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Advanced Placement in
English Literature and Composition

Teaching Unit
Individual Learning Packet

A Tale of Two Cities

by Charles Dickens

Written by Douglas Grudzina

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A Tale of Two Cities

Objectives

By the end of this unit, the student will be able to:

1. describe parallelism in Dickens' style and identify examples of it in the novel.

2. discuss the extent to which this novel meets the four criteria for an historical novel.

3. explain the use of foreshadowing to heighten suspense and create interest.

4. recognize the difference between third-person and first-person narration and indicate when the point of view changes.

5. explain the effect of point of view and the impact of changing point of view in different parts of the narrative.

6. trace the development of the major theme in this story—rebirth through sacrifice—as it applies to:
   - Dr. Manette
   - Sydney Carton
   - Charles Darnay.

7. examine the impact of serialization on the plot structure of the novel.

8. discuss the novel as a commentary on late-eighteenth-century France and also as a commentary on mid-nineteenth-century England.

9. discuss the author's use of exaggeration and caricature as a form of character development.

10. support or refute the following thesis by citing examples from the story: The reader sees that, as a force of nature, love is more powerful than hate.

11. respond to multiple choice questions similar to those that will appear on the Advanced Placement in English Literature and Composition exam.

12. respond to writing prompts similar to those that will appear on the Advanced Placement in English Literature and Composition exam.

13. offer a close reading of *A Tale of Two Cities* and support all assertions and interpretations with direct evidence from the text, from authoritative critical knowledge of the genre, or from authoritative criticism of the novel.

A Tale of Two Cities

Background Information

Causes of the French Revolution:

The causes of the French Revolution were more complex than the oversimplified "cruelty of the aristocracy." Poor economic policies, war, and the impossibility of social mobility all contributed to the overthrow of the royal family and the establishment of the First Republic.

- **Resentment toward absolute monarchy:**
  Other nations (especially England) had already begun to limit the power of the monarchy and establish parliamentary bodies that, to varying degrees, represented the common people's interests and rights. A rising middle class (bourgeoisie) found itself gaining economic power, but was heavily taxed and denied political power.

- **Resentment toward *seigneurialism* by peasants, wage-earners, and the bourgeoisie:**
  Just as other nations were beginning to change the structure of their governments, so, too, were they shedding the remnants of feudal economic and political control. In France, however, the rural countryside was still divided into manors or *seigneurs* in which serfs who lived on the land owed full allegiance and obedience to the lord of the manor who owned the land. As the economy shifted from a rural, agrarian economy to an urban commercial and pre-industrial economy, those whose incomes did not depend on the land resented the fact that they remained bound to the land as serfs.

- **The rise of Enlightenment ideals:**
  Europe had already produced a generation of writers and philosophers who asserted the equality of humankind and the existence of certain basic rights belonging to all humans, regardless of birth, race, or class. In France, writers like Voltaire, Denis Diderot, de Montesquieu, de Condorcet, and Jean Jacques Rousseau challenged the economic, political, and social status quo.

- **Tremendous national debt, and a grossly inequitable system of taxation:**
  France's involvement in the Seven Years' War (a multi-nation European war that included the last of the American French and Indian Wars) caused King Louis XVI to inherit tremendous debt from his grandfather (Louis XV). While early in his reign, Louis XVI was eager to reform France's economy and tax system, he met with very strong resistance from his advisors (members of the untaxed First and Second Estates—see below) and from his wife Marie Antoinette. Thus, France's mounting debt, a succession of years with poor crops, and the fact that only the poorest people in the nation could legally be taxed led to a desperate economy.

- **A failing economy, partly due to France's involvement and aid in the American Revolution:**
  Because France had fought against England in the Seven Years' War and had been England's largest rival in the colonization of America, she supported the colonies in the Revolutionary War with both financial and military assistance. This served only to increase France's national debt, along with no reform of the tax structure.

- **Food scarcity in the months immediately before the Revolution:**
  A harsh winter in 1787, heavy rains in the spring, and then a severe drought in the summer of 1788 led to a poor harvest. Of course, the first two estates claimed the "first fruits" of the harvest. Grain was in short supply—leading to a shortage of bread. When confronted with the hunger of the peasantry, government minister Joseph-François Foulon insisted that, since grass was good enough for his cattle, the peasants could also eat grass. This same famine was the occasion for Marie Antoinette's infamous quip, "let them eat cake."

- **Resentment at noble privilege and dominance in public life by the ambitious professional classes:**
  There was a growing bourgeoisie that recognized its importance to France's economy and were often courted by impoverished aristocrats (think of how Darnay's inherited estate is described as debt-ridden), but who themselves enjoyed no political privilege, or even protection, from abuses of the Second Estate's noble privilege. Think of how Doctor Manette—a professional member of the bourgeoisie—was subject to imprisonment at the whim of the Evremonde brothers.

- **Influence of the American Revolution:**
  In 1776, the English colonies in America had rebelled against their "parent country," had succeeded, and had founded a democratic republic based upon Enlightenment principles. France had assisted the colonies in their revolution; and now the bourgeoisie and intellectuals were poised to follow in the United States' footsteps and replace their government with one that would protect their inalienable rights.

There were two parties involved in the French Revolution. The Girondins were the moderate republicans and controlled the Legislative Assembly from late 1791 to late 1792. They were ultimately ousted by the radical Jacobins, led by the infamous Maximilien Robespierre. The Jacobins were the party responsible for the Reign of Terror. Clearly, the Defarges are members of this radical party, and it is a Jacobin newspaper that Carton reads when he visits the Defarges' wine shop the night before Darnay's scheduled execution.

Many historians consider this French Revolution to be a "failed" revolution because it resulted in the restoration to the throne of the same royal family that had been in power before the formation of the First Republic. Others see the French Revolution as the prototype of all later revolutions, especially the Russian Revolution in the early twentieth century.

