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Writing Victorian London: The Representation of Nineteenth-Century Anxieties in *The String of Pearls* and *Strange Case of Dr Jekyll and Mr Hyde*

Londýn ve viktoriánské literatuře: vyobrazení úzkostí 19. století ve *Šňůře perel* a *Podivném případu dr. Jekylla a pana Hyda*

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ABSTRACT

This thesis analyses the representation of Victorian anxieties in *The String of Pearls* (1846–1847) and *Strange Case of Dr Jekyll and Mr Hyde* (1886). The aim is to not look for identical anxieties in both texts but rather to point out how the two popular works of the Victorian era embody different anxieties in a similar manner although published forty years apart. Both texts stage London as a Gothic site accommodating anxieties initiated by monstrous characters, Sweeney Todd and Mr Hyde, in each text respectively. This thesis demonstrates how these anxieties become embodied in the architecture of London.

Sweeney Todd and Dr Jekyll are both characters bearing traits of double appearance. Their duality mirrors in the city edifices which they own or inhabit. For example, the respectable house of Dr Jekyll and his hidden laboratory or Hyde's repugnant house embody anxieties concerning respectable gentlemen whose sexual scandals floated out in William Thomas Stead's "The Maiden Tribute of Modern Babylon" (July 1885). Similarly, Sweeney Todd's barbershop constitutes this double appearance of respectability, as he is deemed to be an honourable citizen by others, and criminality with the complex underground system where Todd stores the dead customers. Both Dr Jekyll and Sweeney Todd represent danger which comes from the most unexpected corners and incapacity of distinguishing morally flawed characters as a result of rapid urbanisation.

Both works probe a question of the value of human flesh and soul and how contemporary economic forces and science could misuse them. Human flesh of the murdered customers in *The String of Pearls* is worthless until it is exploited and turned into delicious meat pies devoured by everyone. The story thus captures the process from production to consumption. Concerning the production, the depiction of Mrs. Lovett's factory indicates insufficient working conditions, which lead to labourers' (in this case, Mark Ingestrie's) rebellion. *The String of Pearls,* however, also deals with the post-consumption phase which is a disposal of waste material. The unbearable stench of rotting customers hidden beneath St. Dunstan's Church is tied to contemporary discussions about sanitation and disposal of dead bodies, which became a significant problem with growing urbanisation.

Apart from distorting human flesh, Dr Jekyll succeeds in splitting his psyche, which mirrors contemporary distrustful approaches to science and the idea of scientific progress. Instead, the birth of Mr Hyde represents a human regression and leads to actions (such as the murder of Carew) that can potentially destroy the social fabric of the city. London in this case becomes a roaring jungle where the term civilisation seems to be only an artificial label. Jekyll's scientific experiments further indicate dehumanisation of science which is mirrored in the dingy laboratory. After Jekyll succumbs to Mr Hyde, he writes his statement as a religious confession which manifests that religion still held a strong position in late Victorian society although religion for Jekyll becomes rather a last place of resort after he becomes dominated by Hyde.

Although there are many disparities between both texts, London serves as a common thread connecting various anxieties embodied by Sweeney Todd and Dr Jekyll/Mr Hyde and their actions. This thesis demonstrates one of the possible approaches to popular literature in that it analyses the relationship between contemporary concerns and their aesthetic depictions in contemporary popular texts. Hopefully, this approach will prove fruitful in the studies of popular literature, which was conceived unworthy of literary scholarship for a long time.

ABSTRAKT

Tato bakalářská práce analyzuje vyobrazení viktoriánských úzkostí ve *Šňůře perel* (1846–1847) a *Podivném případu dr. Jekylla a pana Hyda* (1886). Cílem není hledat stejné úzkosti v obou dílech, ale poukázat na to, jak tyto dva populární viktoriánské texty zpodobňují různé úzkosti podobným způsobem, přestože vznikaly se čtyřicetiletým odstupem. V obou textech vystupuje do popředí Londýn jako gotické místo, které v sobě zahrnuje různé úzkosti. Příčinou těchto úzkostí jsou monstra Sweeney Todd a pan Hyde, hlavní postavy těchto textů. Tato práce dále poukazuje na to, jak jsou tyto úzkosti zpodobeny v architektuře londýnských budov a ulic.

Jak Sweeney Todd, tak doktor Jekyll jsou postavy dvojího vzezření. Tato dvojakost se odráží v londýnských budovách, které obě postavy vlastní nebo obývají. Například vznešeně vypadající dům doktora Jekylla a jeho skrytá laboratoř nebo Hydovo odpudivé sídlo v sobě nesou stopy úzkostí spojených se sexuálními skandály gentlemanů, které byly popsány Williamem Thomasem Steadsem v The Maiden Tribute of Modern Babylon (1885). Stejnou dvojakost nese i holičství Sweeneyho Todda, který je na jednu stranu vnímán jako občan s dobrou pověstí, ale na druhou stranu se pod jeho živností nachází rozsáhlý podzemní systém, ve kterém Todd uchovává své mrtvé zákazníky. Dr Jekyll i Sweeney Todd tudíž představují nebezpečí, které často přichází i z nečekaných míst, ale také neschopnost ostatních rozpoznávat morálně pokřivený charakter, což je v této práci chápáno jako výsledek masové urbanizace Londýna.

Obě díla také zkoumají, jakou hodnotu má lidské maso a lidská duše, a jak mohou být zneužitý ekonomickými silami a vědou. Lidské maso zavražděných zákazníků ve *Šňůře perel* je bezcenné, dokud není zpracováno do lahodných masových koláčů, které jsou populární po celém Londýně. Příběh tedy zachycuje proces od produkce po konzumaci. Co se týká produkce, vyobrazení manufaktury paní Lovettové zachycuje nedostatečné pracovní podmínky, které vedou ke vzpouře zaměstnanců (v tomto případě Marka Ingestrieho). *Šňůra perel* se dále vypořádává s postkonzumní částí, což je zbavení se lidského odpadu. Nesnesitelný zápach rozkládajících se těl pod kostelem svatého Dunstana vychází ze soudobých diskuzí o sanitaci a ukládání mrtvých těl, což byl velký problém v souvislosti s urbanizací.

Od zneužití lidského masa práce dále postupuje k rozdělení lidské duše. Jekyllovo rozdělení vlastní duše odráží soudobý nedůvěřivý přístup k vědě a ideji vědeckého pokroku. Místo pokroku představuje zrození pana Hyda z hlediska lidského vývoje regresi a vede k činům (například vražda Carewa), které mohou potenciálně zničit společenskou síť tehdejší civilizace. Z Londýna se v novele poté stává džungle, ve které je pojem civilizace pouhou nálepkou. Jekyllovy vědecké experimenty dále poukazují na odlidštění vědy, což se odráží v popisu laboratoře. Poté, co podlehne panu Hydovi, napíše dr. Jekyll své vyznání, které svou formou připomíná náboženskou konfesi. To poukazuje na silnou pozici náboženství v pozdně viktoriánské společnosti, přestože náboženství je Jekyllovi spíše posledním útočištěm poté, co ho začne ovládat Hyde.

Přestože lze mezi texty nalézt mnoho rozdílů, Londýn funguje jako společné vlákno, které propojuje různé úzkosti zpodobněné Sweeneym Toddem a dr. Jekyllem/panem Hydem a jejich skutky. Tato práce poukazuje na jeden z možných přístupů k populární literatuře, který zahrnuje analýzu vztahu mezi soudobými úzkostmi a jejich uměleckým zpodobněním v soudobých populárních textech. Takový přístup se snad prokáže jako jedním z vhodných ke zkoumání populární literatury, která byla po dlouhou dobu vnímána jako nehodna literárněvědného zkoumání.

TABLE OF CONTENTS

1. INTRODUCTION

This thesis examines *The String of Pearls* (1846–1847) and *Strange Case of Dr Jekyll and Mr Hyde* (1886) as two popular Victorian texts entailing contemporary anxieties. The aim of this thesis is to demonstrate how London as a setting in these popular texts entails various anxieties in different locations such as Sweeney Todd's barbershop, Mrs. Lovett's bakery, Dr Jekyll's laboratory or an open street in Soho. Each of these locations is analysed with respect to contemporary anxieties which are concerned with a double appearance of respectable gentlemen, disintegration of social relationships, insufficient working conditions, treatment of dead human bodies, and a problematic relationship between science and religion. These anxieties are not tied only to urban locations but also to Sweeney Todd and Mr Hyde, who are analysed as Victorian monsters in the second chapter. Before proceeding to the analysis of the anxieties, this chapter classifies *The String of Pearls and Strange Case of Dr Jekyll and Mr Hyde* as two examples of the Victorian Gothic. Defining what the Gothic is and how it evolved as a genre in the Victorian era will allow to explain why the two texts integrate so many anxieties into their plots.

When compared to his textual origins, Sweeney Todd becomes an anonymous and omnipresent Other invading the metropolis. As the second chapter demonstrates, Sweeney Todd's monstrous appearance and behaviour allow for storing various anxieties in his character. Firstly, Todd represents a ruthless capitalist for whom human bodies are mere capital. To murder such a high number of his customers without notice was possible due to a sense of anonymity which came with rapid urbanisation as "the population of London soared from one million to over six million"[1] between 1801 and 1901. However, as many of Todd's murdered customers are rich countrymen, Todd is also considered as an avenger of the poor who did not have a chance of moving up the social strata. Todd thus subverts societal relations by these murders and sets an example of a revolution for the poor. That is one of the reasons why penny dreadfuls seemed to many a dangerous pursuit as many readers could copy the behaviour of their characters.

The third chapter further considers the urge for a revolution which was a result of poor working conditions. The description of Mrs. Lovett's underground manufacture is analysed as an example of Victorian factory/Hell where men are incarcerated and become slaves. Forced

[1] Lee Jackson, *Dirty Old London: The Victorian Fight Against Filth* (New Haven, Connecticut and London: Yale University Press, 2015), 2.

into an ever-repeating process of pie-baking, each labourer becomes dissatisfied after some time and therefore useless as a working machine. After Sweeney Todd murders the dissatisfied labourer, a new one arrives. Only Mark Ingestrie is successful in breaking this cycle when he rebels against Mrs. Lovett, who unknowingly exposes Ingestrie as the hidden labourer to her customers. In this sense, Mark Ingestrie is also a character who carries out a revolution against his master. However, before Mrs. Lovett's business is ruined, her pies are known across the whole city as a delicious and irresistible repast. The cannibalistic urges of Mrs. Lovett's customers attest to contemporary food shortage, which resulted in food adulteration. However, Mrs. Lovett's frequent customers are lawyers whose voracious consumption of human flesh is related to contemporary views of lawyers as devourers of human lives as in Dickens' *Bleak House* (1852–1853). More generally, cannibalism is understood as another representation of the growing anonymity of London where one may unknowingly devour his/her neighbour. But not all human flesh is consumed. The smell coming from the rotting bodies in the vaults of St. Dunstan's Church correlates with contemporary discussions of dire sanitary conditions in London and problematic disposal of corpses.

The second part of the second chapter and the fourth chapter then move to a discussion of *Dr Jekyll and Mr Hyde*. Dr Jekyll/Mr Hyde are also analysed as subversive elements of late Victorian society. Firstly, Jekyll's double, Mr Hyde, implies contemporary notions of a gentleman's double appearance revealed in William Thomas Stead's reportages on sexual tourism. This double life is accentuated by Hyde's animalistic appearance which is compared to Cesare Lombroso's typology of a criminal. Secondly, as Jekyll carries out his scientific experiments, he takes on the role of the Creator, which inevitably leads to his downfall after Hyde starts to dominate him. At that moment, religion represents a last resort for Jekyll, which is demonstrated in the fourth chapter. This chapter probes the tensions between science and religion and contrasts contemporary views on science as a dangerous pursuit and Stevenson's own relationship to religion which was forged in his childhood.

1.1. Defining the Gothic

It is universally acknowledged that to define the Gothic is to "enter a contested site".[2] However, a brief discussion of the Gothic genre and some of the approaches towards it will allow for situating *The String of Pearls* and *Strange Case of Dr Jekyll and Mr Hyde* into a wider

[2] David Punter, "Introduction: The Ghost of a History", in *A New Companion to the Gothic*, ed. David Punter (New Jersey: Wiley-Blackwell, 2012), 1.

theoretical framework. The Gothic is considered a mirror which reflects contemporary anxieties where certain aspects of reality bulge over others creating a monstrous reflection. This reflection then produces a link between fiction and reality, which leads readers to discern those anxieties they encountered in their everyday lives. The transposition of the Gothic into the urban setting allowed to "encode" anxieties that were especially connected to the development of urbanisation and industrialisation in Victorian London.

Although the two texts are analysed in terms of anxieties caused by rapid urbanisation and industrialisation in the Victorian era, these massive social shifts started taking place already in the 18th century. Fred Botting assumes that the popularity of the Gothic and "fascination with a past of chivalry, violence, magical beings, and malevolent aristocrats is bound up with the shifts from feudal to commercial practices in which notions of property, government, and society were undergoing massive transformations".[3] Botting's assumption explains why the six decades following the publication of *The Castle of Otranto* (1764), the first Gothic novel, witnessed such a surge of Gothic fiction. These novels are characteristic of "an emphasis on portraying the terrifying, a common insistence on archaic setting, a prominent use of supernatural, the presence of highly stereotyped characters and the attempt to deploy and perfect techniques of literary suspense".[4] However, since this list of attributes is quite general, it may be even applied to works written later than in 1818 when Mary Shelley's *Frankenstein* was published, which Punter perceives as a breaking point of the Gothic:

> by the time we read Mary Shelley, the question of whether the "original Gothic" has already fallen apart, become transmuted into different forms, left only traces to be picked up and reutilized by later writers – for perhaps quite different purposes and often perhaps quite anxiously – is already a vexed one.[5]

One of the examples of this transmutation of the Gothic is the realist novel such as Dickens' *Great Expectations*[6] (1860–1861) or *Bleak House*[7] (1852–1853). Ghost stories (Elizabeth Gaskell's "The Old Nurse's Story" (1852)) and vampire narratives (*Varney the Vampire* (1845–1847)) as transmutations of the "original Gothic" also experienced a surge of popularity at the time. However, it should not be forgotten that the "original Gothic" did not disappear entirely. One of the examples is Emily Brontë's *Wuthering Heights* (1847) which is set in the countryside

[3] Fred Botting, "In Gothic Darkly: Heterotopia, History, Culture", in *A New Companion to the Gothic*, ed. David Punter (New Jersey: Wiley-Blackwell, 2012),13–14.
[4] David Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*, vol. 1 (London: New York: Routledge, 2013), 1.
[5] Punter, "Introduction to a New Companion to the Gothic", 1.
[6] The most notable example is Miss Havisham and Satis House.
[7] The second part of this chapter analyses the Gothic descriptions of London in the novel.

