



English Literature Paper 1

1 hour, 45 minutes

'Macbeth' and 'The Strange Case of Doctor Jekyll and Mr Hyde'

Revision Guide

This guide gives you:

- Examples of questions and model answers
- Mark-schemes and tips
- Suggested timings
- Questions for you to have a go at yourself
- Key quotations to learn

S. Gunter 2019

English Literature

Paper 1 - Shakespeare and the 19th-century novel **1 hour 45 minutes**

Contents

Section A (Macbeth).....pages 3 to 7

Section B (Jekyll and Hyde).....pages 8 – 13

Appendix (questions and quotations).....pages 14 - 23

Section A is Shakespeare. You have studied “Macbeth.” Go to the “Macbeth” question! DO NOT answer questions on a Shakespeare play you have not been taught!

Then you go to Section B and answer the question on “The Strange Case of Doctor Jekyll and Mr Hyde”. Do not answer on any book you have not been taught!

Section A

Sample Question

Macbeth

Read the following question from Act 5 Scene 3 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth is under siege from the English army.

MACBETH

Bring me no more reports; let them fly all:
Till Birnam wood remove to Dunsinane,
I cannot taint with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus:
'Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee.' Then fly,
false thanes,
And mingle with the English epicures:
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear.
Enter a Servant
The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?

01. Starting with this speech, explain how far you think Shakespeare presents Macbeth as a hero.

Write about:

- how Shakespeare presents Macbeth in this speech
- how Shakespeare presents Macbeth in the play as a whole.

[30 marks]

AO4 [4 marks]

Mark-Scheme says:

A01	Critical, exploratory, conceptualised response to task and whole text <ul style="list-style-type: none">• Judicious use of precise references to support interpretation(s) <i>THIS MEANS: you explore different aspects of the question with a range of well-chosen quotations. You have a good introduction which states your overall view. You then go on to explore that viewpoint.</i>
A02	Analysis of writer's methods with subject terminology used judiciously <ul style="list-style-type: none">• Exploration of effects of writer's methods (techniques) on reader <i>THIS MEANS: you discuss the writer and what he or she has done and how we respond. You must use quotations to support this.</i>
A03	Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task <i>THIS MEANS: you show excellent knowledge of the context. Context is anything which gives meaning to what you are reading. Do not think context is just historical facts. Discuss the context of the characters: what is happening to them and how and why they are acting in this way, also how and why we react to it as readers or members of the audience. If you are answering the question, you are discussing context!</i>

Spelling, Punctuation and Grammar

4 Marks	Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
2 to 3 Marks	In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
1 Mark	In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.

Model Answer

Although Macbeth does appear in this scene to have some heroic qualities, such as being brave in the face of danger, he cares only about his own success and survival, not a noble cause. He does, however, partly fit the definition of a tragic hero who is brought down by his own ambition.

He begins this extract with an imperative: "Bring me no more reports; let them fly all: Till Birnam wood remove to Dunsinane, I cannot taint with fear." He is demonstrating a command and control which he has not always had. Early in the play, Lady Macbeth doubts his bravery, thinking him "too full o' the milk of human kindness" to go through with their plans. The imagery of milk and kindness suggests more stereotypically feminine traits. Modern audiences may see these as heroic, but Macbeth would see these as insults to his masculinity. She openly taunts her husband for not demonstrating stereotypically manly, brave and heroic qualities and this allows her to take control of his mind and emotions: 'Screw your courage to the sticking place and we'll not fail'; however, with his wife now gone, Macbeth steps out of her shadow and takes full command.

His use of rhetorical questions - "What's the boy Malcolm? Was he not born of woman?" - suggests he is confident he can destroy his enemy because of the witches' prophecy. He expresses his confidence in the line: "The mind I sway by and the heart I bear shall never sag with doubt nor shake with fear." The personification of his heart as steady and unshakeable suggests his bravery, a typical heroic feature. This again contrasts with earlier in the play when confronted by the ghost of Banquo: "Never shake thy gory locks at me!" He now seems fearless in comparison and mocks others for their fear -

This pupil addresses the question immediately by talking about heroism. The opening paragraph summarises their argument clearly.

Quotations from the extract are used immediately. Language techniques are identified accurately.

This student has memorised quotations so they can talk about the whole play.

The quotations are analysed for what they tell us about heroism. The question is answered.

The student gets marks for context by addressing the question and exploring the quotation in the context of how it compares to elsewhere in the play, as well as the context of male/female stereotypes.

A range of quotations from the extract are analysed for language and explained based on knowledge of the whole play.

The literary context of the play is understood: the student comments on what a traditional tragic hero is as well as discusses the context of the play as a whole.

"cream-faced loon" - just as Lady Macbeth once mocked his apparent fear as unmanly. Such bravery could be seen as heroic, although the fact his confidence is based on the lies of supernatural and possible demonic forces makes us question how truly heroic this confidence is.