The Three Estates:

A remnant of medieval feudalism, the three estates were:

- the clergy, "those who prayed," or "those who ministered with the word of God;
- the aristocracy, originally knights, "those who ministered with the sword;" and
- everyone else. In the Middle Ages, this body would consist mostly of rural peasants, serfs, who were tied to the land and essentially owned by the landowner. With the rise of the bourgeoisie, the middle class, however, the first two estates' treatment of the third estate became increasingly intolerable. In meetings of Estates General, each estate voted as a body. Thus, if the First and Second Estates banded together, they controlled two-thirds of the vote, even though they represented less than two-thirds of the populace. This is how the upper estates eventually exempted themselves from taxation, placing the full burden of national finance on the impoverished Third Estate.

Letters de Cachet:

Lettres de cachet may be defined as letters signed by the King of France, countersigned by one of his ministers, and closed with the royal seal (*cachet*).

The most famous *lettres de cachet* were punitive in nature, by which the King sentenced a subject to prison without trial and without an opportunity to hear the charges filed against him or the chance to defend himself.

Obviously, the *lettres de cachet* had many potential abuses. They could be used by the police to arrest and imprison "undesirables." Heads of families could use them to lock away sons whose behavior was questionable, thus "protecting" the family "honor." Wives could have husbands imprisoned, and husbands could have their wives put away. The fact is that the Secretary of State issued them at will, and in most cases, the king was completely unaware of their issue. In the 18th century, the letters were often issued without the name of the targeted person. The name was filled in when the poor subject was arrested.

The Citizeness Knitters:

The *citoyennes tricoteuses*, citizeness knitters, are famous in French Revolution lore. There are dozens of historical and psychological interpretations of their acts of unemotional knitting at the foot of the guillotine. Dickens clearly wants to portray them as heartless, like their leader, Madame Defarge.

Key Historic Events Highlighted in the Novel:

Book I, Chapter 1:

- In 1766, the Chevalier de la Barre was accused of acting disrespectfully to a religious procession. De la Barre had not removed his hat when he passed within 30 yards of a procession bearing a crucifix. He was condemned to have his tongue cut out, his right hand cut off, and afterwards to be burned alive. His sentence was later "softened" to decapitation prior to burning.

Book I, Chapter 4:

- In pre-Revolutionary France, the *lettres de cachet*, authorized a person's arrest and imprisonment—without benefit of trial or appeal—at the pleasure of the monarch. These *lettres de cachet* were sometimes sold, with blanks to be filled in by the purchaser. Thus the monarch had no knowledge of who was being imprisoned under his seal, and anyone with enough money to buy a *lettre* could imprison anyone he wanted for any reason.

Book II, Chapter 15:

- In addition to being a leader of the Revolution in her own right, Madame Defarge is one of the famous *citoyennes tricoteuses* (knitting citizens) of revolutionary Paris, who would, during the Reign of Terror, take their knitting with them to watch the executions at the guillotine.

Book II, Chapter 21:

- The former fortress and prison known as the Bastille was stormed by the peasants of Paris on July 14, 1789. The storming of the Bastille marked the beginning of the French Revolution. This day is still celebrated as Bastille Day.

- The practice of hanging offenders from street lamps in Paris came to represent the revenge of the citizens of the Republic against the abuses of the fallen monarchy and aristocracy.

- When the Bastille was taken on July 14, 1789, there were only seven prisoners in it.

Book II, Chapter 22:

- The red cap worn by Defarge and his associates is called a "Phrygian cap" and was worn by French patriots during the Revolution. The Phrygians were an ancient Asian people, living in what is now Turkey; their cone-shaped caps became "caps of liberty" when the style was adopted by freed Roman slaves to symbolize their freedom. These red caps were worn especially by the vengeful and violent Jacobin party which was responsible for the Reign of Terror.

- Joseph-François Foulon was a government minister under Louis XVI. On July 22, 1789, it was discovered that Foulon, who had pretended to be dead and staged his own funeral to escape the growing wrath of the French peasantry, was betrayed by a household servant and seized by the mob, "tried," and killed—with grass in his mouth, as it was believed that he had once said the hungry peasants should eat grass since it was good enough for his cattle.

Book II, Chapter 24:

- On August 10, 1792, the royal family were besieged in the *Palais des Tuileries*, where they had been confined after trying to escape Paris in June. On August 13, 1792, they were taken to the Temple Prison. Royalty in France was abolished, and the King suspended from office.

Book III, Chapter 1:

- The "dawning Republic One and Indivisible" is the official establishment of the French Republic on September 22, 1792. It is this Republic that officially replaced the monarchy in France, which had been abolished on September 21, 1792.

- After the King's power of veto was suspended in early August 1792, laws were passed allowing the State to confiscate the property of emigrants.

- When King Louis XVI was imprisoned in the Temple on August 13, 1792, foreign ambassadors in France did begin to leave Paris—indicating the refusals of the other European nations to formally and officially recognize the new government in France. Following the execution of Louis XVI early in the following year, England expelled the French ambassador and officially became an "Enemy of the Republic."

Book III, Chapter 4:

- The bloodshed that Doctor Manette witnesses during the four days he is gone is the "September massacre" or "September massacres" of September 2-6, 1792. Parisian mobs stormed the Prisons of the Abbaye, La Force, Châtalet, and the Conciergerie, killing over 1,000 prisoners, most of whom had been arrested as royalist sympathizers, aristocrats, or emigrants, etc.

- Following the establishment of the First Repiblic, the French developed a new calendar to reflect the "dawning of the New Era." Although it was not put into effect until 1793, this Calendar was backdated to the establishment of the Republic in 1792 and remained in use in France until January 1, 1806.

- The use of the guillotine on necklaces instead of the cross represented the secularization of France under the Republic. Before the Revolution, France had been a Catholic country, but abuses of the Church and clergy—who tended to live like aristocracy and sympathize with the monarchy—were among the grievances of the revolting peasants. The Republic officially recognized "no Religion but Liberty."

- The "Twenty-two friends of high public mark" are the members of the moderate Girondin party, defeated by the Jacobin faction (of Danton, Robespierre, etc.) and guillotined on October 31, 1793.