(in contrast to other Victorian Gothic texts, which are frequently set in a city) and contains some of the traditional Gothic devices (for instance, the ghost of Catherine). The Gothic genre also transmutes in terms of its geographic boundaries: American Gothic and Southern Gothic as its subgenre are probably the most outstanding examples in Anglophone literatures.

These two modes of the Gothic genre development (the Gothic of the 18th century and its later forms) can be unified by Michel Foucault's concept of the heterotopic mirror. According to Botting, "the heterotopic mirror not only distorts the proper perception of the relation between present and past but introduces a divergent reflection in which 'Gothic' marks a discontinuity between political and aesthetic versions of history ".[8] If the Gothic is a mirror that aesthetically and politically reflects reality, that reality will, however, always be distorted in some way. Botting's suggestion that the mirror distorts the relation between present and past is observable in *The String of Pearls* which takes place "when George the Third was young" [9] although there are many contemporary Victorian anxieties as the analysis of the text will demonstrate.

In contrast, the distance between present and past is not so striking in *Strange Case of Dr Jekyll and Mr Hyde* as the text does not contain any specific dates.[10] It should also be stressed that the "traditional Gothic" usually takes place in a more distant past (the Middle Ages), while the representation of the city in the two texts was more familiar to its readers. Botting defines the Gothic "as the mirror of eighteenth-century mores and values: a reconstruction of the past as the inverted, mirror image of the present, its darkness allows the reason and virtue of the present a brighter reflection".[11] Similarly, anxieties in *The String of Pearls* and *Dr Jekyll and Mr Hyde*, represented in dark scenes of a hidden laboratory or an underground manufacture, stem from the acknowledgment of contemporary moral values and virtues. However, these moral values are often lacking in the two texts and must be reasserted, for example, by Mark Ingestrie and Johanna in *The String of Pearls* or Utterson in *Dr Jekyll and Mr Hyde*. Thus, these two texts should not be read only as a dire exploration of Victorian London but also as an assertion of the Victorian values and morals, be it faith in justice, which punishes crime and moral transgressions, or rejection of labourers' oppression and passing of working conditions.

[8] Botting, "In Gothic Darkly: Heterotopia, History, Culture", 20.
[9] James Malcolm Rymer, "Preface to the 1850 Edition", in *Sweeney Todd: The String of Pearls* (London: Wordsworths Editions, 2010), xxviii.
[10] We can narrow the story down to the 19th century as the narrator in "The Carew Murder Case" relates the murder to the months of October 18–.
[11] Botting, "In Gothic Darkly: Heterotopia, History, Culture", 14.

In both works, Victorian London becomes "the new site in which Gothic plots and characters could work out their destinies. Far from simply freeing the population from their imprisonment in the superstitious past, the city incarcerated them in new kinds of barbarity and tyranny".[12] Victorian London thus becomes a heterotopic mirror dealing with new kinds of barbarity and tyranny transposed from the chivalric past to the urban present. The transposition of the setting into the city then creates an illusory feeling of reading about the familiar for the Victorians: "it makes the place that I occupy at the moment when I look at myself in the glass at once absolutely real, since in order to be perceived it has to pass through this virtual point which is over there".[13] *The String of Pearls* and *Strange Case of Dr Jekyll and Mr Hyde* thus represent a heterotopic mirror, reflecting Victorian anxieties which acquire monstrous and exaggerated aspects in its reflection but are familiar enough to Victorian readers who can identify with them.

Anxieties discussed in this thesis are of social and political nature shared by contemporary readership. For example, the description of Mrs. Lovett's pie manufacture reflects general and collective concerns of labourers in factories although it may also reflect concerns of an individual's psyche.[14] While the former has been under scrutiny primarily by historicists, the latter should be delegated to the psychoanalytical approach. Steven Bruhm notes that "the contemporary Gothic markedly registers a crisis in personal history: […] one is forced to mourn the lost object (a parent, God, social order, lasting fulfilment through knowledge or sexual pleasure) and to become the object lost through identification or imitation".[15] Moral values become the lost object in the two texts which must be then reasserted. And although Bruhm argues that "it is finally through trauma that we can best understand the contemporary Gothic and why we crave it",[16] this thesis demonstrates that through trauma and anxieties we can also understand the Victorian Gothic and its society, which craved these stories.

[12] Jarlath Killeen, *History of the Gothic: Gothic Literature 1825–1914* (Cardiff: University of Wales Press, 2009), 13.
[13] Michel Foucault and Jay Miskowiec, "Of Other Places", *Diacritics* 16, no. 1 (Spring 1986), 25, https://doi.org/10.2307/464648.
[14] Mark Ingestrie's imprisonment in the factory may thus be interpreted as a symbol of labourers' slavery, but it may also indicate a loss of a sexual object which is Johanna after he sees her with Colonel Jeffery and decides to take up a job at Mrs. Lovett's.
[15] Steven Bruhm, "The contemporary Gothic: why we need it", in *The Cambridge Companion to Gothic Fiction*, ed. Jerrold E. Hogle (Cambridge: Cambridge University Press, 2002), 268.
[16] Bruhm, "The contemporary Gothic: why we need it", 268.

1.2. The Victorian Gothic and the City

If traditional Gothic got disintegrated after *Frankenstein*'s publication, it indeed found new settings "to invade". Alexandra Warwick explains the rise of the Gothic in the 1840s as "the translation of Gothic to new locations: first to a bourgeois setting, and second to the urban environment".[17] She lists the Brontë novels as examples of the domestic setting[18] and Dickens as a pioneer of the urban Gothic.[19] Jarlath Killeen also asserts that "Dickens constantly translates traditional Gothic tropes and props into modern realist terms, not to evacuate the Gothic or to strip it of its power, but to introject it into the institutions and the situations pervasive throughout England".[20] But Dickens is not the only author who lets the institutions and the situations acquire monstrous aspects. It can be evidenced in *The String of Pearls* and *Dr Jekyll and Mr Hyde* as well, but while Dickens is largely considered a realist writer who often critiques social practices in his works,[21] the Victorian Gothic fiction still raises questions such as whether it is "the "business" of Gothic fiction to 'articulate' or 'negotiate' anxieties. Is it not rather the 'business' of the Gothic to be scary or sensational?"[22] But it is important to note that if an anxiety is defined as "worry over the future or about something with an uncertain outcome",[23] then it can inevitably rouse feelings of terror which is one of the primary features of the Gothic. Contemporary anxieties are thus often an underlying force steering the narrative forward in the Victorian Gothic even though its primary goal or "business" is not to negotiate.

As Bruhm stated, "we need the consistent consciousness of death provided by the Gothic in order to understand and want that life".[24] And the Victorian Gothic set in London or some other city reminded its readers of horrors they could encounter themselves. If, as Julian Wolfreys states, the Gothic is with us, "it was always with the Victorians: all that black, all that crepe, all that jet and swirling fog".[25] Wolfrey's description demonstrates the hideous aspects of reality which stand out in the mirror reflection: streets enshrouded in fog, black as a

[17] Alexandra Warwick, "Victorian Gothic", *The Routledge Companion to Gothic*. ed. Catherine Spooner and Emma McEvoy (Abingdon: Routledge, 2007), 30.
[18] Warwick, "Victorian Gothic", 30.
[19] Warwick, "Victorian Gothic", 32.
[20] Killeen, *History of the Gothic: Gothic Literature* 1825-1914, 18–19.
[21] Nevertheless, many of his works such as *Great Expectations* or *Bleak House* contain Gothic elements to a certain extent.
[22] Chris Baldick and Robert Mighall, "Gothic criticism", in *A New Companion to the Gothic*, ed. David Punter (New Jersey: Wiley-Blackwell, 2012), 280.
[23] "anxiety, n.". *OED Online*. March 2021. Oxford University Press. https://oed.com/view/Entry/8968?redirectedFrom=anxiety.
[24] Bruhm, "The contemporary Gothic: why we need it", 274.
[25] Julian Wolfreys, *Victorian Hauntings: Spectrality, Gothic, the Uncanny and Literature* (London: Palgrave, 2002), 25.

distinctive colour intensified by a crepe, which was used as trim in mourning dress.[26] The Victorian era, however, was characteristic of double appearance, rather than being only grim and dire. For example, while the 1851 Great Exhibition of the Works of Industry of All Nations at Hyde Park "epitomised Britain's pride in its industrial supremacy at mid-century",[27] the first part of Dickens' *Bleak House* (published six months after the Exhibition in March 1852) presents a very different version of London as the capital of industrialisation and technological progress:

> As much mud in the streets, as if the waters had but newly retired from the face of the earth […]. Smoke lowering down from chimney-pots, making a soft black drizzle with flakes – gone into mourning, one might imagine, for the death of the sun. […] Foot passengers, jostling one another's umbrellas, in a general infection of ill temper, and losing their foot-hold at street corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke.[28]

The passage further illustrates two crucial shifts in nineteenth-century society: industrialisation and urbanisation. These shifts are depicted in a very critical way by Dickens. London is covered with black soot falling from the chimneys (and perhaps even smokestacks). Its streets are coated with a silt of mud into which individuals' footsteps are imprinted and shortly after wiped out by other passengers. Janus-faced London consequently becomes a pitfall for the affluent countrymen who disappear after they have their beards shaven, and where the morals of respectable citizens are rather a glitz covering the rotten nature of men. Nobody is looking for Sweeney Todd's victims because their footsteps have disappeared already in the mud trails. And while the Crystal Palace exhibits the riches of Great Britain, it is also possible that Mr Hyde tramples over another little girl's body in the by-street near the Palace.

London thus becomes a site which is invaded by the "excessive, grotesque, overspilling its own boundaries"[29] which allows to address "the social drama that took place as the modern age was born"[30] and "to grope their [the Victorians'] way towards accepting the new mode of life in modernity".[31] While the Gothic of the 18th century often took place in distant past, some

[26] Sonia A. Bedikian, "The death of mourning: from Victorian crepe to the little black dress", *Omega: Journal of Death and Dying* 57, no. 1 (2008), 38, doi:10.2190/OM.57.1.c.
[27] Maria Frawley, "The Victorian Age. 1832–1901", in *English Literature in Context*, ed. Paul Poplawski (Cambridge: Cambridge University Press, 2018), 378.
[28] Charles Dickens, *Bleak House* (Auckland: The Floating Press, 2009), 1. https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=314204&lang=cs&site=eds-live&scope=site. Acesso em: 5 ago. 2021.
[29] Julian Wolfreys, "Preface: 'I could a tale unfold' or, the Promise of Gothic", in *Victorian Gothic: Literary and Cultural Manifestatiions*, eds. Ruth Robbins and Julian Wolfreys (London: Palgrave Macmillan, 2000), xi.
[30] Killeen, *History of the Gothic: Gothic Literature* 1825-1914, 10.
[31] Killeen, *History of the Gothic: Gothic Literature* 1825-1914, 12.

of the Victorian Gothic is translated to the urban present to address the rise of modernity in London. The new mode of life emerged from rapid industrialisation and urbanisation, which threatened the notion of one's identity. The Victorian Gothic then set out to look for the answers to social concerns and anxieties in its own monsters, Sweeney Todd and Mr Hyde.

2. SWEENEY TODD AND MR HYDE AS MONSTERS OF "POISONOUS LITERATURE"

2.1. Gothic Monsters and London

Judith Halberstam argues that "crime is embodied within a specifically deviant form – the monster – that announces itself (de-monstrates) as the place of corruption"in Victorian society.[1] The following chapter analyses Sweeney Todd and Mr Hyde as two monsters who inhabit London and are the engines of anxieties experienced by contemporary society. According to Glennis Byron, "as concerns about national, social, and psychic decay began to multiply in late Victorian Britain, so Gothic monstrosity re-emerged with a force that had not been matched since the publication of the original Gothic at the previous fin de siècle".[2] This thesis, however, demonstrates that Gothic monstrosity re-emerged earlier than in late Victorian society since *The String of Pearls*, featuring Sweeney Todd as a Gothic monster, was first published in 1846. Sweeney Todd and Mr Hyde both carry aspects of Gothic monstrosity which emerged when

> crime literature moved from confession or gallows speeches or the cataloguing of famous criminals to the detective fiction obsessed with identifying criminality and investigating crime. The hero of such literature was now the middle- or upper-class schemer whose crime became a virtuoso performance of skill and enterprise.[3]

In a similar way, Byron assumes that "the evil is sinuously curled around the very heart of the respectable middle-class norm" [4] in fin-de-siècle Gothic novels although Sweeney Todd and Mrs. Lovett would account for this classification as well. Halberstam also constricts omnipresent and metamorphic Victorian monsters to late Victorian Gothic fiction: "The monster, […], will find you in the intimacy of your own home; indeed, it will make your home its home (or you its home) and alter forever the comfort of domestic privacy".[5] But as we could see in the first part of this chapter, Sweeney Todd is also capable of invading others' domestic privacy when he surprises Tobias by whispering into his ear at the home of Tobias' mother: "Ha! Ha! Tobias! how do you feel now? Do you think Sweeney Todd will be hung, or will you

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[1] Judith Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters* (Durham: London: Duke University Press, 1995), 2.
[2] Glennis Byron, "Gothic in the 1890s", in *A New Companion to the Gothic*, ed. David Punter (New Jersey: Wiley-Blackwell, 2012), 186–187.
[3] Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters*, 2.
[4] Byron, "Gothic in the 1890s", 191.
[5] Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters*, 15.

die in the cell of a madhouse?"[6]. Here Todd is metaphorically asking Tobias and the readers to either accept the grim reality of monsters haunting all places possible or fight with the monsters. Todd, as an omnipresent monster, is thus one of the monsters that appear earlier than in the late Victorian Gothic.