One could argue that his early reluctance to kill was actually the last example of true heroism Macbeth demonstrates, as being brave in an evil cause is hardly heroic. Instead, Macbeth more fits the mould of a tragic hero. His tragic flaw is, as he admits, "vaulting ambition" which will soon lead to his death. However, it is arguable whether he is a true tragic hero as they often have the audience's sympathy, which Macbeth has lost due to his murderous campaign.

In this extract, Macbeth is still the brave soldier he was described as being at the beginning, but by now is no longer "noble Macbeth"; if he is a hero, he is a tragic one soon to meet his end.

This student explores the question. They look at different aspects of heroism.

Spelling, punctuation and grammar are sound and accurate; there are four marks available for this.

The essay is brought to an end with a brief overall summary of their answer.

Overall, the essay addresses the question with a range of quotations and includes reference to language and context.

Question 1 TOP TIPS:

- Spend 50 minutes this question
- Read the question carefully and make sure you address it in your response
- PLAN!
- Have a brief introduction which summarises clearly your argument/answer
- Use quotations from the extract
- Name language features (verb, adverb....similes, metaphor...) accurately
- **Explain the effect of the language feature on the audience clearly**
- Use quotations you have memorised from elsewhere in the play to allow you to discuss the play as a whole
- The question might ask you "how far you think..." which invites you to give your opinion but also explore different possible viewpoints without completely contradicting yourself

You turn

Macbeth

Read the following question from Act 5, Scene 5 of *Macbeth* and then answer the question that follows.

Macbeth is shortly to have his final battle with Macduff.

MACBETH

She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

01. Starting with this speech, explain how far you think Shakespeare presents Macbeth as pessimistic?

Write about:

- how Shakespeare presents Macbeth in this speech
- how Shakespeare presents Macbeth in the play as a whole

[30 marks]
AO4 [4 marks]

Section B

Mark Scheme

A01	<p>Critical, exploratory, conceptualised response to task and whole text</p> <ul style="list-style-type: none"> • Judicious use of precise references to support interpretation(s) <p>THIS MEANS: <i>you explore different aspects of the question with a range of well-chosen quotations. You have a good introduction which states your overall view which you then go on to explore.</i></p>
A02	<p>Analysis of writer's methods with subject terminology used judiciously</p> <ul style="list-style-type: none"> • Exploration of effects of writer's methods (techniques) on reader <p>THIS MEANS: <i>you discuss the writer and what he or she has done and how we respond. You must use quotations to support this.</i></p>
A03	<p>Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</p> <p>THIS MEANS: <i>you show excellent knowledge of the context. Context is anything which gives meaning to what you are reading. Do not think context is just historical facts. Discuss the context of the characters: what is happening to them and how and why they are acting in this way, also how and why we react to it as readers or members of the audience. If you are answering the question, you are discussing context!</i></p>

Sample question:

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

Read the following extract from Chapter 1 of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

In this extract, Utterson and Enfield are out for a walk. This walk has taken them into the area where Mr Hyde lives.

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

Two doors from one corner, on the left hand going east the line was broken by the entry of a court; and just at that point a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.

07 Starting with this extract, how does Stevenson use settings to create mystery and fear?

Write about:

- how Stevenson describes the setting in this extract
- how Stevenson uses settings to create mystery and fear in the novel as a whole.

[30 marks]

Model Answer:

Fear and mystery is created through the juxtaposition of Jekyll's rundown Gothic residence in contrast to the rest of the street, suggesting the "duality" which is at the heart of this novel between the good and evil.

Fear and mystery can be seen in the extract in the line "and just at that point a certain sinister block of building thrust forward its gable on the street." This follows a long description outlining the "thriving" main street with its "smiling saleswomen". The contrast is intriguing and the adjective "sinister" suggests something dark and foreboding about the building. The personification of "thrust forward its gable on the street" suggests how the building stands out, as if intruding on the otherwise jolly atmosphere. Using a traditionally Gothic setting, Stevenson creates an atmosphere of foreboding with the setting of a dilapidated building with a malevolent atmosphere.

The fact it "showed no window" means we have no clues as to what is inside, creating mystery. We wonder who might inhabit such a dark place. Further adjectives such as "discoloured" and "sordid" suggest decay and neglect. The fact there is "no bell or door knocker" suggests an unsocial resident and makes us wonder again what might be going on inside the building that means the owner does not want to be disturbed. We wonder why the owner has done nothing to remove the tramps who sleep in the doorway or the children who damage the paintwork.