Book III, Chapter 5:

- On November 10, 1793, a vast number of Catholic priests and other Catholic clergy renounced the Church and embraced the "Religion of Liberty." This led to widespread celebration throughout France that lasted through the rest of November and into December. Citizens desecrated churches and crowded the streets, singing and dancing the Carmagnole.

- The Carmagnole was a patriotic dance popular among the French revolutionists of 1793,

Book III, Chapter 12

- The Jacobins were members of the revolutionary faction that defeated and guillotined the more moderate Girondin party. They took control of the Republic in 1793 and ushered in the Reign of Terror. Marat, Danton and Robespierre are among the most famous Jacobins.

Book III, Chapter 15

- Madame Roland, a prominent member of the Girondin party, asked for pen and paper as she approached the guillotine so that she could record the "strange thoughts that were rising" in her. Her request was initially denied, but she persisted, appealed to the Revolution's claims to be establishing liberty, and was given her writing utensils.

- The guillotine did, as Carlyle wrote, devour its own children. Not only were the royalty, nobles, and other alleged traitors to the Republic killed, but, eventually, the Girondin faction succumbed to the Jacobins. Then, when Georges Jacques Danton suggested that the fury of the guillotine be moderated, he fell to the accusations of his own party. Eventually Maximilien Robespierre himself , the architect of the Reign of Terror, was brought down and guillotined on July 28, 1794. His death put an end to the Reign of Terror.

Themes of Resurrection and Redemption:

The two main themes of *A Tale of Two Cities* are the possibility of creating a new life from seemingly hopeless circumstances (resurrection) and the possibility of redemption and renewal.

The theme of resurrection is first introduced in the title of Book One, "Recalled to Life," and begins to develop with Mr. Lorry's imagined conversation with the man who has been buried eighteen years. The man is, of course Doctor Manette, who is indeed resurrected from the metaphoric grave of a cell in the Bastille.

The theme is developed further in Book Two when Charles Darnay is released from this charge of treason—a charge that would result in his death if he were convicted. Jerry Cruncher himself says he would understand the message "recalled to life" if it applied to Darnay.

We are also introduced to Jerry's "honest trade" as a resrurectionist—a person who takes fresh corpses from their new graves and sells them to medical students and researchers.

This theme of resurrection is finally brought to completion with Darnay's condemnation in France, his certain death, and his rescue by Sydney Carton, who dies in his stead. The night before his death, Carton recites to himself the opening of the Church of England's funeral ritual, "I am the resurrection and the life…" And Carton is indeed Darnay's resurrection.

The theme of redemption is somewhat less developed, but is nonetheless important to the novel. Dr. Manette's lost time in the Bastille is at least partially redeemed by his ability to assist Charles, and to keep him safe during his year's imprisonment, ultimately effecting his first release.

Darnay is arrested in England on charges of treason while attempting to find the family so terribly wronged by his father and his uncle and thus redeem his family's name and honor.

Jerry's participation in an illegal—and possibly immoral—trade is redeemed by his ability to use information he gained robbing an empty grave to "convince" Barsad to cooperate with Carton.

Mr. Lorry's lonely life as a "man of business" is redeemed by his close friendship with the Manettes and Darnays.

Carton's wasted life is redeemed by his sacrifice. He is remembered and loved for generations and at least two generations of successful, productive men bear his name.

Finally, France herself, as we are told during Carton's prophetic vision at the end of the book, is redeemed, and a beautiful republic finally established.

Literary Conventions and Plot Devices:

As in all of his novels, Charles Dickens employs certain conventions and devices that were popular with his Victorian audience.

Stock or Conventional Characters:

Miss Pross-type: The blindly devoted nurse or governess, who has no life beyond the care of her charge and loves her charge, blindly, passionately, and possessively. Often, after the charge's marriage, the governess meets a man and marries toward the end of the novel. Dickens' readers may well have expected to see Miss Pross and Mr. Lorry marry at some point.

Mr. Lorry-type: The "confirmed bachelor," the "man of business." As with the governess, Victorian novelists often had their confirmed bachelors fall in love and marry at the end of the story. Dickens challenges this convention, while also showing Mr. Lorry's emotional side, even from his first meeting with Lucie.

Jerry Cruncher-type: The hardworking, marginally honest (but loveable) representative of the lower class; uneducated, but wise; often harsh on the exterior but with a good heart; unwaveringly loyal. This is the character who helps the author supply comic relief through dialect or the expression of homespun reason.

Lucie-type: Surprisingly, Lucie is not a fully developed, well-rounded character. She is the conventional daughter—obedient, loving, dutiful. Notice how it takes her no time at all to know and love her father and become his faithful servant. She is essentially weak (frequent crying and fainting spells) and always dependent on someone else.

Plot Devices:

The hidden and discovered letter: Often this is a diary (and sometimes a missing will or deed), but this was a popular device for discovering the past or hearing a character's innermost thoughts.

Identical twins switching identities: This plot device—often a comic device—dates back at least to Roman comedy playwright Plautus. Renaissance playwrights Shakespeare and Marlowe used this device in a number of their plays. It is the basis of Mark Twain's *The Prince and the Pauper*. Even today, the identical twins switched at birth, separated at birth, or the identical strangers who meet one another is a popular film and television convention.

Literary Coincidence: All literary plots are essentially contrived because they must work out the way the author intends them, and coincidence is an important force in many plots (think of the timing of Macbeth's meeting the witches right after a successful battle or the fact that the separated twin sisters in Disney's *The Parent Trap* just happen to be attending the same came at the same time). However, a Victorian audience demanded that *all* loose ends be connected at the end of the story. They particularly enjoyed revelations like the fact that:

- John Barsad is actually Miss Pross' brother Solomon;
- Madame Defarge just happens to be the remaining sister of the injured family;
- Madame Defarge just happens to have married the former servant of the doctor summoned to help the sister and brother (remember, we are told that Defarge did not know his wife's identity until the storming of the Bastille and his finding of the Doctor's letter);
- the Doctor and Lucie meet the nephew (and son) of the Doctor's tormentors on his journey to escape their torment;
- his daughter would actually marry into the family he has so vehemently denounced.