Byron's appropriation of nineteenth-century criminology as a source of "tools for identifying and categorizing what was decadent, criminal, abnormal within human nature, to establish and distance what was alien and reaffirm the stability of the norm" [7] of late Victorian Gothic fiction thus becomes partially faulty. Crime fiction had been popular even before the advent of Mr Hyde[8] whose characterisation epitomises the scientific discourse and contemporary discussions of Darwin's theories of evolution and theories of degeneration. However, Sweeney Todd's origin stems rather from the popularity of criminal biographies and public interest in crime which, for example, William Makepeace Thackeray captures in "Going to See a Man Hanged" (1840): "by this time many hundred people are in the street, and many more are coming up Snow Hill. Before us lies Newgate prison; but something a great deal more awful to look at, which seizes the eye at once and makes the heart beat".[9] It is thus important to not reduce Gothic monstrosity to late Victorian literature only but to be aware of its continuous development, which cannot be attributed solely to scientific discourse, but also to readers' interest in criminals' lives: "He [François Benjamin Courvoisier] will take nothing, however, but goes on writing, to tell the world how he did the crime for which he has suffered. This time he will tell the truth, and the whole truth".[10] *The String of Pearls* can be partially read as a history of Sweeney Todd's crimes, which are revealed to his readers, and for which his death provides retribution: "That night Todd passed in Newgate, and in due time a swinging corpse was all that remained of the barber of Fleet-street" (258). And albeit Sweeney Todd and Mr Hyde as monsters are based on different premises, they still represent the ignition of various anxieties appearing throughout the metropolis.

Both characters also represent the Other of Victorian society, which digresses from the norms of morality, but is also located in its centre at the same time: "It is the hideous eruption

[6] James Malcolm Rymer, *Sweeney Todd: The String of Pearls* (London: Wordsworth Editions, 2010), 156. All subsequent quotations from this edition will be indicated in the text by parenthesis.
[7] Byron, "Gothic in the 1890s", 188–189.
[8] Not only Mr Hyde, but also Dracula, Dorian Gray and other late Victorian Gothic monsters.
[9] William Makepeace Thackeray, "Going to see a man hanged", in *Fraser's Magazine* 22 (July-Dec 1840), 151, http://digital.lib.lehigh.edu/cdm4/crime_viewer.php?ptr=8328&DMTHUMB=1&searchworks=0_0_0_0_0&CISOPTR=8320&view=de.
[10] Thackeray, "Going to see a man hanged", 150.

of the monstrous in the heart of domestic England, but it is also the narrative that calls genre itself into question".[11] Todd and Hyde are an internal threat to the city which "itself [is] now regarded by many as the locus of cultural decay".[12] London as a site of decay becomes an ideal abode for the monster who "seems available for any number of meanings".[13] The city is capable of accommodating many questions and concerns which are raised through the monstrous characters of Todd and Hyde.[14] This multiplicity of meanings also provides an answer "to the question of who must be removed from the community at large".[15] In this sense, Todd's and Dr Jekyll's deaths represent a disposal of the anxieties and concerns raised in the texts: no more of Mrs. Lovett's pies, no more of sane people forcibly incarcerated in an asylum, and no more of misused child prostitutes.

2.2. Textual Origins of Sweeney Todd

> But the sacrifices which all this have cost become apparent later. After roaming the streets of the capital for a day or two, making headway with difficulty between the human turmoil and the endless lines of vehicles, after visiting the slums of the metropolis, one realises for the first time that these Londoners have been forced to sacrifice the best qualities of their human nature.[16]

Friedrich Engels, in his *The Condition of the Working Class in England* (1845), records social problems that have become associated with urbanisation and industrialisation. For Engels, humans lost the qualities which made them human, and all was sacrificed to the capitalist system, which split society into "rich capitalists on the one hand and poor workers on the other".[17] Sweeney Todd represents an imaginative response to this anxiety of dehumanised society. According to Rosalind Crone,

> this story gave voice to profound social anxiety about aggressive commercial forces generated by the industrial city. This theme became embodied in Sweeney Todd's murder machine, at the beginning of a sophisticated production line, which transformed unsuspecting customers into a highly marketable product: meat pies.[18]

Although Sweeney Todd resembles a voracious capitalist in his deeds (cf. Tobias' discovery of multiple pieces of clothes of murdered customers), he may also stand as a symbol for poor labourers' demands of a better social system. By killing wealthy countrymen and robbing them

[11] Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters*, 11.
[12] Byron, "Gothic in the 1890s", 188.
[13] Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters*, 2.
[14] Hyde's indescribable character may be explained by the capability of capturing numerous meanings.
[15] Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters*, 3.
[16] Friedrich Engels, *The Condition of the Working Class in England* (London: Penguin Books, 1987), 66.
[17] Engels, *The Condition of the Working Class in England*, 66.
[18] Rosalind Crone, "From Sawney Beane to Sweeney Todd: Murder Machines in the Mid-nineteenth Century Metropolis", *Cultural and Social History* 7, no. 1 (2010): 69.

of their possessions, he shows how unstable the capitalist system is and how one could lose all his possessions in just one sitting on the barber's chair. On the one hand, Sweeney Todd epitomises general perceptions of the capitalist system, which accumulates wealth at the expense of the poor, but he also, in some respects, stands as a retaliator of those aggrieved. This is one of the reasons why reading Sweeney Todd and other penny dreadfuls was perceived as potentially harmful to the Establishment:

> THERE is a plague that is striking its upas roots deeper and deeper into English soil - chiefly metropolitan – week by week […] yielding great crops of fruit that quickly fall, rotten ripe strewing highway and by-way, tempting the ignorant and unwary, and breeding death and misery unspeakable […] the plague of poisonous literature […] Wretched little London errand boys, following to the best of their ability in the footsteps of their heroes, not uncommonly imitate them in this respect.[19]

Greenwood perceives penny dreadfuls as the forbidden fruit for their readers who may be tempted to identify with criminal characters of the serials. These two opposite views (Sweeney Todd as a voracious capitalist and Sweeney Todd as an avenger of the poor) account for two meanings, which Sweeney Todd entails as a monster.

These two meanings of Todd's monstrosity are an outcome of capitalism, which results in dehumanised society as described by Engels in the opening quotation of this chapter. This dehumanisation is also evident in the anonymous short story "Murderous Barber" (1824) set in Rue de la Harpe, Paris, which is likely one of the textual sources of Sweeney Todd.[20] This story also captures the cityscape as a place of desolation soiled with criminality. The only solution of liberating this place from dehumanisation is a purge: "upon this spot no human habitation shall ever be erected, no human being ever must reside!"[21]. While Sweeney Todd is a murdering machine, the crimes of the barber in Rue de la Harpe are revealed after he kills only "two attached and opulent neighbours"[22] who "go to town on certain money transactions".[23] However, the murders of both barbers do not go entirely without notice.

Both stories feature a faithful dog who expresses affection in contrast to the barbers whose only goal is profit: "He [the dog] shivered and he howled, but no seduction, no caressing,

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[19] James Greenwood, "A Short Way to Newgate", in *The Wilds of London* (London: Chatto and Windus, Picadilly, 1874), 158, https://archive.org/details/wildslondon00greegoog/.
[20] Robert Mack, "Introduction", in *Sweeney Todd: The Demon Barber of Fleet Street* (Oxford: Oxford University Press, 2007), xi.
[21] "Murderous Barber", *The Museum of Remarkable and Interesting Events Containing Historical Adventures and Incidents*. *Volume II* (New York: J. Watts, 1855), 103, https://play.google.com/books/reader?id=8PERAAAAYAAJ&hl=en_GB.
[22] "Murderous Barber", 103.
[23] "Murderous Barber", 103.

no experiment, could make him desert his post" ("Rue de la Harpe" version).[24] The dog Hector in *The String of Pearls* renders similar expressions upon the death of his master: "[he] gave a howl that seriously alarmed the barber" (7). Both dogs thus represent what Friedrich Engels lacks in people affected by industrialisation: "If the family of our present society is being thus dissolved, this dissolution merely shows that, at bottom, the binding tie of this family was not family affection, but private interest lurking under the cloak of a pretended community of possessions".[25] The dogs in both stories express affection and fidelity that have gone missing in humans (represented by the barbers and affluent customers) whose only concern is wealth. Both dogs are also able to raise doubts in others when investigating barbers' crimes: "the barber […] declaring most solemnly his innocence, when the dog suddenly sprang upon him, and flew at his throat with such terrific exasperation, that his victim fainted"[26] ("Rue de la Harpe" version); "the dog gave him [Sweeney Todd] a grip of the leg, which made him give such a howl, that he precipitately retreated, and left the animal to do its pleasure" (8). The dogs in both texts can sense morally transgressive actions, while human characters lose this ability due to their pursuit of financial prosperity.

Another reason why Sweeney Todd may have been perceived as potentially harmful is the borderline between factuality and fiction. The issue of dehumanised society was frequently invoked by crimes that raised "the Victorians' 'morbid interest' in newspaper reports of gory murder, and the sensational press headlines invoking Gothic apparitions and bloodthirsty monsters throughout the period of the Ripper murders and beyond"[27] which "testify to a public desire for horror".[28] *The String of Pearls* opens as a tale of Sweeney Todd whose "record of [his] crimes is still to be found in the chronicles of criminality in this country".[29] It establishes Sweeney Todd as a plausible character who lived not far off the contemporary times. Like the *Castle of Otranto*, the first Gothic novel, it also establishes its credibility on factual evidence. While the story of Walpole's novel was found "in the library of an ancient Catholic family in the north of England",[30] Sweeney Todd's history was found in the criminal chronicles, which

[24] "Murderous Barber", 103.
[25] Engels, *The Condition of the Working Class in England*, 117.
[26] "Murderous Barber", 105.
[27] Linda Dryden, *The Modern Gothic and Literary Doubles: Stevenson, Wilde, and Wells* (London: Palgrave Macmillan, 2003), 160.
[28] Dryden, *The Modern Gothic and Literary Doubles: Stevenson, Wilde, and Wells*, 160.
[29] Rymer, "Preface to the 1850 Edition", xxxviii
[30] Horace Walpole, *The Castle of Otranto* (Auckland: The Floating Press, 2009), 4.

also demonstrates the shift of the Gothic setting from the countryside to the urban areas, and from libraries containing old manuscripts to criminal records.

Criminal chronicles may represent an important source in tracing Sweeney Todd's origins and add another layer of meaning to his monstrosity. In the first chapter, the activities of Sweeney Todd are restricted to the year 1785 (2). Concerning this year, Robert Mack links a record of a man murdered by his barber in 1785 to Sweeney Todd's origin:[31]

> A most remarkable murder was perpetrated in the following manner, by a journeyman barber that lives near Hyde Park Corner, who had been for a long time past jealous of his wife, but could no way bring it home to her. A young gentleman by chance coming into his master's shop to be shaved and dressed; and being in liquor, mentioned his having seen a fine girl home to Hamilton-street, from whom he had certain favours the night before, at the same time describing his person; the barber, concluding it to be his wife, in the height of his frenzy cut the gentleman's throat from ear to ear, and absconded.[32]

This record demonstrates how blurred the lines between fiction and reality can become as the case of this murder makes Sweeney Todd more credible as a character. Although it suddenly becomes more possible to have one's throat slain at a barber's, the motivation for the murders is vastly different. The murder in the report seems to have been unpremeditated and stemmed rather from an impulsive act while Sweeney Todd murders his customers with the premeditated intent of robbing them off. Another problem arises after considering the span between the publication of the first part of *The String of Pearls* and the 1785 murder. It is thus questionable whether Sweeney Todd's author or readers knew about the murder that had taken place 61 years before the publication. Like the postmodern historical narratives, *The String of Pearls* "offers no direct access to the past"[33] but is only "a representation or a replacement through textual refiguring of the brute event".[34] While *The String of Pearls* may be a rewriting of the barber's murder in 1785, it relocates this event into a different context and uses the original event for encoding contemporary Victorian anxieties.

So far, Sweeney Todd represented both sides of voracious capitalism: firstly, as a voracious capitalist who mercilessly slays his customers, and secondly as an avenger of poor workers since he mostly kills wealthy countrymen. This metamorphic nature of Sweeney Todd is accentuated by his appearance. Once he is compared to an Indian warrior, and, at other times,

[31] Robert Mack, "Introduction", xi.
[32] "December 1784", *The Annual Register*, v. 27 (1784/1785), 208, https://hdl.handle.net/2027/mdp.39015028180605.
[33] Linda Hutcheon, *The Politics of Postmodernism* (Abingdon-on-Thames: Routledge, 2002), 77.
[34] Hutcheon, *The Politics of Postmodernism*, 77.

he resembles a hyena with his hideous smile. The description of Sweeney Todd is in a large portion based on other characters' auditory perceptions of his laugh:

1) He had a short disagreeable kind of unmirthful laugh (2)

2) he gave his hyena-like laugh (2–3)

3) people have been known to look up to the ceiling, […], scarcely supposing it possible that it proceeded from mortal lips. (3)

4) "'What the devil noise was that?'

'It was only me,' said Sweeney Todd; 'I laughed.'" (5)

5) He burst into a laugh, so much more hideous, more than his ordinary efforts in that way (148)

6) and then there came one of those short, disagreeable laughs which Todd was such an adept in, and which, […] always made people look up at the walls and ceiling of the apartment in which they were, in great doubt as to whence the remarkable sound came. (153)

7) and then he gave one of his hideous laughs, which thrilled through the very heart of Johanna, as she thought that it might have been the last noise that sounded in the ears of Mark Ingestrie in this world (223)

8) And when he got a few yards from the chemist's door, he gave such a hideous chuckle that an old gentleman, who was close before him, ran like a lamp-lighter in his fright, and put himself quite out of breath! (229–230)

Todd's laughter represents one of his bestial qualities, especially when the narrator directly compares it to a hyena (example 2). This dehumanised character of his laughter is also discerned by people who doubt it proceeded from mortal lips (ex. 3). As the examples above demonstrate, his laugh is also often impossible to locate for other characters (ex. 3, 4. 6), which again demonstrates their incapability to discern danger even though it has such an open manifestation. It also attests to the omnipresence of his monstrosity which is difficult to pinpoint since it is capable of invading all space. The only person who can appropriate the laugh to its owner is Johanna, one of the few characters who oppose this dehumanised society. She can also imagine what dangers threaten her at the present moment and what could endanger Mark Ingestrie (ex.

7). Her love towards Mark Ingestrie helps her navigate the dangerous world with the use of her intuition in a way similar to the behaviour of Hector who is able to sense his master's death.

Apart from his laugh, Sweeney Todd is also easily discernible by his hideous "appearance of a thick-set hedge, in which a quantity of small wire had got entangled. […] he might have been mistaken for some Indian warrior with a very remarkable head-dress" (2). The comparison of Sweeney Todd to an Indian warrior suggests that another hypothetical meaning of Sweeney Todd is the racial Other endangering the burgeoning metropolis. The Other invading the capital experienced its heyday in the late Victorian period and has been labelled as the imperial Gothic. The anti-colonial atmosphere does not emanate only from Sweeney Todd's appearance but is also apparent in Mark Ingestrie's return home from the colonies when the ship wrecks: "'would that they had sunk to the bottom of that Indian sea, from whence they had been plucked. Alas, alas! it has been their thirst for gain that has produced all these evils'" (47). Although there is only one mention of Sweeney Todd as an Indian warrior, the lack of details about his past implies that he could be the invading Other who merges with the anonymous crowds of London and subverts societal relations by eliminating higher social classes.