Mystery is further created when Mr Enfield says there is an "odd story" attached to the door of the building, whetting our appetite for finding out what happened. He goes on to tell of the man who "trampled" a little girl. The violent verbs associated with Hyde suggest how terrifying and violent he can be. We want to know the story of this mysterious and fearful man, especially when he kills Sir Danvers Carew with "ape-like fury":

The answer straight away addresses the question on "fear and mystery" with a brief introduction which gives a clear outline of their argument.

Quotations are taken from the extract.

Language techniques are identified accurately and the effect of the reader is discussed.

Literary context is well-integrated.

Further quotations from the extract are used with language analysis and a continued focus on mystery and fear.

This pupil has learned quotations and now uses them to talk about fear and mystery in the rest of the book. There is still language analysis.

the simile suggesting he was animalistic and completely out of control.

Stevenson creates mystery when we wonder what Hyde's relationship is with the respectable Dr Jekyll. He deliberately keeps from us the truth that they are one man. There is mystery created when the handwriting of Hyde and Jekyll is seen as "almost identical." It is only later we find out the truth that Jekyll's experiments demonstrated the "duality of man" and how they allowed him to indulge the Freudian 'id' without having to face the consequences which might lose him what no Victorian gentleman wanted to lose: his reputation. Stevenson's use of the setting – one side of the street "smiling", the other "sinister" – introduces the reader to the major theme in the novel.

In the extract, Stevenson contrasts the dilapidated Gothic building of Jekyll's lab with the bright vibrant streets surrounding it. We wonder who might live there and what secrets it holds. Throughout the novel, mystery and tension are developed as we ponder the relationship between the two men and gradually realise the horrible truth that Hyde and Jekyll are one and the same.

The student continues to address the question and integrates useful context.

The student ends with a clear conclusion summing up their answer to the question.

Section B Tips

- Remember you have 50 minutes to write on each question (which leaves about 15 minutes to read the questions and extracts for the two questions on this paper)
- Read the question carefully and highlight the key words
- Read the extract carefully with the question in mind. Highlight key quotes
- PLAN! Even if you hate planning, give yourself a few minutes to think about your response
- Have an introduction which briefly summarises your answer
- Use quotations from the extract and also ones you have learned
- Pick out key language features such as techniques (such as similes and metaphors) or patterns of key word types (such as verbs and adjectives) a
- **Most importantly, discuss the effect the writer's words have on the reader**
- Include relevant context (historical and literary) which helps you answer the question. Context should help explain why the writer has written the text in a certain way.

Your Turn

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

Read the following extract from *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

There was no mirror, at that date, in my room; that which stands beside me as I write, was brought there later on and for the very purpose of these transformations. The night however, was far gone into the morning--the morning, black as it was, was nearly ripe for the conception of the day--the inmates of my house were locked in the most rigorous hours of slumber; and I determined, flushed as I was with hope and triumph, to venture in my new shape as far as to my bedroom. 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; I stole through the corridors, a stranger in my own house; and coming to my room, I saw for the first time the appearance of Edward Hyde.

I must here speak by theory alone, saying not that which I know, but that which I suppose to be most probable. The evil side of my nature, to which I had now transferred the stamping efficacy, was less robust and less developed than the good which I had just deposed. Again, in the course of my life, which had been, after all, nine tenths a life of effort, virtue and control, it had been

much less exercised and much less exhausted. And hence, as I think, it came about that Edward Hyde was so much smaller, slighter and younger than Henry Jekyll. Even as good shone upon the countenance of the one, evil was written broadly and plainly on the face of the other. Evil besides (which I must still believe to be the lethal side of man) had left on that body an imprint of deformity and decay. And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This, too, was myself. It seemed natural and human. In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance I had been hitherto accustomed to call mine. And in so far I was doubtless right. I have observed that when I wore the semblance of Edward Hyde, none could come near to me at first without a visible misgiving of the flesh. This, as I take it, was because all human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil.

I lingered but a moment at the mirror: the second and conclusive experiment had yet to be attempted; it yet remained to be seen if I had lost my identity beyond redemption and must flee before daylight from a house that was no longer mine; and hurrying back to my cabinet, I once more prepared and drank the cup, once more suffered the pangs of dissolution, and came to myself once more with the character, the stature and the face of Henry Jekyll.

- **How is Jekyll's split personality presented in this extract?**
- **How is it presented in other parts of the story?**

Appendix

What is context?

Context is any extra information which can make sense of a quotation or add to its meaning.

Context can include:

- **Context of the whole text:** the examiner's LOVE this more than any other kind. Just comment on how your quotation fits with other parts of the play. For example, Lady Macbeth's early dominance and power can be contrasted to her later scenes when all this has gone.
- **Historical context:** this is any background knowledge which helps explain the text and its meaning. For example, when Macbeth is described as "Bellona's bridegroom" it helps to know that Bellona was the Roman Goddess of War; therefore Macbeth is being described as warlike but also Godlike. Do not put in historical knowledge for the sake of it. Avoid writing sentences beginning 'In Shakespeare's day.'
- **Literary context:** think how the novel, poem or play fits into a tradition of writing. For example, the poet might be writing a sonnet and so are using the rules of sonnet writing which go back many years. If you can show knowledge of this tradition and why the poet might be writing in this style, this can impress the examiner. Several of your poems are from the Romantic period. It helps to know what Romantic poetry tended to consist of, but only if it leads to a better answer!