Scenes of comic relief: Largely a dramatic device, but also popular in novels, these scenes either follow or precede scenes of intense action or emotion. For example, the scene in Jerry Cruncher's house follows the Doctor's mysterious discovery and escape from France and precedes Charles Darnay's trial for treason. The scene in which Miss Pross complains to Mr. Lorry about the "hundreds of people" who invade their quiet home foreshadows the hoards of people who *will* threaten the family's peace and happiness. And the scene in which Miss Pross and Jerry are discussing leaving France follows the tension of Darnay's trial and Carton's plans to save him, and precedes Miss Pross and Madame Defarge's fight.

Published in installments: The publication schedule would impact on the plot structure because Dickens would, first of all, want to end an installment on a suspenseful note; and, secondly, use the beginning of a new installment as an opportunity to introduce a new character, new plotline, or new setting.

While most of the weekly installments consisted of a single chapter, a few were one or two chapters long. The schedule of weekly installments was as follows:

Book I, Chapters i – iii
Book I, Chapter iv
Book I, Chapter v
Book I, Chapter vi
Book II, Chapters i – ii
Book II, Chapters iii – iv
Book II, Chapter v
Book II, Chapters vi – vii
Book II, Chapter viii
Book II, Chapters ix – x
Book II, Chapters xi – xii
Book II, Chapter xiii
Book II, Chapter xiv
Book II, Chapter xv
Book II, Chapters xvi – xvii
Book II, Chapters xviii – xix
Book II, Chapter xx
Book II, Chapters xxi – xxii
Book II, Chapter xxiii
Book II, Chapter xxiv
Book III, Chapters i – ii
Book III, Chapters iii – iv
Book III Chapters v – vi
Book III, Chapter vii
Book III, Chapter viii
Book III, Chapter ix
Book III, Chapters x – xi
Book III, Chapter xii
Book III, Chapters xiii – xiv
Book III, Chapter xv.

DISCUSSION QUESTIONS

1. Considering that the book was written in installments for weekly publication, discuss how Dickens used chapter titles, foreshadowing, and cliff-hanger endings to maintain interest in his story each week.

2. Write a brief character sketch of Madame Defarge. Do you think she is justified in wanting Lucie and her family executed?

3. Cite incidents in the novel to support this theme: As a force of nature, love is stronger than hate.

4. What were some of the ideals of the Enlightenment? Who were some of the Enlightenment's most prominent writers and thinkers?

5. In what ways may Darnay be said to be a man of the Enlightenment?

6. Which of the causes of the French Revolution are most explored in this novel? Why would Dickens choose to highlight these?

7. What do you infer is the author's idea of the ideal woman?

8. Discuss the characteristics of an historical novel that are prominently illustrated in *A Tale of Two Cities*.

9. Given that most of the action of the novel takes place in Paris, and most of the main characters are French, why is the novel titled *A Tale of* Two *Cities?*

PRACTICE FREE RESPONSE QUESTION 1:

Read the following passage from Book I Chapter 2 and write a well-organized essay in which you discuss the techniques Dickens uses to create suspense. Include in your discussion such considerations as the impact of word choice and imagery on mood.

Do not merely summarize the passage.

There was a steaming mist in all the hollows, and it had roamed in its forlornness up the hill, like an evil spirit, seeking rest and finding none. A clammy and intensely cold mist, it made its slow way through the air in ripples that visibly followed and overspread one another, as the waves of an unwholesome sea might do. It was dense enough to shut out everything from the light of the coach-lamps but these its own workings, and a few yards of road; and the reek of the labouring horses steamed into it, as if they had made it all.

Two other passengers, besides the one, were plodding up the hill by the side of the mail. All three were wrapped to the cheekbones and over the ears, and wore jack-boots. Not one of the three could have said, from anything he saw, what either of the other two was like; and each was hidden under almost as many wrappers from the eyes of the mind, as from the eyes of the body, of his two companions. In those days, travellers were very shy of being confidential on a short notice, for anybody on the road might be a robber or in league with robbers. As to the latter, when every posting-house and ale-house could produce somebody in "the Captain's" pay, ranging from the landlord to the lowest stable non-descript, it was the likeliest thing upon the cards. So the guard of the Dover mail thought to himself, that Friday night in November, one thousand seven hundred and seventy-five, lumbering up Shooter's Hill, as he stood on his own particular perch behind the mail, beating his feet, and keeping an eye and a hand on the arm-chest before him, where a loaded blunderbuss lay at the top of six or eight loaded horse-pistols, deposited on a substratum of cutlass.

The Dover mail was in its usual genial position that the guard suspected the passengers, the passengers suspected one another and the guard, they all suspected everybody else, and the coachman was sure of nothing but the horses; as to which cattle he could with a clear conscience have taken his oath on the two Testaments that they were not fit for the journey.

"Wo-ho!" said the coachman. "So, then! One more pull and you're at the top and be damned to you, for I have had trouble enough to get you to it!—Joe!"

"Halloa!" the guard replied.

"What o'clock do you make it, Joe?"

"Ten minutes, good, past eleven."

"My blood!" ejaculated the vexed coachman, "and not atop of Shooter's yet! Tst! Yah! Get on with you!"

The emphatic horse, cut short by the whip in a most decided negative, made a decided scramble for it, and the three other horses followed suit. Once more, the Dover mail struggled on, with the jack-boots of its passengers squashing along by its side. They had stopped when the coach stopped, and they kept close company with it. If any one of the three had had the hardihood to propose to another to walk on a little ahead into the mist and darkness, he would have put himself in a fair way of getting shot instantly as a highwayman.

The last burst carried the mail to the summit of the hill. The horses stopped to breathe again, and the guard got down to skid the wheel for the descent, and open the coach-door to let the passengers in.

"Tst! Joe!" cried the coachman in a warning voice, looking down from his box.

"What do you say, Tom?"

They both listened.

"I say a horse at a canter coming up, Joe."