Todd as the Other can come from closer regions than remote colonies over the oceans. As Mack acknowledges, Sweeney Todd's cannibalistic character "has been most often linked […] to the many narratives that surrounded 'Sawney Beane'"[35] who "was alleged to have been an outlaw who raised an entire extended and incestuous 'family' of predatory cannibals who lives in a close-to-inaccessible cave on the shores of county Galloway".[36] The names of the two characters may suggest that Sweeney Todd as a monster also entails the Scottish as the Other. Sweeney Todd as the Scottish Other could result from the Highland Clearances and the Highland Potato Famine that erupted in the 1840s. As Eric Richard notes, "by the 1840s, the newspapers had become aware of the newsworthy potential of the Highland evictions and began to send their own reporters to the north".[37] Apart from newspaper coverage of the evictions, popular literature responded to the problems in the North in its own way. One of the imaginative responses is the Sawney Bean story that came out in *Newgate Calendar* (1843), three years before the publication of the first part of *The String of Pearls*:

> Legs, arms, thighs, hands and feet of men, women and children were hung up in rows, like dried beef. A great many limbs lay in pickle, and a great mass of money, both gold

[35] Robert Mack, "Introduction", xii.
[36] Robert Mack, "Introduction", xii.
[37] Eric Richard, *The Highland Clearances* (Edinburgh: Edinburgh University Press, 2007), 17.

> and silver, with watches, rings, swords, pistols, and a large quantity of clothes, both linen and woollen, and an infinite number of other things, which they had taken from those whom they had murdered, were thrown together in heaps, or hung up against the sides of the den.[38]

This depiction is similar to Tobias' discovery of dead customers' possessions: "There tumbled out of this cupboard such a volley of hats of all sorts and descriptions, some looped with silver, some three cornered, and some square, that they formed quite a museum of that article of attire" (132). Both passages emphasize the listing of victims' possessions which heightens the sense of accumulation ("it was supposed that some hundreds of persons must have perished in the frightful manner we have detailed" (258)). *The String of Pearls* may be a rewriting of Sawney Bean's crimes which are transposed to London along with the monstrous character. This transposition again blurs the lines between a safe place and a place of danger as Sweeney Todd/Sawney Bean represents a direct threat to the citizens of the Empire's capital.

And anonymity plays an important role when it comes to assessing one's own respectability. Although Todd is frequently depicted as a repulsive scoundrel, there are also hints at his position as a respectable citizen in society: "[he] was considered by his neighbours to be a very well-to-do sort of man, and decidedly, in city phraseology, warm" (3). This passage marks an incongruity between monstrous descriptions of Sweeney Todd and his neighbours' positive perceptions of him. This again demonstrates the fallacy of "city phraseology" and the incapability of distinguishing between a morally good character and a scoundrel since individuals are esteemed only by the worth of their business. Mack assumes that Sweeney Todd was perceived as a successful businessman because his job "consisted not in the cutting of hair, but in tending and maintaining those gentlemen's wigs that were sent, independently of their owners, to his shop".[39] Sweeney Todd is thus a well-to-do man but for other reasons than his fellow citizens assume: the murders he perpetrates are possible only because of the anonymity that London offers to Todd and which is sanctified by others as Todd is recognised as a respectable citizen.

In the preceding analysis, Sweeney Todd has manifested as a somewhat incongruous being entailing many different meanings. In the following passage, the description of his clothing further accentuates this capacity for transformation and accommodation of various meanings:

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[38] "Sawney Bean", *The Newgate Calendar*, 1843, https://www.exclassics.com/newgate/ng9.htm.
[39] Robert Mack, "Explanatory Notes", in *Sweeney Todd: The String of Pearls* (Oxford: Oxford University Press, 2007), 285.

> a tall, ungainly-looking man stepped up to him. This man had a three-cornered hat, much too small for him, perched upon the top of his great, hideous-looking head, while the coat he wore had ample skirts enough to have made another of ordinary dimensions. (48)

While Sweeney Todd in this passage tries to hide his monstrous nature by his attire, he still emanates sinister air. Sweeney Todd uses the three-cornered hat to confine his "thick-set hedge" (2) of hair which the narrator compares to the Indian warrior. His monstrosity is thus restricted to his hideous-looking head only. Another masking article is the coat demonstrating that Todd can absorb another man's life and property since it could have easily made another coat of ordinary dimensions. Furthermore, it also shows that Sweeney Todd can carry out his crimes in the barbershop without any notice. Although the clothes may raise suspicions in passers-by, Sweeney Todd's true identity remains opaque.

As a monster, Sweeney comprises many meanings and anxieties. Todd as a model of a successful businessman stands in contrast with his bestial appearance, which those, who are not corrupted by the urbanisation (for example, Johanna), can sense immediately. On the other hand, Sweeney Todd may also stand as a symbol of the poor whom he avenges by killing and ripping off his wealthy customers. This sense of danger partly stems from the anonymity that was constructed by the growing metropolis, but it may also include different anxieties as well. Sweeney Todd's cannibalistic urges and comparisons to an Indian warrior may also account for a sense of danger coming from the outside world to London, a trading place of colonies. The link to Sawney Bean also suggests that Highland evictions and famine in Scotland could raise concerns in Londoners with Sweeney Todd as an imaginative, and also cruel, response to them. More generally, this analysis demonstrated that Sweeney Todd's fluctuating meanings make him a Gothic monster and that he is one of the examples of monsters haunting the capital before the late Victorian Gothic.

2.3. Mr Hyde and Social Regression

> 'The labyrinth was as large as a town and had countless courts and galleries. Those who entered it could never find their way out again. If they hurried from one to another of the numberless rooms looking for the entrance door, it was all in vain. They only became more hopelessly lost in the bewildering labyrinth, until at last they were devoured by the Minotaur.'[40]

William Thomas Stead used the image of the Greek Labyrinth to raise awareness of the problem of child prostitution in late Victorian London. Stead's simile of labyrinthine London

[40] William Thomas Stead, "The Maiden Tribute of Modern Babylon I: the Report of our Secret Commission", *The Pall Mall Gazette*, July 6, 1885, https://www.attackingthedevil.co.uk/pmg/tribute/mt1.php.

also resembles Stevenson's portrayal of the city: "it was but to see it [the figure of Hyde] glide more stealthily through sleeping houses, […] through wider labyrinths of lamplighted city, and at every corner crush a child and leave her screaming".[41] These two descriptions portray London as a labyrinth full of horrors, from which there is no escape. The haunting figure of Stevenson's novella, Mr Hyde, is also introduced to his readers by the description of his house, which throws an ominous shadow on the street: "a certain sinister block of building thrust forward its gable on the street. It […] 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" (6). This passage demonstrates and foreshadows that Mr Hyde represents one of the many facets and blind alleys of London, which may seem safe at first sight but imprison the passers-by in the entrails of Minotaur's Labyrinth.

The portrayal of Mr Hyde's house also introduces the central theme of the novella: the search for secrets hidden behind "freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note" (6). As the analysis below demonstrates, Mr Hyde's vague appearance allowed to project contemporary anxieties and concerns into his character. The exposure of Jekyll's secrets/contemporary anxieties enshrouded in the labyrinthine structure of London requires Utterson's active participation as mere observations cannot reveal them: "'If he be Mr Hyde,' he had thought, 'I shall be Mr Seek.'" (14). Utterson in this case "signifies the normal, the rational, the socialized Victorian who wants to know and to make sense of the hidden side of Jekyll that is most unlike himself: the side that seems irrational and abnormal".[42] And if "the novella's full title, *Strange Case of Dr. Jekyll and Mr. Hyde*, explicitly invites us to read the work as a scientific case study",[43] then this and the fourth chapter consider the novella as a case study of contemporary anxieties with Utterson as the main character who probes Jekyll's secrets. To unravel these secrets, one must be careful to not get lost in a maze of the metropolis: "'the buildings are so packed together about that court, that it's hard to say where one ends and another begins'" (9). This hallucinatory side of London where one can get easily disoriented allows the city to become a site of anonymity where various anxieties can be accommodated like child prostitution, criminality, appearance of a criminal, or dangerous

[41] Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde*, in *Strange Case of Dr Jekyll and Mr Hyde and Other Tales* (Oxford: Oxford University Press, 2008), 13. All subsequent quotations from this edition will be indicated in the text by parenthesis.
[42] Patricia Comitini, "The Strange Case of Addiction in Robert Louis Stevenson's 'Strange Case of Dr Jekyll and Mr Hyde'", *Victorian Review* 38, no. 1 (Spring 2012), 114. https://www.jstor.org/stable/23646857.
[43] Anna Stiles, *Popular Fiction and Brain Science in the Late Nineteenth Century* (Cambridge: Cambridge University Press, 2012), 44,

pursuits of science and addiction in various places such as ordinary streets, respectably looking houses, laboratories, and sordid abodes.

As said above, an important factor in accommodating various anxieties is vagueness which surrounds Mr Hyde as no one who meets him can really agree on what he looks like: "There is something wrong with his appearance; something displeasing, something downright detestable. […] he gives a strong sense 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" (9). The only clue distinguishing Mr Hyde from other passers-by is his deformity arousing feelings of displeasure and unease in those who meet him. The use of the indefinite pronoun "something" and "nothing" deepens the sense of vagueness and suspense hovering around Mr Hyde which transforms Utterson into an "engaged or rather enslaved" (13) character as he sets to seek Mr Hyde. It is then reasonable enough when Utterson asks Hyde to show him his face since Utterson may "discern the lineaments of Cesare Lombroso's atavistic criminal"[44] with regard to Hyde's facial structure:

> Mr Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile […] all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing and fear […] 'the man seems hardly human! Something troglodytic, shall we say?'" (15–16).

Mr Hyde's deformity and dwarfishness along with the word *troglodytic* refer to the idea of evolutionary regression in criminals who are easily discernible by their repulsive and "hardly human" appearance. Hyde's description itself bears a resemblance to Cesare Lombroso's findings over the dead body of the brigand Villella:

> At the sight of that skull, I seemed to see all of a sudden, […] the problem of the nature of the criminal – an atavistic being who reproduces in his person the ferocious instincts of primitive humanity and the inferior animals. Thus were explained anatomically the enormous jaws, high-cheek bones, […] or sessile ears found in criminals, savages, and apes.[45]

The unexplainable deformity surrounding Mr Hyde might be caused by ferocious instincts that are characteristic, in Lombroso's words, of primitive humanity and inferior animals. London, the capital of the Empire and one of the centres of Western civilisation, consequently becomes a jungle dominated by dangerous beasts where "low growl" (14) and "the footfalls of a single

[44] Stephen D. Arata, "The Sedulous Ape: Atavism, Professionalism, and Stevenson's 'Jekyll and Hyde'," *Criticism* 37, no. 2 (1995), 233, https://www-jstor-org.ezproxy.is.cuni.cz/stable/23116549?seq=1#metadata_info_tab_contents.
[45] Cesare Lombroso, *Criminal Man* (New York and London: G. P. Putnam's Sons, 1911), xv, https://archive.org/details/criminalmanaccor1911lomb/page/n11/mode/2up.

person […] suddenly spring out distinct from the vast hum and clatter of the city" (14). Dr Jekyll and Mr Hyde thus represent a tension between respectable appearance and criminality "as the last two decades of the nineteenth century in fact ushered in a number of changing ideas about the social class of London's criminals […] with the possibility of burgeoning yet hidden levels of crime and criminality within London's respectable classes".[46]

The respectable classes then become threatened by "the invasion" of regressive forces which may throw over the civilisation: "'for if this Hyde suspects the existence of the will, he may grow impatient to inherit. Ay, I must put my shoulder to the wheel'" (17). That there were concerns of London being transformed into a jungle without any social order is also evident in William Booth's *In Darkest England, and the Way Out* (1890), written as a response to Henry M. Stanley's *In Darkest Africa* (1890):

> As there is a darkest Africa is there not also a darkest England? Civilisation, which can breed its own barbarians, does it not also breed its own pygmies? May we not find a parallel at our own doors, and discover within a stone's throw of our cathedrals and palaces similar horrors to those which Stanley has found existing in the great Equatorial forest?[47]

For Booth, London has already regressed to primitive and inferior stages and masks them only by the magnificence of cathedrals and palaces. Although published four years after *Dr Jekyll and Mr Hyde*, its social critique of degraded morality hidden behind neat façades resembles Stevenson's descriptions: "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" (6). For Stevenson, the dingy neighbourhood and Mr Hyde's house also represent the darkest places on the Earth lurking right behind freshly painted shutters and polished brasses which conceal social ills. It is no surprise then that

> questions began to be raised about what might lie behind the closed doors and respectable façades of persons and locations that a patrolling police force was ill suited to detect or deter. Concerns emerged that there might be many crimes not coming to light: sexual crimes, murders, and crimes like poisoning, identity theft and blackmail, that were hidden by – and in fact depended upon – the appearance of respectability.[48]

[46] Clare Clarke, *Late Victorian Crime Fiction in the Shadow of Sherlock* (London: Palgrave Macmillan, 2014), 22.
[47] William Booth, *In Darkest England, and the Way Out* (London and New York: Salvation Army, 1890), 13, https://archive.org/details/a548464700bootuoft/mode/2up.
[48] Clarke, *Late Victorian Crime Fiction in the Shadow of Sherlock*, 21.

The double character of Dr Jekyll/Mr Hyde thus represents both tension between civilisation and regression to the primeval stages and respectability and criminality of higher social classes. Dr Jekyll's dark side is introduced to readers when Utterson contemplates the link between Jekyll and Hyde: "He was wild when he was young; […]; but in the Law of God, there is no statute of limitations. Ay, it must be that; the ghost of some old sin, the cancer of some concealed disgrace" (17). While London hides its secrets behind polished brasses, Dr Jekyll M.D., D.C.L., LL.D., F.R.S. keeps his secrets behind the impeccable façade of degrees granting him a firm position in higher society. Similarly, Dr Jekyll's house wears "a great air of wealth and comfort" (16), and the hall in the house for Utterson amounts to "the pleasantest room in London" (16). This position grants Dr Jekyll that many sins are forgivable and likely to be overlooked. The "air of wealth" suggests that it is only an impression hovering around the house likely to be dissolved like a mist. After the dissolution, Dr Jekyll's secrets may be discovered in the back quarters: "across a yard which had once been a garden, to the building which was indifferently known as the laboratory or the dissecting rooms" (24).