Note: Some of your context will be the context of production (when the text was produced) and some will be the context of reception (when the text was received). Audiences and readers today might receive a text very differently from audiences and readers of the past.

Possible Questions

Main Themes in Our English GCSE Literature Texts

Macbeth

Key characters

Macbeth, Lady Macbeth, the witches

Example character questions:

Starting with this extract, explain how far Lady Macbeth is shown to be responsible for Macbeth's downfall.

Starting with this extract, explain how far Macbeth presented as a hero.

Starting with this extract, explain how far Lady Macbeth is presented as an ambitious woman.

Starting with this extract, explain the significance of the witches in the play.

Starting with this extract, explain the presentation of the relationship between Macbeth and Lady Macbeth in the play.

Key themes:

Starting with this extract, explore the presentation of ideas around....

- **Kingship**
- **Masculinity/femininity**
- **Loyalty and friendship**
- **The supernatural**
- **Madness and guilt**
- **The tragic hero**
- **Regicide**

Ambition

Starting with this extract, explain how Shakespeare presents ideas about ambition in the play.

Reality versus illusion

Starting with this extract, discuss the role of deception in the play.

Starting with this extract, explain how important the theme of appearance versus reality is in the play.

Starting with this extract, discuss the presentation of visions and hallucinations in the play.

The tragedy genre

Starting with this extract, explain whether 'Macbeth' a tragedy.

Starting with this extract, discuss whether Macbeth is a moral play.

Dr. Jekyll and Mr. Hyde

Key Characters: Dr. Jekyll, Mr. Hyde, Mr. Utterson, Dr. Lanyon

Example character questions:

Starting with this extract, discuss the portrayal of Mr. Utterson in the novel.

Starting with this extract, explain the importance of Dr. Lanyon in the novel.

Key Themes: *starting with this extract, explain how Stevenson explores the theme of....*

- **Duality**
- **Victorian Anxieties – Identity, Religion, Changing Society and Science**
- **Religion and Science**
- **The Victorian Gentleman**
- **Friendship, Trust and Honour Between Men**

Setting and Atmosphere in the novel

Starting with this extract, explain the function of setting and atmosphere in the novel.

The Gothic; presentations of fear and horror in the novel

Starting with this extract, discuss Stevenson's presentations of fear and horror in the novel

Narrative Perspective

Starting with this extract, explain the importance of narrative viewpoint in the novel.

Macbeth Quotes

1. **"When the battle's lost and won."** (*The Witches' chant Act I, Scene I*)
2. **"Fair is foul and foul is fair"** (*The Witches' chant Act I, Scene I*)
3. **"Brave Macbeth...with his brandish'd steel, which smoked with bloody execution. Like valour's minion he carved out his passage."** (*Captain. Act 1, Scene 2*)
4. **"Til he unseam'd him from the nave to th'chaps."** (*Captain. Act 1, Scene 2*)
5. **"Yes [Macbeth and Banquo were dismayed by the enemies] as sparrows, eagles, or the hare, the lion."** (*Captain. Act 1, Scene 2*)
6. [Macbeth sought in battle to] **"...memorize another Golgotha."** (*Captain. Act 1, Scene 2*)
7. [Macbeth fought like] **"Bellona's bridegroom"** (*Ross, Act 1, Scene 2*)
8. **"So foul and fair a day I have not seen."** (*Macbeth, Act 1, Scene 3*)
9. **"Oftentimes, to win us to our harm, The instruments of darkness tell us truths; Win us with honest trifles, to betray's"** (*Banquo, Act 1, Scene 3*)
10. **"Why do I yield to that suggestion, whose horrid image doth unfix my hair And make my seated heart knock at my ribs."** (*Macbeth aside considering the Witches' prophesy, Act I, Scene 3*)
11. **"If chance will have me king, why, chance may crown me."** (*Macbeth aside considering the Witches' prophesy, Act I, Scene 3*)
12. **"Our worthiest cousin, The sin of my ingratitude even now Was heavy on me."** (*Duncan Act I, Scene 4*)
13. **"Our duties Are to your throne and state, children and servants."** (*Macbeth to Duncan, Act I, Scene 4*)
14. **"Stars hide your fires, Let not light see my black and deep desires."** (*Macbeth aside, Act 1, Scene 4*)
15. **"Art not without ambition."** (*Lady Macbeth talking about Macbeth in soliloquy*)
16. **"Yet do I fear thy nature; It is too full o' the milk of human kindness."** (*Lady Macbeth in a soliloquy about Macbeth Act I, Scene 5*)
17. **"That I may pour my spirits in thine ear"** (*Lady Macbeth talking about her husband in soliloquy, Act 1, Scene 5*)
18. **"The raven is hoarse that croaks the fatal entrance of Duncan under my battlements."** (*Lady Macbeth in soliloquy, Act 1, Scene 5*)
19. **"unsex me here"** (*Lady Macbeth soliloquy Act 1, Scene 5*)
20. **"fill me from the crown to the toe top full of direst cruelty"** (*Lady Macbeth soliloquy Act 1, Scene 5*)
21. **"Stop up the th'access and passage to remorse."** (*Lady Macbeth in soliloquy, Act 1, Scene 5*)