"I say a horse at a gallop, Tom," returned the guard, leaving his hold of the door, and mounting nimbly to his place. "Gentlemen! In the king's name, all of you!"

With this hurried adjuration, he cocked his blunderbuss, and stood on the offensive.

The passenger booked by this history, was on the coach-step, getting in; the two other passengers were close behind him, and about to follow. He remained on the step, half in the coach and half out of; they remained in the road below him. They all looked from the coachman to the guard, and from the guard to the coachman, and listened. The coachman looked back and the guard looked back, and even the emphatic leader pricked up his ears and looked back, without contradicting.

The stillness consequent on the cessation of the rumbling and labouring of the coach, added to the stillness of the night, made it very quiet indeed. The panting of the horses communicated a tremulous motion to the coach, as if it were in a state of agitation. The hearts of the passengers beat loud enough perhaps to be heard; but at any rate, the quiet pause was audibly expressive of people out of breath, and holding the breath, and having the pulses quickened by expectation.

The sound of a horse at a gallop came fast and furiously up the hill.

PRACTICE FREE RESPONSE QUESTION 2:

The passage below, from Book II, Chapter 13, is the first suggestion of Sydney Carton's true character. Read the passage carefully and then write a well-organized essay in which you analyze Carton's character, as revealed in this scene, and explain how the sentiment expressed foreshadows later actions and events in the novel. Do not merely summarize the passage.

He was shown up-stairs, and found Lucie at her work, alone. She had never been quite at her ease with him, and received him with some little embarrassment as he seated himself near her table. But, looking up at his face in the interchange of the first few common-places, she observed a change in it.

"I fear you are not well, Mr. Carton!"

"No. But the life I lead, Miss Manette, is not conducive to health. What is to be expected of, or by, such profligates?"

"Is it not—forgive me; I have begun the question on my lips—a pity to live no better life?"

"God knows it is a shame!"

"Then why not change it?"

Looking gently at him again, she was surprised and saddened to see that there were tears in his eyes. There were tears in his voice too, as he answered:

"It is too late for that. I shall never be better than I am. I shall sink lower, and be worse."

He leaned an elbow on her table, and covered his eyes with his hand. The table trembled in the silence that followed.

She had never seen him softened, and was much distressed. He knew her to be so, without looking at her, and said:

"Pray forgive me, Miss Manette. I break down before the knowledge of what I want to say to you. Will you hear me?"

"If it will do you any good, Mr. Carton, if it would make you happier, it would make me very glad!"

"God bless you for your sweet compassion!"

He unshaded his face after a little while, and spoke steadily.

"Don't be afraid to hear me. Don't shrink from anything I say. I am like one who died young. All my life might have been."

"No, Mr. Carton. I am sure that the best part of it might still be; I am sure that you might be much, much worthier of yourself."

"Say of you, Miss Manette, and although I know better—although in the mystery of my own wretched heart I know better—I shall never forget it!"

She was pale and trembling. He came to her relief with a fixed despair of himself which made the interview unlike any other that could have been holden.

"If it had been possible, Miss Manette, that you could have returned the love of the man you see before yourself—flung away, wasted, drunken, poor creature of misuse as you know him to be—he would have been conscious this day and hour, in spite of his happiness, that he would bring you to misery, bring you to sorrow and repentance, blight you, disgrace you, pull you down with him. I know very well that you can have no tenderness for me; I ask for none; I am even thankful that it cannot be."

"Without it, can I not save you, Mr. Carton? Can I not recall you— forgive me again!—to a better course? Can I in no way repay your confidence? I know this is a confidence," she modestly said, after a little hesitation, and in earnest tears, "I know you would say this to no one else. Can I turn it to no good account for yourself, Mr. Carton?"

He shook his head.

"To none. No, Miss Manette, to none. If you will hear me through a very little more, all you can ever do for me is done. I wish you to know that you have been the last dream of my soul. In my degradation I have not been so degraded but that the sight of you with your father, and of this home made such a home by you, has stirred old shadows that I thought had died out of me. Since I knew you, I have been troubled by a remorse that I thought would never reproach me again, and have heard whispers from old voices impelling me upward, that I thought were silent for ever. I have had unformed ideas of striving afresh, beginning anew, shaking off sloth and sensuality, and fighting out the abandoned fight. A dream, all a dream, that ends in nothing, and leaves the sleeper where he lay down, but I wish you to know that you inspired it."

"Will nothing of it remain? O Mr. Carton, think again! Try again!"

"No, Miss Manette; all through it, I have known myself to be quite undeserving. And yet I have had the weakness, and have still the weakness, to wish you to know with what a sudden mastery you kindled me, heap of ashes that I am, into fire—a fire, however, inseparable in its nature from myself, quickening nothing, lighting nothing, doing no service, idly burning away."

"Since it is my misfortune, Mr. Carton, to have made you more unhappy than you were before you knew me—"

"Don't say that, Miss Manette, for you would have reclaimed me, if anything could. You will not be the cause of my becoming worse."

"Since the state of your mind that you describe, is, at all events, attributable to some influence of mine—this is what I mean, if I can make it plain—can I use no influence to serve you? Have I no power for good, with you, at all?"

"The utmost good that I am capable of now, Miss Manette, I have come here to realise. Let me carry through the rest of my misdirected life, the remembrance that I opened my heart to you, last of all the world; and that there was something left in me at this time which you could deplore and pity."

"Which I entreated you to believe, again and again, most fervently, with all my heart, was capable of better things, Mr. Carton!"

"Entreat me to believe it no more, Miss Manette. I have proved myself, and I know better. I distress you; I draw fast to an end. Will you let me believe, when I recall this day, that the last confidence of my life was reposed in your pure and innocent breast, and that it lies there alone, and will be shared by no one?"

"If that will be a consolation to you, yes."

"Not even by the dearest one ever to be known to you?"

"Mr. Carton," she answered, after an agitated pause, "the secret is yours, not mine; and I promise to respect it."

"Thank you. And again, God bless you."

He put her hand to his lips, and moved towards the door.