Respectability and corruption stand out most antithetically concerning Mr Hyde's trampling over the little girl's body which Roger Luckhurst links to the exposures of child prostitution in the 1880s:[49] "the man trampled calmly over the child's body and left her screaming on the ground […] 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" (7). As Roger Luckhurst points out, "the exposé [of child prostitution] and the subsequent trial took place in the summer and autumn of 1885, when Stevenson was composing Jekyll and Hyde".[50] Also, "Stevenson's private letters reveal that he was just one amongst the thousands of readers who eagerly consumed this sensational fare".[51] The scene in Stevenson's novella, however, presents a different attitude from the one in Stead's articles since Enfield and others ultimately save the screaming girl while Stead presents the child prostitution as something happening behind a closed door where the girl's scream can never be heard: "Some of the houses had an underground room, from which no sound could be heard […] 'In my house,' said a most respectable lady, who keeps a villa in the west of London, 'you can enjoy the screams of the girls with the certainty that no one else hears them but yourself.'"[52] Contrarily to this description

[49] Rogert Luckhurst, "Introduction", in *Strange Case of Dr Jekyll and Mr Hyde and Other Tales* (Oxford: Oxford University Press, 2008), xxiv.
[50] Luckhurst, "Introduction", xxiv.
[51] Clare Clarke, *Late Victorian Crime Fiction in the Shadow of Sherlock*, 24.
[52] William Thomas Stead, "The Maiden Tribute of Modern Babylon I: the Report of our Secret Commission", https://www.attackingthedevil.co.uk/pmg/tribute/mt1.php.

of confined voices inside London's "Minotaur lair",[53] the girl's screaming is heard, and Hyde is punished. The angry mob surrounding Hyde after he tramples over the girl's body may represent the executor of justice after the sexual scandals floated out: "we were keeping the women off him as best we could, for they were as wild as harpies" (7). Hyde is not only considered a reprobate by women but also faces a threat of such as scandal that "should make his name stink from one end of London to the other" (7).

The scene of Mr Hyde's drawing a cheque also invokes the threat of punishment after the Criminal Law Amendment Act was introduced in 1885. The law states that any person who "procures or attempts to procure any woman or girl to have any unlawful carnal connexion […] shall be guilty of a misdemeanour, and being convicted thereof shall be liable at the discretion of the court to be imprisoned".[54] It is then understandable why Mr Hyde tries to avoid the scandal if he is aware of the possible penalty for the girl's abuse: "'I am naturally helpless. No gentleman but wishes to avoid a scene,' says he. 'Name your figure.'" (7). "Naturally" here implies that there is no other option for Hyde than to pay a sufficient amount of money: he cannot run away, and he also faces a threat of litigations that would endanger his other self, respectable Dr Jekyll. When Mr Hyde draws the cheque, Enfield supposes that Dr Jekyll is blackmailed by Hyde: "an honest man paying through the nose for his capers of his youth" (8). Luckhurst further relates Enfield's assumption to a phenomenon[55] described by Michael Davitt in *Leaves from a Prison Diary* (1885) as a "common bouncer" which is "the commonest occurrence in most large cities, especially in London":[56]

> they train young lads, generally thieves […] who endeavour to entice them [old men] to some out-of-the-way place, where the scoundrel who is watching pounces upon the victim, and, under a threat of giving him into custody upon the most abominable of all charges, obtains a sum of money[57]

Davitt's description of the "common bouncer" only confirms the position of London as a labyrinthine setting where rich men catch themselves in snares of their vices and have to pay their way out of the Labyrinth in which they entrapped themselves. In the case of Dr Jekyll, Utterson assumes that the inclusion of Mr Hyde in Jekyll's will is a kind of redemption for his past sins. That is why Utterson "is acutely aware that by following the threads of this mystery

[53] William Thomas Stead, "The Maiden Tribute of Modern Babylon I: the Report of our Secret Commission", https://www.attackingthedevil.co.uk/pmg/tribute/mt1.php.
[54] *Criminal Law Amendment Ac*t (1885), http://www.irishstatutebook.ie/eli/1885/act/69/enacted/en/print.
[55] Luckhurst, "Introduction", xxv.
[56] Michael Davitt, *Leaves from a Prison Diary* (London: Chapman and Hall, 1885), 90, https://archive.org/details/in.ernet.dli.2015.40149/.
[57] Davitt, *Leaves from a Prison Diary*, 93.

he may well uncover the truth about his friend's involvement in Hyde's crimes and thus unravel the whole fabric that holds his respectable circle together".[58] The danger of revelation of Jekyll's secrets lies in the collapse of the social fabric: if even respectable Dr Jekyll hides his own dirty secrets, what is then society than a mere pretence under which atavistic Mr Hydes come to life?

2.4. Conclusion

This chapter demonstrated the tensions between monstrosity and respectability of the two characters, Sweeney Todd and Mr Hyde. Both characters have the metropolis under their grasp: Sweeney Todd appearing out of nowhere, surprising his victims, and Mr Hyde driven by his primeval urges resulting in the murder of Carew and trampling over the little girl. Both Sweeney Todd's and Mr Hyde's appearances are repulsive to others as they resemble some inhuman creatures with a hyena-like laugh and facial malformation. Their appearances are tied to contemporary discussions about the colonial Other (Sweeney Todd), which may cause a collapse of civilisation resulting from cannibalism, and the atavistic criminal of Cesare Lombroso. While Sweeney Todd as a character entails anxieties connected to capitalism and exploitation, Dr Jekyll/Mr Hyde probes a tension between a respectable appearance and a self free of any moral obligations. Both texts can be thus read as a social critique turning London, the monsters' habitat, into a place of desolation where stony streets "if they could but speak, would tell of tragedies as awful, of ruin as complete, of ravishments as horrible, as if it were in Central Africa; only the ghastly devastation is covered, corpse-like, with the artificialities and hypocrisies of modern civilisation".[59]

[58] Clarke, *Late Victorian Crime Fiction in the Shadow of Sherlock*, 37.
[59] Booth, *In Darkest England, and the Way Out*, 13.

3. BEARINGS OF THE INDUSTRIAL REVOLUTION: OPPRESSION, CONSUMPTION, AND WASTE IN *THE STRING OF PEARLS*

The Industrial Revolution is usually perceived as one of the cornerstones of modern history. While rapid technological progress led to many new inventions such as telegraph, photographs, steam-powered ships or bicycles, industrialization was also accompanied with many negative phenomena which came to a peak in the 1840s England: unsatisfying working conditions of factory workers, dire sanitary conditions in cities with insufficient waste management, growing divide between the poor workers and the rich owners or poor-quality food. Concerns about these and other social problems were often reflected in the Condition-of-England literature which is characteristic of its strong link between social and literary history having come to dominate the literary landscape of the 1840s.[1]

The following chapter analyses *The String of Pearls* as a site of anxieties related to industrialisation in some way and demonstrates how popular literature of the 1840s is closely tied to social history of the 1840s. Probably most notable is the representation of the divide between social classes with oppressed manufacture workers on one side and greedy capitalists on the other in the context of Chartism, a "catch-all category for all sorts of class-based political unrest in the 1840s".[2] This chapter traces the anxieties through the production of pies, which is an important structural element in the narrative. Firstly, meat is produced from the dead bodies slaughtered by Sweeney Todd. This raises a question of the worth of human bodies. If even the lower classes can devour the rich in the form of minced pies, then there is no significant distinction between the rich and the poor. Secondly, the pies are produced by a labourer who is oppressed and incarcerated in the manufacture. The third step entails consuming the pies, which indicates the dire state of society where one devours the other, further accentuated by exaggerated descriptions of the consumption. The process of consumption also entails dangers of food poisoning, especially if the food is of an unknown origin since "meat pies, no matter how well-enjoyed, were justifiably suspect: whether cat, dog, or horse; the cheapest bits of veal or pork (and whatever vermin might slip in); or meat well past its prime in an era predating refrigeration; the meat in pies could be anything".[3] After the consumption, one last step remains: waste disposal. While there were ongoing discussions concerning the state of the sewerage system, there was also the question of where the dead bodies should be stored as the

[1] Frawley, "The Victorian Age. 1832–1901", 415.
[2] Joseph W. Childers, "Industrial Culture and the Victorian Novel", *The Cambridge Companion to the Victorian Novel*, ed. Deirdre David (Cambridge: Cambridge University Press, 2006), 83.
[3] Leah Richard, "Class, Crime, and Cannibalism in *The String of Pearls*; or, The Demon Barber as Bourgeois Bogeyman", *Journal of Working-Class Studies* 5, no. 1 (2020), 127, https://doi.org/10.13001/jwcs.v5i1.6261.

accelerating urbanisation and poor living conditions resulted in churchyards, church vaults, and other places overflowing with dead bodies. That may be one of the reasons why characters in *The String of Pearls* often draw on the sense of smell which detects the foul hidden beneath the respectable appearance. If the sewage system signifies for Ackroyd "the token of death",[4] the sense of smell can be understood as an essential tool for distinguishing life-endangering situations in the Victorian era. However, senses of the Victorians in *The String of Pearls* prove to be mistaken entirely when consuming Mrs. Lovett's pies.

3.1. The Master/Slave Narrative

Before pies can be voraciously devoured, the production of the pies is requisite. For the production, Mrs. Lovett selects from time to time a man who is sacrificed to the dreadful life of a slave in the underground manufacture. In their fight for the improvement of better working conditions "industrial reformers and social critics appropriated the images, the rhetoric, and the tone of the antislavery movement".[5] The following section analyses how *The String of Pearls* reflects this rhetoric of the antislavery movement in the character of Mark Ingestrie, who becomes subordinated to his master (or mistress, if you will) Mrs. Lovett as a slave. More generally, their relationship represents a divide between social classes with oppressed manufacture labourers on one side and greedy capitalists on the other.[6] As mentioned above, the movement for decent working conditions demanded by the oppressed labourers is also related to Chartism, which left its mark on the industrial novels of the 1840s written by Benjamin Disraeli, Elizabeth Gaskell, and Charles Kingsley.[7] *The String of Pearls* thus also correlates with the work of these writers in terms of social critique.

As mentioned above, senses of characters in the text are an important tool for distinguishing what is good and what is foul. However, the senses of Mrs. Lovett's customers are in discord already upon perceptions of her appearance. While some customers see her as a "fair pastrycook" (27) who "bestowed her smiles upon her customers", others catch sight of "a lurking devil in her eye" (27). Mrs. Lovett thus represents a calculating capitalist whose appearance seems to be rather an advertisement to her pies since there is no mention of her baking pies in the text. The label "pastrycook" thus becomes dubious since all pastries are

[4] Peter Ackroyd, *London: The Biography* (New York: Anchor, 2003), 65.
[5] Catherine Gallagher, *The Industrial Reformation of English Fiction: Social Discourse and Narrative from 1832–1867* (Chicago: University of Chicago, 1985), 4.
[6] Another such relationship is the one between Sweeney Todd and his apprentice Tobias.
[7] Gallagher, *The Industrial Reformation of English Fiction: Social Discourse and Narrative from 1832–1867*, 6.

produced by the labourer in Mrs. Lovett's underground manufacture. Mrs. Lovett is thus another character who shows her "better" self to others like Sweeney Todd or Dr Jekyll.

Well-hidden from the eyes of its customers, the manufacture is another display of a double appearance. The descriptions of the manufacture alternate between a rendition of a Victorian factory and an underground necropolis. In this modern necropolis, tombs, where dead bodies may lie for all eternity, are replaced with machines grinding customers' flesh into delicious pies. The place is described as the cellar of "vast extent" (84) and "a considerable depth" (88) surrounded with mist of "dim and sepulchral aspect" (88). The colours of the place add to its demonic atmosphere, but they may also stand for a picture of an industrial Victorian town:[8] "red tiles are laid upon the floor" (84) and vaults surrounding the cellar are "as black as midnight" (85). The manufacture itself seems to be separated from the outside world and to have its own time in which everything happens in a loop:[9] "'Flour will always be let down through the trap-door from the upper shop, as well as everything required for making the pies but the meat, and that you will always find ranged upon shelves'" (88). The labourer in this place is forever condemned to the ever-repeating process of pie-baking with materials always ready at hand. Despite being located so deep that one wonders whether the manufacture is not a personification of Hell, it is fully adapted to the demands of costumers with its "various mechanical contrivances for kneading the dough, chopping up the meat, etc, which greatly reduce the labour" (85). The labourer is consequently left to an ever-repeating process of making more and more batches of pies with all the ingredients always appearing on time.

Mrs. Lovett's labourers thus remain hidden just like Mrs. Lovett's sinister intentions. Accepting a job at Mrs. Lovett's means that the worker must remain hidden in the manufacture until being "rewarded" by death for his work. Workers' oppression thus indicates contemporary concerns about working conditions, but the oppression is subverted when Ingestrie successfully liberates himself. The part of the story in which Mark Ingestrie's toils in the manufacture may be read as a road from slavery to freedom.[10] Another indication of Mrs. Lovett as a master and

[8] Red and black seem to be the colours which represent a generic Victorian factory or a Victorian city (cf. Engels' towns of „red brick, turned black with time" (Engels, *The Condition of the Working Class in England*, 81) or Dickens' description of Coketown in *Hard Times*: "a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it" (Charles Dickens, *Hard Times* (Auckland: The Floating Press, 2009), 42)).

[9] The timelessness of the manufacture contrasts with St. Dunstan's church clock which is followed by echoes of the chronometrical machine in Mrs. Lovett's pie-shop. This may indicate that time will gradually reveal Sweeney Todd's and Mrs. Lovett's secret since the rotting dead bodies are hidden in the vaults of St. Dunstan's church and are discovered only because of the horrible stench.

[10] Similar motif of a path to freedom may be observed in Ingestrie's return from the colonies (characterised as "many dangers and hardships" (259)). This sense of freedom, however, ends soon after he accepts the job at Mrs.

her workers in the role of slaves is workers' loss of identity. The first worker remains nameless, while Mark Ingestrie acts under the name of Jarvis Williams, which also serves as a narrative technique since his identity is not revealed until the very end when he is reunited with Johanna. Ingestrie with his false identity and the first worker, whose name is never mentioned, belong to the working class in which anonymous faces stand behind the industrial process and remain hidden to the customer. Their role is reduced to one of a mere machine consisting of repetitive tasks in contrast to Mrs. Lovett whose work requires a good deal of cunningness to deceive her customers. Similarly, Mrs. Lovett perceives Ingestrie and the first worker only as machines or robots suitable only for work and destroyed once out of use: "'He might suit for a few months, like the rest" (84).