22. **"Take my milk for gall you murd'ring ministers"** (*Lady Macbeth in soliloquy, Act 1, Scene 5*)
23. **"Look like the innocent flower, but be the serpent under't."** (*Lady Macbeth to Macbeth Act 1, Scene 5*)
24. **"...th'ingredience of our poison'd chalice to our lips."** (*Macbeth soliloquy, Act 1, Scene 7*)
25. **"...as his host should, Who should against the murderer shut the door, Not bear the knife myself."** (*Macbeth soliloquy, Act 1, Scene 7*)
26. **"I have no spur to prick the sides of my intent, but only vaulting ambition, which o'erleaps itself, and falls on the other."** (*Act 1, Scene 7*)
27. **"We will proceed no further in this business."** (*Macbeth Act 1, Scene 7*)
28. **"Was the hope drunk wherein you dress'd yourself?"** (*Lady Macbeth, Act 1, Scene 7*)
29. **"Wouldst thou... live a coward...like the poor cat I'th'adage?"** (*Lady Macbeth, Act 1, Scene 7*)
30. **"I dare do all that may become a man; Who dares do more is none."** (*Macbeth to Lady Macbeth Act 1, Scene 7*)
31. *[If I had promised to do so I would]* **"have pluck'd my nipple from his boneless gums, and dash'd the brains out"** (*Lady Macbeth to Macbeth Act 1, Scene 7*)
32. **"When you durst do it, then you were a man"** (*Lady Macbeth to Macbeth Act 1, Scene 7*)
33. **"Screw your courage to the sticking-place, And we'll not fail."** (*Lady Macbeth to Macbeth Act 1, Scene 7*)
34. **"Bring forth men-children only. Thy undaunted mettle should compose nothing but males."** (*Macbeth Act 1, Scene 7*)
35. **"False face must hide what the false heart doth know."** (*Macbeth soliloquy, Act 1, Scene 7*)
36. **"Is this a dagger which I see before me, The handle toward my hand?"** (*Macbeth soliloquy before killing Duncan Act 2, Scene 1*)
37. **"A dagger of the mind, a false creation,"** (*Macbeth soliloquy before killing Duncan Act 2, Scene 1*)
38. **"Nature seems dead, and wicked dreams abuse"** (*Macbeth soliloquy before killing Duncan Act 2, Scene 1*)
39. **"Whiles I threat, he lives; Words to the heat of deeds too cold breath give."** (*Macbeth soliloquy before killing Duncan Act 2, Scene 1*)
40. **"I have drugged their possets."** (*Lady Macbeth soliloquy, Act 2, Scene 2*)
41. **"Had he not resembled My father as he slept, I had done't."** (*Lady Macbeth, Act 2, Scene 2*)