"Be under no apprehension, Miss Manette, of my ever resuming this conversation by so much as a passing word. I will never refer to it again. If I were dead, that could not be surer than it is henceforth. In the hour of my death, I shall hold sacred the one good remembrance—and shall thank and bless you for it—that my last avowal of myself was made to you, and that my name, and faults, and miseries were gently carried in your heart. May it otherwise be light and happy!"

He was so unlike what he had ever shown himself to be, and it was so sad to think how much he had thrown away, and how much he every day kept down and perverted, that Lucie Manette wept mournfully for him as he stood looking back at her.

"Be comforted!" he said, "I am not worth such feeling, Miss Manette. An hour or two hence, and the low companions and low habits that I scorn but yield to, will render me less worth such tears as those, than any wretch who creeps along the streets. Be comforted! But, within myself, I shall always be, towards you, what I am now, though outwardly I shall be what you have heretofore seen me. The last supplication but one I make to you, is, that you will believe this of me."

"I will, Mr. Carton."

"My last supplication of all, is this; and with it, I will relieve you of a visitor with whom I well know you have nothing in unison, and between whom and you there is an impassable space. It is useless to say it, I know, but it rises out of my soul. For you, and for any dear to you, I would do anything. If my career were of that better kind that there was any opportunity or capacity of sacrifice in it, I would embrace any sacrifice for you and for those dear to you. Try to hold me in your mind, at some quiet times, as ardent and sincere in this one thing. The time will come, the time will not be long in coming, when new ties will be formed about you—ties that will bind you yet more tenderly and strongly to the home you so adorn—the dearest ties that will ever grace and gladden you. O Miss Manette, when the little picture of a happy father's face looks up in yours, when you see your own bright beauty springing up anew at your feet, think now and then that there is a man who would give his life, to keep a life you love beside you!"

He said, "Farewell!" said a last "God bless you!" and left her.

PRACTICE FREE RESPONSE QUESTION 3:

The following passage from Book III, Chapter 9 shows Sydney Carton in a state of spiritual crisis. Read the passage carefully and then write a well-organized essay in which you explain the significance of this passage, in terms of both Sydney Carton's character and the development of the theme. Do not merely summarize the passage.

Long ago, when he had been famous among his earliest competitors as a youth of great promise, he had followed his father to the grave. His mother had died, years before. These solemn words, which had been read at his father's grave, arose in his mind as he went down the dark streets, among the heavy shadows, with the moon and the clouds sailing on high above him. "I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me, shall never die."

In a city dominated by the axe, alone at night, with natural sorrow rising in him for the sixty-three who had been that day put to death, and for to-morrow's victims then awaiting their doom in the prisons, and still of to-morrow's and to-morrow's, the chain of association that brought the words home, like a rusty old ship's anchor from the deep, might have been easily found. He did not seek it, but repeated them and went on.

With a solemn interest in the lighted windows where the people were going to rest, forgetful through a few calm hours of the horrors surrounding them; in the towers of the churches, where no prayers were said, for the popular revulsion had even travelled that length of self-destruction from years of priestly impostors, plunderers, and profligates; in the distant burial-places, reserved, as they wrote upon the gates, for Eternal Sleep; in the abounding gaols; and in the streets along which the sixties rolled to a death which had become so common and material, that no sorrowful story of a haunting Spirit ever arose among the people out of all the working of the Guillotine; with a solemn interest in the whole life and death of the city settling down to its short nightly pause in fury; Sydney Carton crossed the Seine again for the lighter streets.

Few coaches were abroad, for riders in coaches were liable to be suspected, and gentility hid its head in red nightcaps, and put on heavy shoes, and trudged. But, the theatres were all well filled, and the people poured cheerfully out as he passed, and went chatting home. At one of the theatre doors, there was a little girl with a mother, looking for a way across the street through the mud. He carried the child over, and before the timid arm was loosed from his neck asked her for a kiss.

"I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me, shall never die."

Now, that the streets were quiet, and the night wore on, the words were in the echoes of his feet, and were in the air. Perfectly calm and steady, he sometimes repeated them to himself as he walked; but, he heard them always.

The night wore out, and, as he stood upon the bridge listening to the water as it splashed the river-walls of the Island of Paris, where the picturesque confusion of houses and cathedral shone bright in the light of the moon, the day came coldly, looking like a dead face out of the sky. Then, the night, with the moon and the stars, turned pale and died, and for a little while it seemed as if Creation were delivered over to Death's dominion.

But, the glorious sun, rising, seemed to strike those words, that burden of the night, straight and warm to his heart in its long bright rays. And looking along them, with reverently shaded eyes, a bridge of light appeared to span the air between him and the sun, while the river sparkled under it.

The strong tide, so swift, so deep, and certain, was like a congenial friend, in the morning stillness. He walked by the stream, far from the houses, and in the light and warmth of the sun fell asleep on the bank. When he awoke and was afoot again, he lingered there yet a little longer, watching an eddy that turned and turned purposeless, until the stream absorbed it, and carried it on to the sea.—"Like me."

A trading-boat, with a sail of the softened colour of a dead leaf, then glided into his view, floated by him, and died away. As its silent track in the water disappeared, the prayer that had broken up out of his heart for a merciful consideration of all his poor blindnesses and errors, ended in the words, "I am the resurrection and the life."

PRACTICE FREE RESPONSE QUESTION 4:

Read the following passage from Book III, Chapter 13 and write a well-organized essay in which you explain how the narrative voice maintains suspense even after the resolution of the main plot is known. Do not merely summarize the passage.

The same shadows that are falling on the prison, are falling, in that same hour of the early afternoon, on the Barrier with the crowd about it, when a coach going out of Paris drives up to be examined.

"Who goes here? Whom have we within? Papers!"

The papers are handed out, and read.

"Alexandre Manette. Physician. French. Which is he?"

This is he; this helpless, inarticulately murmuring, wandering old man pointed out.

"Apparently the Citizen-Doctor is not in his right mind?

The Revolution-fever will have been too much for him?"

