also evoking pre-modern, traditionalist conceptions of the composition of Scripture according to which Moses, the Christian apostles, and Mohammed are not the actual "authors" of the Hebrew Bible, the New Testament, and the Qur'an, but were rather transcribing the words that were being dictated to them by God and by angels.

70. James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (ed. Ian Duncan; New York: Oxford University Press, 2010), ix. It is thus not surprising to learn that Hogg's *Confessions* influenced Stevenson's *Jekyll and Hyde*; see ibid., xvii. Duncan also notes several allusions to the biblical Jacob in Hogg's "*roman maudit*" (on pp. 76 and 88). I am grateful to Colm Toíbín for bringing Hogg's *Confessions* to my attention.
71. My emphasis.
72. My emphasis.
73. See, e.g., Geissinger, "Robert Louis Stevenson as an Interpreter of Life," 91.
74. See, e.g., Genesis 4:7 (God telling Cain that it is within his power to "rule" over his desire to sin, or to succumb to it); see also Deut. 30:15-20.
75. Emmanuel Levinas, *Difficult Freedom: Essays on Judaism* (trans. Seán Hand; Baltimore: Johns Hopkins Univ. Press, 1990), 20.
76. This reading follows Maimonides' figurative interpretation of the biblical story—while still incorporating the standard midrashic reading of the story, which maintains that the "man" Jacob encounters in Gen. 32:25 is the angelic representative of the tribe of Esau (see *Bereshit rabbah,* 77:3, and *Midrash Tanhuma,* 8)–rather than Nahmanides' literalist reading. In accordance with his view of prophecy, as explicated in *The Guide for the Perplexed*, for Maimonides, Jacob's struggle with the angel in Genesis 32, like all human meetings with angels and like all human encounters with the

divine (save for those of Moses) were not literal, face-to-face encounters but metaphoric meetings taking place within the mind (and often within the dreaming mind) of the individual. For a recent scholarly synopsis of the Maimonidean-Nahmanidean debate on this topic, see Moshe Halbertal, *Maimonides: Life and Thought* (Princeton, 2014)*,* 362.

77. In a fascinating prolepsis to Jung's concept of the integration of the shadow, over fifteen hundred years ago, the talmudic sages developed a similar concept relating to the need to harness one's "*yetzer hara*" (evil inclination)—rather than completely destroying it—and to put this inner monster at the service of one's "*yetzer hatov*" (good inclination). According to the sages of the Talmud, the *yetzer hara,* one's inner Hyde, is not wholly evil: it is called "*tov me'od,*" "very good," because "were it not for the Evil Inclination, man would not build a house, marry a woman, reproduce, or pursue commerce" (Genesis Rabbah 9:7, Vilna edition; my translation). In this same vein, the early Christian theologian Origen of Alexandria (an Orthodox Gnostic whose teachings later became very influential in Eastern Orthodoxy) claimed that evil has a hidden good buried within it: even Satan will eventually repent. Our "Satanic," Dionysian ids, our shadow sides, are our doubles who have to be defeated—but then integrated. We must learn from our Hydes, take what we can from our Esaus without being corrupted by them, and use their powers for the good.
78. Oscar Wilde's sole novel, *The Picture of Dorian Gray,* can also be read as a story about the evils that befall a character who fails to integrate his shadow and who lets his "Hyde"—his appetitive soul, his inner "Esau"—overcome his rational soul (his "Jekyll," or his Jacob).
79. In this regard, I am in agreement with Emily A. Bernhard Jackson that *Jekyll and Hyde* should be read less as a novel about doubles and more so as a novel about twins and twinship. Jackson, "Twins, "Twinship, and Robert Louis Stevenson's 'Strange Case of Dr. Jekyll and Mr. Hyde," *Victorian Review* 39:1 (2013): 70-86. Where I depart from Jackson is in my belief that the novel should be read not only as reflective of Stevenson's interest in the burgeoning nineteenth-century science of gemellology (twin studies) but as Stevenson's nineteenth-century retelling of the story of Jacob and Esau, the archetypal tale of twinship in the Hebrew Bible.
80. On the importance of Augustine in the development of the genre of autobiography, see William G. Spengemann, *The Forms of Autobiography* (New Haven: Yale University Press, 1980). Jekyll's confession is decidedly Augustinian (viz., a religious confession), not Rousseauean (viz., secular).
81. Terrence Doody defines the literary modality of the confession as the "deliberate, self-conscious attempt of an individual to explain his nature to an audience who represents the kind of community he needs to exist in and to confirm him. Confession is always an act of community, and the speaker's intention to realize himself in community is the formal purpose that distinguishes confession from other modes of autobiography or self-expression." Doody, *Confession and Community in the Novel* (Baton Rouge: Louisiana State University Press, 1980), 4-5. Jekyll's confession at the conclusion of *Jekyll and Hyde* conforms to this criteria insofar as it is an attempt to situate himself within, and to the find the favor of, the Scottish Presbyterian community (albeit posthumously).

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