42. **"I had most need of blessing and "Amen" Stuck in my throat."** (*Act 2, Scene 2, Macbeth talking of the murder of Duncan and the guards*)
43. **"Macbeth shall sleep no more."** (*Macbeth after killing Duncan, Act 2, Scene 2*)
44. **"Infirm of purpose. Give me the daggers."** (*Lady Macbeth, Act 2, Scene 2*)
45. **"Will all great Neptune's ocean wash this blood clean from my hand? No,... making the green one red"** (*Macbeth after killing Duncan Act 2, Scene 2*)
46. **"My hands are of your colour, but I shame to wear a heart so white."** (*Lady Macbeth, Act 2, Scene 2*)
47. **"Some say, the earth was feverous and did shake."** (*Lennox talking of the bad weather the night Duncan was killed, Act 2, Scene 3*)
48. **"Most sacrilegious murder."** (*Macduff, Act 2, Scene 3*)
49. **"I cannot speak... in a woman's ear."** (*Macduff saying he cannot tell Lady Macbeth the news of Duncan's murder because she is a woman, Act 2, Scene 3*)
50. **"There's daggers in men's smiles."** (*Donalbain, Duncan's son, talking to his brother Malcom after the death of Duncan Act 2, Scene 3*)
51. **"Thou hast it now: king, Cawdor, Glamis, all... And I fear thou play'st most foully for't"** (*Banquo talking about Macbeth in soliloquy Act 3, Scene 1*)
52. **"Our fears in Banquo stick deep... Upon my head they plac'd a fruitless crown."** (*Macbeth soliloquy, Act 3, Scene 1*)
53. **"If you have a station Not I'th'worst rank of manhood, say't and I'll put that business in your bosom."** (*Macbeth to the murderers, Act 3, Scene 1*)
54. **"Tis safer to be that which we destroy, Than by destruction dwell in doubtful joy."** (*Lady Macbeth Act 3, Scene 1*)
55. **"We have scorch'd the snake, not killed it, our poor malice Remains in danger of its former tooth."** (*Macbeth on the threat of Banquo and Fleance, Act 3, Scene 1*)
56. **"Oh, full of scorpions is my mind, dear wife."** (*Macbeth, before Banquo's murder, Act 3, Scene 1*)
57. **"Be innocent of the knowledge, dearest chuck, Till thou Applaud the deed."** (*Act 3, Scene 2, Macbeth refusing to tell Lady Macbeth about his plans for Banquo*)
58. **"Thou art the best o'th'cut-throats, Yet he's as good that did the like for Fleance."** (*Macbeth, Act 3, Scene 4*)
59. **"The worm that's fled Hath nature that in time will venom breed."** (*Macbeth discussing Fleance's escape with murderers, Act 4, Scene 2*)
60. **"never shake Thy gory locks at me...Take any shape but that, and my firm nerves Shall never tremble."** (*Macbeth seeing Banquo's ghost, Act 3, Scene 4*)
61. **"Are you not a man?"** (*Lady Macbeth to Macbeth during the ghost scene, Act 3, Scene 4*)
62. **"It will have blood they say, blood will have blood."** (*Macbeth, Act 3, Scene 5*)

63. "I am in blood Stepp'd so far that should I wade no more, Returning were as tedious as go'er." (*Macbeth, Act 3, Scene 4*)
64. "Strange things have I in head that will to hand, Which must be acted er they are scann'd" (*Macbeth, Act 3, Scene 4*)
65. **Macbeth: beware Macduff...for none of woman born Shall harm Macbeth...Macbeth shall never be vanquish'd until Great Birnham Wood come to high Dunsinane Hill.** (*Witches' visions speaking to Macbeth*)
66. "From this moment, the very firstlings of my heart shall be The firstlings of my hand" (*Macbeth, Act 4, Scene 2*)
67. "The castle of Macduff I will surprise...give to th'edge o'th'sword His wife, his babes..." (*Macbeth soliloquy, Act 4, Scene 2*)
68. "Bring thou this fiend of Scotland and myself; Within my sword's length set him." (*Macduff pledges to kill Macbeth after hearing of the slaughter of his family, Act 4, Scene 3*)
69. "Out, damned spot! out, I say!" (*Lady Macbeth to herself, thinking there is blood on her hand Act 5, Scene 1*).
70. "All the perfumes of Arabia will not sweeten this little hand." (*Lady Macbeth believing her hands smell of blood Act 5, Scene 1*)
71. "Now does he feel his title Hang loose about him, like a giant's robe Upon a dwarfish thief." (*Act 5, Scene 2*)
72. "And that which should accompany old age, As honour, love, obedience, troops of friends, I must not look to have, but in their stead, Curses." *Act 5, Scene 3*)
73. "Hang out our banners...Our castle's strength Will laugh a siege (*Macbeth determined to fight, Act 5, Scene 4*)
74. "She should have died hereafter; There would have been a time for such a word." (*Macbeth unhappy there is not time to mourn the news of his wife's death, Act 5, Scene 5*)
75. "[life] is a tale told by an idiot, full of sound and fury, signifying nothing." (*Macbeth soliloquy before he fights Macduff and dies Act 5, Scene 5*)
76. "At least we'll die with harness [armour] on our back." (*Macbeth entering his final battle, Act 5, Scene 5*)
77. "They have tied me to the stake; I cannot fly, But bear-like I must fight the course." (*Macbeth fighting despite it being a lost cause, Act 5, Scene 7*)
78. "I bear a charmed life." (*Macbeth to Macduff. He believes he cannot be killed Act 5, Scene VIII*)
79. "These juggling fiends no more believed That palter with us in a double-sense" (*Macbeth shows anger at the Witches for toying with him*)
80. "I will not yield... Lay on, Macduff, And damn'd be him that first cries 'Hold, enough!'" (*Macbeth's last words*)