Greatly too much for him.

"Hah! Many suffer with it. Lucie. His daughter. French. Which is she?"

This is she.

"Apparently it must be. Lucie, the wife of Evremonde; is it not?"

It is.

"Hah! Evremonde has an assignation elsewhere. Lucie, her child. English. This is she?"

She and no other.

"Kiss me, child of Evremonde. Now, thou hast kissed a good Republican; something new in thy family; remember it! Sydney Carton. Advocate. English. Which is he?"

He lies here, in this corner of the carriage. He, too, is pointed out.

"Apparently the English advocate is in a swoon?"

It is hoped he will recover in the fresher air. It is represented that he is not in strong health, and has separated sadly from a friend who is under the displeasure of the Republic.

"Is that all? It is not a great deal, that! Many are under the displeasure of the Republic, and must look out at the little window. Jarvis Lorry. Banker. English. Which is he?"

"I am he. Necessarily, being the last."

It is Jarvis Lorry who has replied to all the previous questions. It is Jarvis Lorry who has alighted and stands with his hand on the coach door, replying to a group of officials. They leisurely walk round the carriage and leisurely mount the box, to look at what little luggage it carries on the roof; the country-people hanging about, press nearer to the coach doors and greedily stare in; a little child, carried by its mother, has its short arm held out for it, that it may touch the wife of an aristocrat who has gone to the Guillotine.

"Behold your papers, Jarvis Lorry, countersigned."

"One can depart, citizen?"

"One can depart. Forward, my postilions! A good journey!"

"I salute you, citizens.—And the first danger passed!"

These are again the words of Jarvis Lorry, as he clasps his hands, and looks upward. There is terror in the carriage, there is weeping, there is the heavy breathing of the insensible traveller.

"Are we not going too slowly? Can they not be induced to go faster?" asks Lucie, clinging to the old man.

"It would seem like flight, my darling. I must not urge them too much; it would rouse suspicion."

"Look back, look back, and see if we are pursued!"

"The road is clear, my dearest. So far, we are not pursued."

Houses in twos and threes pass by us, solitary farms, ruinous buildings, dye-works, tanneries, and the like, open country, avenues of leafless trees. The hard uneven pavement is under us, the soft deep mud is on either side. Sometimes, we strike into the skirting mud, to avoid the stones that clatter us and shake us; sometimes, we stick in ruts and sloughs there. The agony of our impatience is then so great, that in our wild alarm and hurry we are for getting out and running—hiding—doing anything but stopping.

Out of the open country, in again among ruinous buildings, solitary farms, dye-works, tanneries, and the like, cottages in twos and threes, avenues of leafless trees. Have these men deceived us, and taken us back by another road? Is not this the same place twice over?

Thank Heaven, no. A village. Look back, look back, and see if we are pursued! Hush! the posting-house.

PRACTICE FREE RESPONSE QUESTION 5:

Many of Dickens' stories rely on coincidence, especially coincidental relationships between characters, the coincidental appearance of familiar characters in new situations, and the coincidental occurrence of two apparently unrelated events, either simultaneously or one after the other. Write a well-organized essay in which you explore the impact such coincidences have on the plot and themes of *A Tale of Two Cities*. Do not merely summarize the plot or offer a list of coincidences.

PRACTICE FREE RESPONSE QUESTION 6:

While most authors strive to create well-rounded, fully developed characters, many writers do successfully use the character type to achieve their purposes. Write a well-organized essay in which you analyze Dickens' use of character type or stereotype to advance his plot and establish his theme. Do not merely summarize the plot or offer character descriptions.

PRACTICE FREE RESPONSE QUESTION 7:

The use of opposites to define and illustrate each other is a popular literary technique of the nineteenth and twentieth centuries. Choose two characters, settings, or plot events that Dickens sets in direct opposition and write a well-organized essay in which you explain how the paired contrasts define one another and contribute to the overall meaning of the novel. Do not merely summarize the plot or offer character descriptions.

PRACTICE FREE RESPONSE QUESTION 8:

By definition, a historical novel should be the author's honest attempt—based on substantial research—to tell a story set in a specific historical period as it was understood by the author and his or her contemporaries. In a well-written essay, discuss the extent to which Dickens succeeds in this attempt. Do not merely summarize the plot or list the historical references.

PRACTICE FREE RESPONSE QUESTION 9:

The plots of many novels rely on the *peripeteia* or reversal, to build suspense and delay revealing the final resolution. Write a well-written essay in which you discuss Dickens' use of *peripeteia* in *A Tale of Two Cities* and explain how certain plot reversals both build suspense and help Dickens to establish his theme. Avoid plot summary.

PRACTICE MULTIPLE CHOICE QUESTIONS 1 - 5:

Read the following passage carefully before you choose your answers.

from: Book I, chapter 1

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way--in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.

It was the year of Our Lord one thousand seven hundred and seventy-five. Spiritual revelations were conceded to England at that favoured period, as at this. Mrs. Southcott had recently attained her five-and-twentieth blessed birthday, of whom a prophetic private in the Life Guards had heralded the sublime appearance by announcing that arrangements were made for the swallowing up of London and Westminster. Even the Cock-lane ghost had been laid only a round dozen of years, after rapping out its messages, as the spirits of this very year last past (supernaturally deficient in originality) rapped out theirs. Mere messages in the earthly order of events had lately come to the English Crown and People, from a congress of British subjects in America: which, strange to relate, have proved more important to the human race than any communications yet received through any of the chickens of the Cock-lane brood.