Once Mrs. Lovett's labourers rebel against the set conditions, they are visited by a masked man who "carries a double-headed hammer, with a powerful handle, of about ten inches in length (87) coming "out of a darker place than the one into which he now cautiously creeps" (87). As it is later revealed, the masked man who kills unhappy labourers is Sweeney Todd transformed into a demon coming from Hell itself to avenge anyone who dares call "'God help me!'" (86) as the first worker. Sweeney Todd's hammer "crushing into his [the first labourer at Mrs. Lovett's] skull" (87) is the final answer to such calls for liberation from the labourers under the thrall of appalling working conditions. The nameless labourer will never hear "the music of the birds, and the winds making rough melody among the tress" (86) which he dreams of before his death. Instead, his fate is to perish as his only asset to society is his ability to work and to make as many batches of pies as demanded by Mrs. Lovett's customers. In this aspect, *The String of Pearls* expresses contemporary concerns about poor working conditions and offers a rebellion as the only solution: "'How foolish of me not to think before that I had such desperate weapons, with which perchance to work my way to freedom'" (246).

But as Ingestrie gradually reveals what his position in the manufacture entails ("'I cannot be made into a mere machine for the manufacture of pies'" (158)), he begins to rebel against Mrs Lovett's conditions. Like with the previous labourers, she advises Sweeney Todd to kill him: "'The new cook is already tired of the place, and you must to-night make another vacancy'" (237). Ingestrie's acceptance of Mrs. Lovett's conditions further reveals the despair of the working class which had to either accept these jobs reducing them to slaves or resort to

Lovett's. That might imply a need for a raise of awareness of terrible life conditions in the heart of the civilisation (cf. Dickens' Mrs. Jellyby in *Bleak House* who is so devoted to her mission in Africa that she does not take care of her children.

life in a street or a workhouse. The overthrow of the master by the working class is also an important concept in Engels' *The Condition of the Working Class in England*:

> Hence also the deep wrath of the whole working-class, from Glasgow to London, against the rich, by whom they are systematically plundered and mercilessly left to their fate, a wrath which before too long a time goes by, a time almost within the power of man to predict, must break out into a revolution in comparison with which the French Revolution, and the year 1794, will prove to have been child's play.[11]

This is also the case of Ingestrie whose way to freedom literally demands the overthrow of the manufacture walls. After revealing a secret door inbuilt in the wall, he sees something that "had so chilled his young blood, and frozen up the springs of life" (248). It is likely that Ingestrie sees the remains of rotting dead bodies after he lifts the thin veil of the timeless space of the manufacture and discovers what is the real fuel of Mrs. Lovett's business. The discovery of the bodies then leads Ingestrie to the ostentatious overthrow of his master, Mrs. Lovett: "'Ladies and Gentlemen, – I fear that what I am going to say will spoil your appetites; but the truth is beautiful at all times, and I have to state that Mrs. Lovett's pies are made of *human flesh*!'" (257). This scene, in which Mark Ingestrie is lying "crouched down in an exceedingly flat state under the tray" (257) of pies, for the first time reveals to the customers who stands behind (or is crushed under) the process of Lovett's delicious pies and, furthermore**,** explains what stands behind their irresistible flavour. He destroys the border between the unexplainably delicious flavour of the pies and the terrifying circumstances that surround the process of pie-making from the murdered customers to the labourer's imprisonment. But Ingestrie also reverses the slave-master dynamics as he overthrows the dominant position of Mrs. Lovett paradoxically by her own fault since she turns the handle which pulls Ingestrie up from the hellish place.

3.2. Addictive Consumption

Prior to the discovery of the pies' real nature, the story is interweaved with descriptions of popularity and delicious taste of the pies. Pie-eating even transforms social relations and reverses social dynamics since Mrs. Lovett's customers are vaguely defined as a blend of "high and low, rich and poor" (26) blurring the divisions of social stratification. Although the dichotomy between higher and lower social classes gets blurred in the pie-shop, the narrator devotes particular attention to one type of customers: lawyers. Far from the image of a cold and calculating lawyer, in *The String of Pearls* lawyers cannot restrain themselves from the sensual

[11] Engels, *The Condition of the Working Class in England*, 17.

pleasure found in pie-eating. Their hunt for the pies is described by the narrator as "a species of madness" (26) indicating that the pies can destroy anyone's self-restraint, however strong it is, and that pie-eating may even endanger "the success of some law-suit" (26). This hint at possible consequences of spending too much time eating pies indicates possibly subversive effects of Mrs. Lovett's pies. It may be, however, also understood as a hint at an ineffective law system as was, for example, depicted in Dickens' *Bleak House*. In Dickens' novel it is law that devours others as the Jarndyce and Jarndyce case takes on for generations and eventually becomes "so complicated that no man alive knows what it means. […] it has been observed that no two Chancery lawyers can talk about it for five minutes without coming to a total disagreement at to all premises".[12] This maze in which one can get easily lost is not far from true as articulated in "Reform the Law" (1849): "we have directed our attention to the existence of a fearful abuse, by which a large sum of money is annually lost to the country; justice is checked in more cases than are ever, perhaps, brought into any court".[13] Lawyers' obsession with Mrs. Lovett's pies thus also represents a kind of revenge to their slow and ineffectual work as they find out what the pies really contain: "How frightfully sick about forty lawyers' clerks became all at once, and how they spat out the gelatinous clinging portions of the rich pies they had been devouring" (257). This discovery serves as an epiphany for the lawyers who may realise that their work can ruin others' life.[14]

After all, who would not want to taste that "paste of the most delicate construction and impregnated with the aroma of a delicious gravy that defies description" (26)? The narrator's use of the adjectives "delicate", "impregnated", "delicious" attests to two things: as the narrator gradually lifts the mist surrounding the process of pie-making, the lusciousness of pies is traversed and becomes repellent altogether. The subsequent descriptions of pie-making acquire an ironic layer as they continue in a similar strain of the pies' appraisal and their avid consumption: "'Oh, I believe you,' replied the other; 'and such jolly lots of gravy too, ain't there? […] You know, I used to take all my meals with my fat old uncle, Marsh, but since she disappeared one day, I live on Lovett's pies'" (230). Secondly, the customers' obsession with pie-eating signals the dangers of addiction, which may result in devouring of their close ones:

[12] Charles Dickens, *Bleak House*, 16, https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=314204&lang=cs&site=eds-live&scope=site.
[13] "Reform the Law", *Tait's Edinburgh Magazine* (August 1849), 477, https://babel.hathitrust.org/cgi/pt?id=hvd.hx2pcf&view=1up&seq=487&size=125.
[14] As in *Bleak House* where one of the main characters Richard Carstone becomes so invested in the case of Jarndyce and Jarndyce that he dies from tuberculosis after the case is closed and the estate is consumed by the costs of litigations.

"'Look up, Mrs. Wrankley, lift of the top crust, and you may take my word for it you will soon see something of Mr. Wrankley.' […] It [the pie] was very tempting – a veal one, full of coagulated gravy – who could resist it? Not she, certainly" (244). In this instance, the pie represents a kind of comfort food, but it is also another example of the additional layer of irony heightened by readers' inquisitions "Is Mr. Wrankley in this pie or not?".

The lavish descriptions of the pies interweaved with hints at cannibalism represent dangers of what may lie in food of unknown origin. More generally, they reflect concerns caused by the anonymity of the city where one may be unconsciously devoured by others and where one may disappear without any trace. The danger of being eaten by someone else stands out especially in relation to a series of bad harvests and potato blights in the 1840s which resulted in the Irish Famine in 1846, the year when the first part of *The String of Pearls* was published. An imaginative response to the Hungry Forties is also observable in Dickens' *Martin Chuzzlewit* (1842–1844), which Mack considers to be one of the sources of the earliest version of the Sweeney Todd story as one of the characters, Tom Pinch, believes that country visitors to London are processed into meat pies.[15] Food shortage may be thus one of the reasons why human bodies become marketable in *The String of Pearls* and why the narrator puts such emphasis on lawyers devouring the pies as lawyers were probably not affected so much by food shortage as the lower classes. Thus, the fervent descriptions of pie-eating and Mark Ingestrie's announcement to the customers hungrily awaiting a new batch may be also understood as a warning before dangers of capitalism, which tries to meet the demand by offering adulterated food. The cannibalistic orgies embodied by the consumption of the pies further "suggest our growing fear of, and attempts to manage, the degenerate as an uncanny force within ourselves".[16] In this aspect, *The String of Pearls* resembles *Strange Case of Dr Jekyll and Mr Hyde* in which Dr Jekyll's potion made of adulterated substance leads to this release of uncanny force, which he can stop only by his suicide.

3.3. Waste Disposal

Popularity of the pies and Sweeney Todd's insatiable desire for killing take their toll before Ingestrie's revelation of the pies' true origin. As the pies are "brought up on large trays, each of which contained about a hundred" (27) every day, one must ask how many customers

[15] Robert Mack, "Introduction", in *Sweeney Todd: The Demon Barber of Fleet Street* (Oxford: Oxford University Press, 2007), XVII.
[16] Kristen Guest, *Eating their Words: Cannibalism and the Boundaries of Cultural Identity* (Albany: SUNY, 2001), 109.

Sweeney Todd could kill without notice so that the production could meet demand. And while such high numbers of victims again indicate the sense of anonymity in Victorian London, as the bodies rot and become the source of the horrible smell, they may also be tied to contemporary discussions concerning pressing issues like waste disposal and human corpses. As the remains of murdered customers are hidden beneath St. Dunstan's Church and lumps of meat transported to Mrs. Lovett's manufacture, London once again exposes its underground side full of dark secrets. Rotting bodies are manifested first by their appalling stink in St. Dunstan's Church: "It was in vain that old women who came to hear the sermons, although they were too deaf to catch a third part of them, brought smelling-bottles, and other means of stifling their noses" (136). The sacred place of Christianity becomes desecrated, and not even bishop's visit helps relieve the place of its pungent malediction.

Unsurprisingly, as visitors of the church seem to be disconcerted by "the horrible effluvia" (137), they resort to Mrs. Lovett's pie-shop to 'relieve themselves with a pork or a veal pie, in order that their mouths and noses should be full of a delightful and agreeable flavour, instead of one most peculiarly and decidedly the reverse" (138). This interchange of gases arising from the dead bodies and delightful flavour of human flesh indicates the acknowledgment of the Victorians that "all are meat. All are ooze. And, perhaps worst of all, all are excrement".[17] Killeen further argues that the remains of the human bodies under St. Dunstan's Church are related to a horrific discovery in the vault of Enon Chapel in 1842, which "had been turned into a mass grave, and there were bodies everywhere, piled floor to ceiling, in various states of decomposition and disintegration".[18] These scandals raised questions such as what worth human bodies have if they can be squeezed one into another. There were also questions concerning how dangerous the stench (or "miasma") from dead bodies may be as "sanitarians, quite mistakenly, believed that the stench from poorly interred decaying bodies was poisoning the metropolis".[19] However, as the customers unknowingly consumed the flesh from the dead bodies, the pies could also be thought to contain infectious diseases, which would spread fast[20] due to their popularity. *The String of Pearls* in this way contributes to the discussions about sanitary conditions and questions of transmissions of infectious diseases. The

[17] Jarlath Killeen, "Going Down the Drain: Sweeney Todd, Sewerage, and London Sanitation in the 1840s", *Lublin Studies in Modern Languages and Literatures* 43, no. 2 (2019), 16, https://journals.umcs.pl/lsmll/article/view/7468.
[18] Killeen, "Going Down the Drain: Sweeney Todd, Sewerage, and London Sanitation in the 1840s", 5.
[19] Lee Jackson, *Dirty Old London: The Victorian Fight Against Filth*, 106.
[20] There was a new major outbreak of cholera which was spread worldwide in 1846.

capitalists, Mrs. Lovett and Sweeney Todd, consequently represent the culprits who are responsible for the poisoning and potential spread of the diseases.

The mingling of the "miasma" and the sacredness of St. Dunstan's Church may, however, also reflect the hypocrisy of the Church and the receding role of religion. Since the visitors of the sermon prefer to resort to Mrs. Lovett's pie-shop, they give preference to capitalism over religion. Similarly, the lavish descriptions of the bishop, who hastily leaves the Church, imply a receding role of religion which is reduced to an external appearance only: "the beadle certainly carried away the palm, for that functionary was attired in a completely new cocked hat and coat, and certainly looked very splendid and showy upon the occasion" (138). Moreover, the narrator intermingles descriptions of majestic appearance of the Church with the repulsive smell from the rotting bodies. The smell was not, however, unusual in Victorian London as Liza Pickard says: "Think of the worst smell you have ever met".[21] This again points to the double appearance of London, the capital of the British Empire, which was supposedly the heart of the Western civilization, while also having "sanitary infrastructure completely incapable of dealing with the extraordinary growth in excrement, dead bodies, and the multitude of other waste products that comes with metropolitan life".[22] The bishop's hasty leave after the visit of St. Dunstan's church may also hint at the incapacity of the Church to deal with sanitary disposal of dead bodies and hypocrisy of the Church: "The anxiety of the bishop to get away was quite manifest, and if he could decently have taken his departure without confirming anybody at all, there is no doubt he would have willingly done so, and left all the congregation to die and be – something or another" (140). In this passage, the bishop does not represent any model of morality to his worshippers. Instead, his hypocrisy forces him to leave without any care for those who must breathe in the offensive "miasma". After all, the congregation will die eventually, and then it will be their bodies that will emanate the horrible effluvium. In this sense, it might seem illogical to the Church to solve the problem of the dead bodies' disposal if the highest representatives do not have to attend to places which may offend their senses.

This chapter examined the interrelation of labourers' oppression, consumption, and waste disposal. As demonstrated above, these three areas are connected through the pie production. The labourers' lives are subordinate to Mrs. Lovett and her manufacture where they are transformed into machines and are disposed of once they cannot produce any more pies. Cannibalistic consumption of the pies reveals contemporary concerns about adulterated food

[21] Liza Pickard, *Victorian London: The Life of a City 1840–1870* (London: Phoenix, 2005), 1.
[22] Killeen, "Going Down the Drain: Sweeney Todd, Sewerage, and London Sanitation in the 1840s", 4.

and degeneration resulting from cannibalism which was generalised as a custom of the inferior colonized peoples.[23] The text further relates the rotting remains of human bodies to discussions about body disposal. The cause of these anxieties in the text is embodied by relentless capitalism embodied by Sweeney Todd and Mrs. Lovett. However, the text also offers a solution to these problems in the form of an overthrow of the capitalists who are either killed by one another (Mrs. Lovett by Sweeney Todd) or hanged (Sweeney Todd).