“Jekyll and Hyde” quotations

1. **“...a certain sinister block of a building thrust forward its gable on the street.”**
(description of Jekyll’s home and laboratory)
2. **“...the door was equipped with neither bell nor knocker....’It is connected in my mind with a very odd story.”** (Mr Enfield to Mr Utterson)
3. **“...the man trampled over the child’s body and left her screaming on the ground... it was like some damned Juggernaut. ”** (Mr Enfield)
4. **“...the man [Hyde had] a kind of black sneering coolness...really like Satan.”** (Mr Enfield)
5. **“Black Mail House is what I call it.”** (Mr Enfield thinking Mr Hyde was blackmailing Doctor Jekyll into giving him money to pay the girl’s family)
6. **“I never saw a man I so disliked, and yet I scarce no why.”** (Mr Enfield describing Hyde)
7. **“...in the case of Dr. Jekyll’s disappearance... Edward Hyde should step into ...Henry Jekyll’s shoes...”** (Jekyll’s will)
8. **“He began to go wrong, wrong in mind.”** (Dr Lanyon talking to Utterson about Jekyll)
9. **“The figure haunted the lawyer all night.”** (Utterson has nightmares about Hyde)
10. **“...at night under the face of the fogged city moon...the lawyer was to be found on his chosen post.”** (Utterson waits to get a glimpse of Hyde)
11. **“Mr Hyde shrank back with a hissing intake of breath.”** (Utterson confronts Hyde)
12. **“Mr Hyde was pale and dwarfish, he gave the impression of deformity without any nameable malformation, he had a displeasing smile.... ‘The man seems hardly human.”**
(Mr Hyde described by Mr Utterson)
13. **“...if ever I read Satan's signature upon a face, it is that of your new friend.”**
(Utterson talking to Jekyll about Hyde)
14. **“It turns me cold to think of this creature stealing like a thief to Harry’s bedside.”**
(Utterson worried for Jekyll)
15. **“...a large, well-made, smooth-faced man of fifty... for Mr Utterson he cherished a sincere and warm affection.”** (A description of Dr Jekyll)
16. **“The handsome face of Dr. Jekyll grew pale to the lips, and there came a blackness about the eyes.”** (Jekyll’s reaction to Utterson discussing Hyde)
17. **“The moment I choose, I can be rid of Mr. Hyde.”**(Dr Jekyll to Utterson)
18. **“...fog rolled over the city... in the small hours, the early part of the night was cloudless, and the lane... was brilliantly lit by the full moon.”** (Setting for Carew murder)
19. **“And then all of a sudden he broke out in a great flame of anger... like a madman.”**
(Carew murder)

20. **"with ape-like fury, he was trampling his victim under foot."** (description of the murder of Sir Danvers Carew)
21. **"...there lay his victim in the middle of the lane, incredibly mangled"** (Carew murder)
22. **"The dismal quarter of Soho... with its muddy ways..., and its lamps... to combat the.. darkness"** (Setting for Mr Hyde's house in SOHO)
23. **"...the fog lifted a little and showed him a dingy street, a gin palace... many ragged children huddled in doorways."** (Outside Mr Hyde's home, SOHO)
24. **"...the tables laden with chemical apparatus... the light falling dimly through the foggy cupola."** (Jekyll's house/laboratory)
25. **"I will never set eyes on him again... he will never more be heard of... Oh Utterson what a lesson I have had."** (Jekyll about Hyde after Carew murder)
26. **"...the two hands are in many points identical."** (Utterson and Mr Guest)
27. **"Henry Jekyll forge for a murderer! And his blood ran cold in his veins."** (Utterson thinking Jekyll is covering for Hyde after the murder)
28. **"Now that the evil influence had been withdrawn, a new life began for Dr. Jekyll... His face seemed to open and brighten."** (Jekyll after temporally stopping turning into Hyde)
29. **"He had his death warrant written... on his face. 'I have had a shock,' he said, 'and I shall never recover.'"** (Lanyon to Utterson)
30. **"... a look in the eye... that seemed to testify to some deep-seated terror."** (description of Doctor Lanyon shortly before his death)
31. **"I wish to see or hear no more of Dr. Jekyll."** (Lanyon)
32. **"A week afterwards Dr Lanyon took to his bed, and in something less than a fortnight he was dead."**
33. **"...not to be opened till the death or disappearance of Dr Henry Jekyll"** (On the envelope of Lanyon's letter to Utterson)
34. **"The middle one of the three windows was half-way open; and sitting close beside it... like some disconsolate prisoner"** (Utterson on seeing Jekyll at his window)
35. **"Mr Utterson at last returned his looks at his companion. They were both pale, and there was an answering horror in their eyes"** (Utterson and Enfield on seeing Jekyll again looking scared and haunted)
36. **"It was a wild, cold, seasonable night... with a pale moon. The wind made talking difficult, and flecked blood into the face."** (Setting for Utterson's trip to Jekyll's house with Poole)
37. **"Sir... Was that my master's voice?"** (Poole worried that Jekyll has been murdered by Hyde and is still in the laboratory)

38. **"Sir, if that was my master, why had he a mask upon his face?"** (Poole)
39. **"Sir, that thing was not my master."** (Poole)
40. **"Well, when that masked thing like a monkey jumped from among the chemicals...it went down my spine like ice...it was Mr. Hyde!"** (Poole and Utterson)
41. **"Evil, I fear...I believe poor Harry is killed; and I believe his murderer... is still lurking in his victim's room."** (Poole)
42. **"The wind... tossed the light of the candle to and fro."** (Poole and Utterson about to break into Jekyll's lab)
43. **"Once I heard it weeping... Weeping like a lost soul."** (Poole hearing Hyde crying in the lab)
44. **"A dismal screech, as of mere animal terror, rang from the cabinet.... Right in the middle there lay the body of a man sorely contorted and still twitching... the face of Edward Hyde"** (Hyde found dead by Poole and Utterson)
45. **"He was dressed in clothes far too big for him."** (Hyde's body is discovered)
46. **"There were a few dark closets and a spacious cellar.... Filled with crazy lumber... the fall of a perfect mat of cobweb..."** (Jekyll's lab)
47. **"At midnight, then, I have to ask you to... admit with your own hand into the house a man who will present himself in my name, and to place in his hands the drawer...brought from my cabinet. Five minutes afterwards, if you insist... you will have understood."**
(Utterson reads Lanyon's letter which tells of Jekyll asking him to give a potion to Mr Hyde. This is because Hyde needed to turn back to Jekyll but could not go to his house for fear of being arrested for the murder of Sir Danvers Carew)
48. **"...there was something abnormal and misbegotten in the very essence of the creature that now faced me"** (Lanyon describing Hyde)
49. **"... your sight shall be blasted...to stagger the unbelief of Satan."** (Hyde warning Lanyon not to watch him drink the potion)
50. **"... he reeled, staggered, clutched the table... staring with injected eyes , gasping with open mouth... my mind submerged in terror... There stood Henry Jekyll."** (Lanyon watching Hyde turn back into Jekyll, written in letter)
51. **"I concealed my pleasures... I stood already committed to a profound duplicity."** (Jekyll in his final letter explaining how before creating Hyde he had to keep up appearances as a Victorian gentleman)
52. **"I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two."** (Jekyll's final letter)
53. **"If each could be housed in separate identities, life would be relieved of all that was unbearable."** (Jekyll talking of his plan to create Hyde— Jekyll's final letter)

54. **"I compounded the elements, watched them boil and smoke together..., drank the potion off"** (Jekyll's final letter)
55. **"I felt younger, lighter, happier in body."** (Jekyll describing being Hyde– Jekyll's final letter)
56. **"I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil"** (Jekyll describing being Hyde– Jekyll's final letter)
58. **"The evil side of my nature... was less robust and less developed than the good"** (Jekyll explaining Hyde's small stature– Jekyll's final letter)
58. **"Hyde was so much smaller, slighter, younger than Henry Jekyll. Even as good shone upon the countenance of one, evil was written broadly and plainly on the face of the other."** (Jekyll's final letter)
59. **"Edward Hyde, alone in the ranks of mankind, was pure evil."** (Jekyll's final letter)
60. **"The pleasures which I made haste to seek... in the hands of Edward Hyde began to turn monstrous."** (Jekyll's final letter)
61. **"Henry Jekyll stood at times aghast before the acts of Edward Hyde"** (Jekyll's final letter)
62. **"It was the hand of Edward Hyde. I must have stared upon it for nearly half a minute"** (Jekyll on waking up as Mr Hyde without taking the potion– Jekyll's final letter)
63. **"... it seemed to me of late as though the body of Edward Hyde had grown in stature"** (Jekyll's final letter)
64. **"I began to spy the danger that... the balance of my nature might be permanently overthrown... and the character of Edward Hyde become irrevocably mine"** (Jekyll's final letter)
65. **"My devil had long been caged and came out roaring."** (Jekyll explaining that when he returned to being Mr Hyde, he was more evil than ever after a break– Jekyll's final letter)
66. **"I was slowly losing hold of my original and better self."** (Jekyll's final letter)
67. **"I looked down; my clothes hung formlessly...the hand that lay on my knee was corded and hairy. I was once more Edward Hyde"** (Jekyll explains how he began to turn to Hyde without taking the potion– Jekyll's final letter)
68. **"The powers of Hyde seemed to have grown with the sickliness of Jekyll"** (Jekyll's final letter)
69. **"Will Hyde die upon the scaffold? Or will he find courage to release himself at the last moment? God knows."** (Jekyll considers his possible end – Jekyll's final letter)

See the back of your Literature 2 Guide for a glossary of key literature terminology.