[23] Guest, *Eating their Words, Cannibalism and the Boundaries of Cultural Identity*, 126.

4. BETWEEN SCIENCE AND RELIGION: DANGERS OF DR JEKYLL'S LABORATORY

The following chapter investigates the representation of distrustful perceptions of science in *Strange Case of Dr Jekyll and Mr Hyde*. While critics often focus on religious doubt[1] in the Victorian era, the following analysis attempts to demonstrate that religion was still a powerful mode of thinking, and that science was often linked to morals and ethics of Christianity. These discussions about what is (im)moral were frequently followed in the field of psychology and medicine which investigated human consciousness. *Dr Jekyll and Mr Hyde* are examined as an example of these discussions but also as a warning against harmful scientific experiments. Jekyll's experiments are further investigated as a force which acts subversively in Victorian society when compared to a popular contemporary self-guiding book *Self-Help* (1859) by Samuel Smiles. The analysis moreover focuses on Jekyll's turnover from science to religion in his penitential "Henry Jekyll's Statement of the Case" demonstrating that religion remained a dominant mode of thinking, and that it also served as a place of resort from society dehumanised by science.

4.1. Religion and Science: Foes or Confluent Forces?

The Victorian period frequently stands out as a period of dichotomies: industrial progress is shadowed by pollution of the country, society seems to be divided into two major groups, the bourgeoisie and the proletariat, with a growing standard of living in the former and persisting poverty in the latter. However, this chapter deals with (and questions) the dichotomy between science and religion and how they were perceived by Victorian society. The concept of religion and science as two opposing forces, two "sworn enemies", stems from the fierce contemporary rhetoric either of defenders of religion or of science: "History records that whenever science and orthodoxy have been fairly opposed, the latter has been forced to retire from the lists, bleeding and crushed if not annihilated; scotched if not slain".[2] This metaphoric battle between science and religion, in which one enemy had to be ultimately crushed, is also documented in the dispute over Darwin's theory of evolution between the biologist Thomas Henry Huxley and bishop Samuel Wilberforce at the meeting of the British Association in Oxford in 1860.[3] In spite of these examples, Victorian religion should not be perceived as being

[1] For example, Walter E. Houghton in his *The Victorian Frame of Mind* (1957).
[2] Thomas Henry Huxley, *Lay Sermons, Addresses, and Reviews* (New York: D. Appleton and Company, 1880), 278, https://archive.org/details/laysermonsaddre08huxlgoog.
[3] Maria Frawley, "The Victorian Age, 1832–1901", *English Literature in Context* (Cambridge: Cambridge University Press, 2017), 424.

in a state of constant recession as Lucas argues: "Victorian faith in all its fulsomeness was turned to an ebb, which has continued to our present day".[4] According to John Kucich, religious doubt "has, perhaps, been overstated. Church attendance held steady over the course of the century, and there were a number of lively, public exchanges within religious circles that led to popular reforms of the Established Church".[5] This chapter argues that Lucas' claim about religious doubt is overstated, and that religion remained as one of dominant modes of worldview and that it also represented a retreat from other Victorian anxieties as in the case of Dr Jekyll.

Similarly simplified is Victorian science which is sometimes reduced to the evolutionary theories only. And even though the character of Mr Hyde is based on contemporary evolutionary theories related to degeneration and regression, the novella also explores intangible parts of the human mind. As psychology as a scientific discipline evolved, the human brain was under scrutiny with strange cases being published in magazines that popularized science such as "the *Contemporary Review*, the *Fortnightly Review*, the *Nineteenth Century* and the *Cornhill* magazine"[6] and that "provided educated nonscientists with explanations of dual consciousness, primitive man, 'Animal Intelligence', and 'Heredity in Health and Disease'".[7] One of the crucial goals of psychology was to provide an explanation of how consciousness works. These attempts were also driven by peculiar cases when consciousness seemed to have been split into two (or even more) conflicting parts resulting in multiple identities. Individuals diagnosed with dual consciousness were also considered as differing from the social norm by their conflicting personalities. One of the most famous cases of double consciousness was Félida's case, the publication of which in 1887 was followed by "a veritable torrent of doubles".[8] For example, Félida's life was described as consisting of two parts: the first part, the ordinary state, was gradually substituted by her second state in which "she grew morose and began to acquire somatic syndroms"[9] and her state became associated with hysteria. As Hacking notes, "hypnotism and hysteria were two aspects of the matrix where the new French

[4] J.R. Lucas, "Wilberforce and Huxley: A Legendary Encounter", *The Historical Journal* 22, no. 2 (June 1979): 313, https://www.jstor.org/stable/2638867.
[5] John Kucich, "Intellectual debate in the Victorian novel: religion, science, and the professional", in *The Cambridge Companion to the Victorian Novel* (Cambridge: Cambridge University Press, 2006), 213.
[6] Ed Block, Jr., "James Sully, Evolutionist Psychology, and Late Victorian Gothic Fiction", *Victorian Studies* 25, no. 4 (Summer 1982): 444, https://www.jstor.org/stable/3826981.
[7] Block, "James Sully, Evolutionist Psychology, and Late Victorian Gothic Fiction", 444.
[8] Ian Hacking, *Rewriting the Soul: Multiple Personality and the Sciences of Memory* (New Jersey: Princeton University Press, 1998), 169.
[9] Hacking, *Rewriting the Soul: Multiple Personality and the Sciences of Memory*, 167.

dédoublement was conceived".[10] Similarly, Alfred Binet in his *On Double Consciousness* claims that duality is clearly exhibited in hysterical patients.[11] If Mr Hyde is a reflection of contemporary discourse, then it is necessary to distinguish a scientist as a person who only describes phenomena occurring around and a scientist as an agent of changes which can be potentially disruptive (Dr Jekyll who creates Mr Hyde). Science thus becomes a dangerous instrument capable of distorting not only individual consciousness but also subverting societal relations.

However, science was also concerned with moral questions, which are intrinsically part of religious thinking. Moral philosophy was also used in attempts to describe the brain structure where one area of the brain develops a kind of moral capacity and the other is driven by animalistic urges. Franz Joseph Gall, one of the pioneering figures of phrenology, "taught that each of the mental faculties existed in perfect symmetrical duplicate, with each pair localized in corresponding regions of the two hemispheres, so that in the end each half of the brain could serve as a complete and independent organ of the mind".[12] As Anne Harrington notes further, there were other theories concerning mutual cooperation between different parts of the human brain.[13] For example, *Buchanan's Journal of Man* (1849) proposes that "every cerebral organ is balanced by an organ of the opposite function, so as to complete the symmetry of the human character".[14] On the other hand, A.L. Wigan in "Dr Wigan on the Duality of the Mind" notes that "in the healthy brain, one of the cerebra, is always superior to power to the other, and capable of exercising control over the volitions of its fellow"[15] and that "when the disease or disorder of one cerebrum becomes sufficiently aggravated to defy the control of the other, the case is then one of the commonest forms of mental derangement or insanity".[16] This superiority of one part of the brain then became related to morals and advancement of civilisation while inferiority of the other was rather regressive in terms of human evolution: "the left hemisphere thereafter became linked to civilization, rationality, and so-called 'higher' cerebral functions

[10] Hacking, *Rewriting the Soul: Multiple Personality and the Sciences of Memory*, 163.
[11] Alfred Binet, *On Double Consciousness* (Chicago: The Open Court Publishing Company, 1905), 11. https://archive.org/details/ondoubleconsciou00bineiala.
[12] Anne Harrington, *Medicine, Mind, and the Double Brain: A Study in Nineteenth-Century Thought* (New Jersey: Princeton University Press, 1987), 11.
[13] Harrington**,** *Medicine, Mind, and the Double Brain: A Study in Nineteenth-Century Thought*, 11.
[14] *Buchanan's Journal of Man*, Volume I (Cincinatti: College Hall, 1850), 297, https://play.google.com/books/reader?id=T-UPAAAAYAAJ&hl=en_GB.
[15] A.L. Wigan, "Dr Wigan on the Duality of the Mind (Second Notice)", *The Phrenological Journal and Magazine of Moral Science for the Year 1845* (Edinburgh: Maclachlan, Stewart and Co., 1845), 170, https://books.google.cz/books/about/The_Phrenological_Journal_and_Magazine_o.html?id=a_kEAAAAQAAJ&redir_esc=y.
[16] A.L. Wigan, "Dr Wigan on the Duality of the Mind (Second Notice)", 170.

such as language".[17] The right hemisphere consequently embodies "the opposite qualities: impulsivity, savagery, animality and madness. Predictably, the right hemisphere became associated with supposedly inferior groups such as women, non-whites, maniacs and criminals, in whom it was supposed to predominate".[18] The splitting of Dr Jekyll can thus be related to contemporary discussions of brain anatomy and functions of the brain which were frequently based on the relationship between morals of the Victorian era and empirical evidence.

The following section analyses these tensions between moral imperative embodied by Dr Jekyll and savagery and animality represented by Mr Hyde. These two separate identities further demonstrate that despite significant scientific advances, there also lurks a danger of dehumanised society resulting from scientific experiments. After Jekyll's acknowledgment of the harms done to society (for example Carew's murder) and his uncontrolled transformations into Hyde, he turns to God which inverts Jekyll's role of the scientist/Creator. The penitential form of the last part of the novella, "Henry Jekyll's Statement of Case", sheds light on the mysterious origin of Mr Hyde problem and reveals the tensions between science and religious thinking. However, the ending does not provide any clear-cut solution to the relationship between science and religion but rather demonstrates them as two confluent forces.

4.2. Dangers of Science and Consolations of Religion in Jekyll and Hyde

The contemporary theories of brain hemispheres, evolution, and the idea of moral and savage selves discussed in the previous section are put into motion by Jekyll's potion. The potion reverses the idea of scientific and social progress by utilising these theories. And although Jekyll's attempts at creating the potion are to suppress that part of the human mind which forces one into immoral actions, the potion does the opposite in creating Mr Hyde:

> If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way, delivered from the aspirations and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil. (53)

In this passage, Jekyll divides his own mind into two binary oppositions: one which belongs to the respectable gentleman who can pursue "the good things", while the second lies in the hands of the "extraneous evil". Jekyll's defense indicates here that his original aim was not to create a double who would enjoy things that were barred to Jekyll. Instead, his chief goal was to

[17] Anne Stiles, *Popular Fiction and Brain Science in the Late Nineteenth Century* (Cambridge: Cambridge University Press, 2012), 36.
[18] Stiles, *Popular Fiction and Brain Science in the Late Nineteenth Century*, 36.

liberate his mind from evil. The word extraneous also suggests that this evil is not even inborn but rather gradually acquired during one's life. Jekyll's soliloquy thus points at the corruption of Victorian society[19] and Jekyll's perception of himself as a saviour of immoral deeds.

Hyde as a primeval human being, a regression in terms of human evolution, may also serve as a warning before the degeneration of society as a whole. If read as a response to the contemporary theories concerning brain hemispheres, Hyde then also represents a danger lurking inside every individual. This danger may arise if one of the hemispheres happens to be out of balance and an individual's acts become directed by one dominating hemisphere. A similar case might be observed in Jekyll. According to Ed Block, Jekyll's brain imbalance is related to James Sully's observation about moral capacities of intellectuals:[20] "The man of great intellect or genius had so frequently been characterized by marked moral failings, weakness of will in control of the passions and so forth".[21] Therefore "in the character of Henry Jekyll we see the outline of an exceptional intellect subjected to disruptive forces of imagination and single-minded intellectual effort".[22] Science thus becomes a dangerous discipline in which the scientist may succumb to his imaginative forces ("If each, […] could be housed in separate identities" (53)) and invent substance which is potentially harmful and leads to addiction.

The potion, which enables Hyde to transform into Jekyll, represents a kind of switch side-lining Jekyll's reasoning and moral self and accentuating his urges and compulsions. These sudden changes of personalities might be related to nineteenth-century debates about drugs which linked their use to "moral failing, weak will, physical transformation, and deleterious effects on the mind and body".[23] If the "simple crystalline of a white colour" (47), which Lanyon discovers in Jekyll's laboratory, represents a drug, it points to two contemporary problems: addiction and adulterated drugs. And as Jekyll ponders over why the potion was becoming less and less efficient, he arrives at the conclusion that his "first supply was impure, and that it was that unknown purity which lent efficacy to the draught" (66). As Virginia Berrige notes, the quality of drugs in the nineteenth century such as "crude opium varied so much that

[19] Such as child prostitution, which is deal with in the preceding chapter. However, there were other interpretations relating to addiction and the use of drugs in the nineteenth century such as Patricia Comitini's study "The Strange Case of Addiction in Robert Louis Stevenson's 'Strange Case of Dr. Jekyll and Mr. Hyde'"
[20] Block, "James Sully, Evolutionist Psychology, and Late Victorian Gothic", 456–457.
[21] James Sully, *Outlines of Psychology* (New York: D. Appleton and Company, 1893), 496, https://babel.hathitrust.org/cgi/pt?id=umn.31951000955595a&view=1up&seq=9.
[22] Block, "James Sully, Evolutionist Psychology, and Late Victorian Gothic", 453
[23] Comitini, "The Strange Case of Addiction in Robert Louis Stevenson's 'Strange Case of Dr Jekyll and Mr Hyde'", 118.

no definite reliance could be placed on its effectiveness in given medical doses"[24] since drugs were frequently adulterated. Jekyll's transformation into Mr Hyde would thus embody contemporary concerns about poor quality of drugs and dangers of poisoning oneself. And while Jason Daniel Tougaw suggests that "we are all potentially vulnerable to the altered states that transform otherwise upright citizens into creatures of instinct devoid of social graces or moral limits"[25] by the use of opiates, Stevenson probably also implies that the dangers of adulteration lead to irreversible consequences and damage of an individual's brain and society. The loss of one's cognitive capacities as a consequence of drug use is also something that Stevenson was familiar with since he, who "was living under the constant threat of lung haemorrhages, wrote: 'I must write stupidly, dear 'Coggie' [Ferrier], for I am full of the vilest drugs…'"[26] Stevenson's personal experience with drugs mirrors Jekyll's loss of will in this aspect, which is further intensified by Dr Jekyll being an intellectual. As Jekyll's personality subjects him to moral failings and weakness of will, the potion must then inevitably lead to Jekyll's ultimate self-destruction.

As the potion enables Jekyll to silence his subversive self and shed off any moral obligations towards society, Jekyll represents a dangerous disruptive force in Victorian society. Hyde is in many aspects the opposite of what Samuel Smiles encourages his readers to do so in order to move up the social ladder in his *Self-Help*, a popular self-guiding book in the Victorian era. If education was an essential concept for Smiles and Victorian society, Jekyll's utilisation of his education goes directly against these ideas when he creates the potion liberating the regressive self. Jekyll inverts the ideal of a successful person by using his frugality, labour, and intelligence[27] in creating a paradoxical figure of regressive Hyde. Jekyll thus literally goes against Smiles' advice of social rising directed to the working class. Jekyll moves down the social ladder as his will gradually succumbs to the idea of being in Hyde's unrestrained body without any moral obligations. Although Dr Jekyll may be a figure, who could get his own portrait in *Self-Help* with regard to the long line of titles surrounding his name, his second consciousness embodied by Mr Hyde prevents Jekyll from becoming such an exemplary figure. Jekyll in this sense points to the double character of respectable gentlemen (cf. Chapter II) of

[24] Virginia Berridge, *Opium and the People: Opiate Use and Drug Policy in Nineteenth-Century England* (London: Free Association Books, 1998), 89.
[25] Jason Tougaw, *Strange Cases: The Medical Case History and the British Fiction* (Abingdon-on-Thames: Routledge, 2006), 140.
[26] William Gray, *Robert Louis Stevenson: A Literary Life* (London: Palgrave Macmillan, 2004), 18.
[27] Samuel Smiles, *Self-Help* (London: John Murray, 1876), 294, https://archive.org/details/in.ernet.dli.2015.220299/page/n1/mode/2up.

the late Victorian era. Albeit Mr Hyde represents a regression to primeval human character and stains Jekyll's consciousness, he also demonstrates the opposite direction of social move, from the top to the bottom.

This move is demonstrated in Jekyll's loss of control over the transformation into Hyde. When Jekyll experiences the sudden transformations, he realises with horror that he "was the common quarry of mankind, hunted houseless, a known murderer, thrall to the gallows" (62). While the potion enables Hyde to relish in deeds which Jekyll's moral boundaries forbid, Jekyll realises the danger of transforming into Hyde only after the murder of Carew and acknowledgment of the danger of the downfall of his social position. Jekyll's scientific pursuit thus becomes a direct threat to the social system, which can be disrupted and where higher classes may be exterminated by working classes anarchically ascending to their new social positions and taking over all their possessions (Jekyll's will where he bequeaths all his property to Hyde). This threat and conflict between different social classes are most ostensibly represented by Carew's murder. While Carew is regarded by the maidservant witnessing the murder as an "aged beautiful gentleman with white hair" (20), Hyde's appearance once again epitomizes the regression of humankind (trampling over Carew with "ape-like fury" (20)). Carew, on the other hand, with his "very pretty manner of politeness" (20) embodies proper manners of advanced civilisation.[28] Although the murder might point to the general danger of criminals in contemporary London, it also stands as a symbol of a dangerous social takeover and reversed social dynamics (Carew as a member of a higher class is helpless while Hyde becomes superior albeit he is regarded as an inferior being by others). Jekyll's experiments thus represent potentially dangerous threats to Victorian social fabric.

These threats consequently lead to distrustful perceptions of science embodied by the depiction of Dr Jekyll's laboratory. Science becomes a dangerous discipline, and instead of healing a human body, it is distorted with chemical compounds: "The doctor had bought the house from the heirs of a celebrated surgeon; and his own tastes being rather chemical than anatomical, had changed the destination of the block" (24). The house here always becomes subjected to its owner. And like Jekyll and Hyde, the house also bears a double appearance. Described as wearing "a great air of wealth and comfort" (16) and creating a sense of respectability, this first and superficial appearance is related to the reputation of Dr Jekyll, while

[28] This description of Carew also contains an ironic twist since Dr Jekyll is also introduced as a respectable gentleman. This might have raised questions whether Carew's murder was justifiable or not since one cannot really see through his respectability.

the description of the laboratory in the back points to his sinister attempts. The incongruity between the appearance of the house when it belonged to the surgeon and its present form in Jekyll's possession is further intensified by the description of the lecture theatre which becomes a scene of desolation: "dingy, windowless structure […] once crowded with eager students and now lying gaunt and silent, the tables laden with chemical apparatus" (24). Students with their thirst for knowledge are here replaced by the chemical apparatus which creates Mr Hyde, a being not directed by his reason, but driven by his desires. The description of the inner space contrasts with an image of former times when science and medicine were linked up with ethics and an image of contemporary era of corrupted human nature invading the field of science and giving free rein to our own immoral urges and desires. These similar attitudes towards science may be also observed in late Victorian popular magazines such as *Science-Gossip* or *The Intellectual Observer*: "the science content of the magazines provides evidence of changing mentality; broadly speaking, a shift from Victorian optimism to Edwardian disillusion".[29] The depiction of the lecture theatre thus already indicates this change of mentality manifesting in the Edwardian era.

Dr Jekyll is perceived through the lens of Lanyon as a scientist whose experiments "led (like too many of Jekyll's investigations) to no end of practical usefulness" (47). This evaluation of Jekyll's scientific activity suggests that Jekyll's experiments are detached from the needs of society and again reflects some of contemporary attitudes to science:

> Opening a new science series *Pearson's Weekly* recognized that to many people the very name of science was repellent. There was, it said, a prevalent mistake of supposing that science was 'dry, difficult, and uninteresting', and that practical science was 'an expensive and rather dangerous pursuit'...[30]

It is "Henry Jekyll's Statement of the Case" that throws light on Jekyll's "dangerous pursuit": "If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable" (53). While this aim may seem beneficial for society, it seems to be based only on Jekyll's introspection and his acknowledgment of the dual character of his mind. It is also important to view Jekyll's confession with some suspicion concerning reliability of his account. Jekyll thus belongs to the group of scientists portrayed in late Victorian magazines

[29] Peter Broks, "Science, Media and Culture: British Magazines, 1890–1914", *Public Understanding of Science* 2, no. 2 (1993): 134, https://journals.sagepub.com/doi/10.1088/0963-6625/2/2/003.
[30] Broks, "Science, Media and Culture: British Magazines, 1890–1914", 126.

who "failed to see the dangerous implications of their work, or were indifferent to the suffering that their research might cause".[31]

The uncontrollable transformations into Hyde ultimately lead to Jekyll's retreat to religion. The title of the last part of the story, "Dr Jekyll's Full Statement of the Case", seemingly reflects the language of law and indicates to be the final piece of the puzzle for Utterson. However, its form and content resemble a tract of religious penitence rather than an account of Jekyll's case in terms of the detective genre. Jekyll's use of words such as sorrow, temptation, restraint, shame or suffering points to Jekyll's awareness of his erring experiments and indicates how fragile the border between scientific and religious discourse in the Victorian era was. This border becomes even more blurred when Hyde as a scientific experiment is consequently described as "impending doom" (65) and "pure evil" (55). This points to a strong position of religion in late Victorian society than, for example, T.H. Huxley would imagine, especially in relation to science. Religion represents a place of retreat for Jekyll after he experiences the tortures related to the transformations: "Henry Jekyll, with streaming tears of gratitude and remorse, had fallen upon his knees and lifted his clasped hands to God" (61). Jekyll's repentance for his misdeeds can thus be interpreted as an atonement for his destroyed life and the disruption of social fabric.

There may be observed two currents of religious thinking in the novella: Religion of Humanity as a branch of late Victorian morals and Stevenson's religious upbringing. Jekyll's addiction to Hyde's wild life may also be perceived as a response to the positivist Religion of Humanity in which "the principal moral opposition […] was that of egoism to altruism, and its principal moral goal the demonstration that altruism conformed more properly to natural order".[32] If the Religion of Humanity "percolated deeply into the fibre of late-Victorian middle-class thinking",[33] then Jekyll becomes a subversion of this thinking and a deviation from the natural order. Although Jekyll firstly tries to relieve humanity from their immoral selves, his Hyde is ultimately a highly egoistic character whom Jekyll cannot resist. Jekyll further demonstrates that an individual has inclinations to egoism and that it is his/her natural order instead of altruism: "I began to be tortured with throes and longings, as of Hyde struggling after freedom; and at last, in an hour of moral weakness, I once again compounded and swallowed

[31] Broks, "Science, Media and Culture: British Magazines, 1890–1914", 127.
[32] Kucich, "Intellectual debate in the Victorian novel: religion, science and the professional", 220.
[33] Tony Davies, *Humanism* (London and New York: Routledge, 2001), 29.

the transforming draught" (60). Hyde here represents this egoistic part of the self which cannot be suppressed, and which may float out in the case of moral weakness.

Concerning religious thinking in the novel, more attention has been devoted to the link between Jekyll's penitence and Stevenson's Calvinist upbringing. Roger Luckhurst assumes that "this upbringing no doubt led to Stevenson's delicious embrace of the double life as an Edinburgh student, the respectful sun by day, the bohemian womanizer in slum brothels by night".[34] This double life again indicates the complicated inter-relation of morals and religion in the Victorian era. Concerning the question of good and evil, William Gray argues that "Henry Jekyll's problem is that he wants to be entirely good, and not a mixture of good and evil" [35] since "the specifically protestant or Calvinist doctrine, classically articulated in the doctrine of the justified sinner, is that human beings are saved by *grace*, not because they are good; they are saved or 'justified' *despite* being sinners".[36] In the light of this statement, Dr Jekyll's experiments are destined to damnation from the beginning if viewed as an effort to totally suppress the extraneous evil. And while Jekyll's goals might have been altruistic in his efforts to separate conflicting identities, he ultimately puts himself in the role of the Creator ("I crossed the yard, wherein the constellations looked down upon me, I could have thought, with wonder, the first creature of that sort that their unsleeping vigilance had yet disclosed to them" (55)), who ultimately succumbs to his own creation. Hyde embellishes an inverted figure of Adam, born at night which connotes darkness and evil. Jekyll's fate is thus from the beginning destined to damnation, substantiated by his suicide which has been perceived as a mortal sin in Christian religious teaching and a transgression of Victorian morals (accentuated by Utterson's use of the word "self-destroyer" (41). Science thus appears as an ineffective tool when used to change one's own predestination and natural inclination to evil. And if even science cannot alter one's life course, then the question raised is what can.

To sum up, while the Victorian era often stands as a period of religious doubt, this chapter demonstrated that there were also significant concerns about scientific progress which may result in the disintegration of society. This scientific progress is concerned with developing knowledge about the brain hemispheres, which were often linked to the questions of morality. This chapter further analysed the tensions between the reflection of Stevenson's Calvinist upbringing in Dr Jekyll's character and the incapability of science to change one's own

[34] Luckhurst, "Introduction", xxi.
[35] Gray, *Robert Louis Stevenson: A Literary Life*, 54.
[36] Gray, *Robert Louis Stevenson: A Literary Life*, 54.

predestination. This is exemplified by Dr Jekyll who in the role of God creates his own man, Mr Hyde, leading him to the self-destruction. The dualistic nature of scientific knowledge and faith in God is further split up in Jekyll's final atonement in which religion becomes an ultimate place of consolation.

5. CONCLUSION

This thesis analysed Victorian anxieties in *The String of Pearls* and *Strange Case of Dr Jekyll and Mr Hyde*. It demonstrated how both texts integrate various anxieties into their setting, which is London. The capital of the Empire stands out as an endangering place with dangers lurking even in unexpected corners such as Sweeney Todd's barbershop or an ordinary street. The analysis of textual sources of Sweeney Todd demonstrated that his character entails many meanings, which are often even contradictory. On the one hand, his hideous appearance implies the omnipresent Other. On the other hand, he also represents a respectable barber. Under this appearance, he is the voracious capitalist who cannot stop himself from accumulating wealth. Contrarily, the affluent countrymen whom Todd murders can also be interpreted as an avenge to contemporary social order, which often allowed no possibility of moving up the social strata.

Contrarily, the meanings of Mr Hyde's monstrosity seem to be more restricted. His appearance is analysed as an outcome of contemporary theories of degenerate humans whose ape-like appearance could imply inclinations to criminality. Mr Hyde's monstrosity stands out most ostensibly in Utterson's imagination after he sets to seek Mr Hyde's real identity. The duality of Dr Jekyll and Mr Hyde is analysed in the context of late Victorian sexual scandals which consisted in sexual tourism and child prostitution. These scandals were associated with respectable gentlemen, and so Mr Hyde's trampling over the little girl's body is interpreted as Dr Jekyll's succumbing to his primeval urges. *Strange Case of Dr Jekyll and Mr Hyde* thus represents not only anxieties caused by those whose appearance could be appropriated to a criminal but also by those respectable gentlemen transgressing the moral norm.

The other double appearance of Dr Jekyll is his laboratory, which is located behind his respectably looking house. Jekyll's scientific experiments are another late Victorian anxiety roused by distrustful attitudes to science. By the end of the century, science was often perceived as a dangerous pursuit, which leads to the disintegration of a human soul as in Jekyll's case. There is also a threat of collapse of civilisation after it would become dominated by Mr Hydes whose substance is described as "pure evil". Jekyll's acknowledgment of his mistake leads him to religion as his last resort. Generally, This resort to faith is another reflection of distrustful perceptions surrounding science, which earlier in the nineteenth century shook with faith of many as theories of evolution or the theories of deep time got recognition.

The process of potion-making is substituted with pie-baking in *The String of Pearls*. Mrs. Lovett's manufacture, in which the pies are made, reflects contemporary anxieties

concerning labourers' demands for better working conditions. These conditions are metaphorically won when Mark Ingestrie as the enslaved labourer rebels against Mrs. Lovett and makes an ostentatious declaration illuminating the origin of the meat in front of Mrs. Lovett's customers. The cannibalistic urges of Mrs. Lovett's customers are analysed as anxiety caused by food shortage and food adulteration, but they also reflect general concerns about the anonymity of the big city where one devours another. However, cannibalism is not the only problem concerning the treatment of human bodies in the text. The "miasma" coming from the remains of the dead bodies is discussed in relation to the contemporary discussion of disposal of dead bodies, which became a problem caused by rapid urbanisation. It can, however, also imply criticism of the Church incapable to deal with the situation.

This thesis demonstrated in what ways the Victorian Gothic functions as a mirror of contemporary anxieties. The thesis should provide ground for further research in the area of popular Victorian fiction which was often frowned upon as purely escapist and not worthy of literary scholarship. Instead, popular fiction such as penny dreadfuls could be analysed in terms of an aesthetic depiction of contemporary anxieties. In a similar vein, interpretations of Victorian urban Gothic such as *The Mysteries of London* (1844–1845) or *Varney the Vampire* (1845–1847) could shed light on the relationship between social history and aesthetic depiction of contemporary anxieties. Furthermore, such interpretations of the Gothic and horror genres could be further expanded to twentieth-century and contemporary popular fiction.

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