France, less favoured on the whole as to matters spiritual than her sister of the shield and trident, rolled with exceeding smoothness down hill, making paper money and spending it. Under the guidance of her Christian pastors, she entertained herself, besides, with such humane achievements as sentencing a youth to have his hands cut off, his tongue torn out with pincers, and his body burned alive, because he had not kneeled down in the rain to do honour to a dirty procession of monks which passed within his view, at a distance of some fifty or sixty yards. It is likely enough that, rooted in the woods of France and Norway, there were growing trees, when that sufferer was put to death, already marked by the Woodman, Fate, to come down and be sawn into boards, to make a certain movable framework with a sack and a knife in it, terrible in history. It is likely enough that in the rough outhouses of some tillers of the heavy lands adjacent to Paris, there were sheltered from the weather that very day, rude carts, bespattered with rustic mire, snuffed about by pigs, and roosted in by poultry, which the Farmer, Death, had already set apart to be his tumbrils of the Revolution. But that Woodman and that Farmer, though they work unceasingly, work silently, and no one heard them as they went about with muffled tread: the rather, forasmuch as to entertain any suspicion that they were awake, was to be atheistical and traitorous.

In England, there was scarcely an amount of order and protection to justify much national boasting. Daring burglaries by armed men, and highway robberies, took place in the capital itself every night; families were publicly cautioned not to go out of town without removing their furniture to upholsterers' warehouses for security; the highwayman in the dark was a City tradesman in the light, and, being recognised and challenged by his fellow- tradesman whom he stopped in his character of "the Captain," gallantly shot him through the head and rode away; the mail was waylaid by seven robbers, and the guard shot three dead, and then got shot dead himself by the other four, "in consequence of the failure of his ammunition:" after which the mail was robbed in peace; that magnificent potentate, the Lord Mayor of London, was made to stand and deliver on Turnham Green, by one highwayman, who despoiled the illustrious creature in sight of all his retinue; prisoners in London gaols fought battles with their turnkeys, and the majesty of the law fired blunderbusses in among them, loaded with rounds of shot and ball; thieves snipped off diamond crosses from the necks of noble lords at Court drawing-rooms; musketeers went into St. Giles's, to search for contraband goods, and the mob fired on the musketeers, and the musketeers fired on the mob, and nobody thought any of these occurrences much out of the common way. In the midst of them, the hangman, ever busy and ever worse than useless, was in constant requisition; now, stringing up long rows of miscellaneous criminals; now, hanging a housebreaker on Saturday who had been taken on Tuesday; now, burning people in the hand at Newgate by the dozen, and now burning pamphlets at the door of Westminster Hall; to-day, taking the life of an atrocious murderer, and to-morrow of a wretched pilferer who had robbed a farmer's boy of sixpence.

All these things, and a thousand like them, came to pass in and close upon the dear old year one thousand seven hundred and seventy-five. Environed by them, while the Woodman and the Farmer worked unheeded, those two of the large jaws, and those other two of the plain and the fair faces, trod with stir enough, and carried their divine rights with a high hand. Thus did the year one thousand seven hundred and seventy-five conduct their Greatnesses, and myriads of small creatures--the creatures of this chronicle among the rest--along the roads that lay before them.

1. The series of contrasts at the beginning of this passage in an example of
   a. ellision
   b. antithesis.
   c. parallelism
   d. imagery.
   e. irony.

2. The "sister of the shield and trident" (line 23-24) refers to
   a. France.
   b. England.
   c. America.
   d. London.
   e. Westminster.

3. All of the following are true of the fourth paragraph *except*
   a. it contains personification.
   b. it foreshadows the French Revolution.
   c. it compares England and France.
   d. it predicts the American Revolution.
   e. it suggests the operation of Destiny.

4. The tone of the passage can best be described as
   a. mournful.
   b. conciliatory.
   c. sympathetic.
   d. reflective.
   e. ominous.

5. The evaluation of the communication from the colonies in America as, "more important to the human race than any communications yet received through any of the chickens of the Cock-lane brood" (line 21-22) is an example of (a / an)
   a. verbal irony.
   b. panegyric.
   c. hyperbole.
   d. understatement.
   e. affective fallacy.

PRACTICE MULTIPLE CHOICE QUESTIONS 6 - 10:

Read the following passage carefully before you choose your answers.

from: Book I, Chapter 5

A large cask of wine had been dropped and broken, in the street. The accident had happened in getting it out of a cart; the cask had tumbled out with a run, the hoops had burst, and it lay on the stones just outside the door of the wine-shop, shattered like a walnut-shell.

All the people within reach had suspended their business, or their idleness, to run to the spot and drink the wine. The rough, irregular stones of the street, pointing every way, and designed, one might have thought, expressly to lame all living creatures that approached them, had dammed it into little pools; these were surrounded, each by its own jostling group or crowd, according to its size.

Some men kneeled down, made scoops of their two hands joined, and sipped, or tried to help women, who bent over their shoulders, to sip, before the wine had all run out between their fingers. Others, men and women, dipped in the puddles with little mugs of mutilated earthenware, or even with handkerchiefs from women's heads, which were squeezed dry into infants' mouths; others made small mud- embankments, to stem the wine as it ran; others, directed by lookers-on up at high windows, darted here and there, to cut off little streams of wine that started away in new directions; others devoted themselves to the sodden and lee-dyed pieces of the cask, licking, and even champing the moister wine-rotted fragments with eager relish. There was no drainage to carry off the wine, and not only did it all get taken up, but so much mud got taken up along with it, that there might have been a scavenger in the street, if anybody acquainted with it could have believed in such a miraculous presence.

A shrill sound of laughter and of amused voices--voices of men, women, and children--resounded in the street while this wine game lasted. There was little roughness in the sport, and much playfulness. There was a special companionship in it, an observable inclination on the part of every one to join some other one, which led, especially among the luckier or lighter-hearted, to frolicsome embraces, drinking of healths, shaking of hands, and even joining of hands and dancing, a dozen together. When the wine was gone, and the places where it had been most abundant were raked into a gridiron-pattern by fingers, these demonstrations ceased, as suddenly as they had broken out. The man who had left his saw sticking in the firewood he was cutting, set it in motion again; the women who had left on a door-step the little pot of hot ashes, at which she had been trying to soften the pain in her own starved fingers and toes, or in those of her child, returned to it; men with bare arms, matted locks, and cadaverous faces, who had emerged into the winter light from cellars, moved away, to descend again; and a gloom gathered on the scene that appeared more natural to it than sunshine.

The wine was red wine, and had stained the ground of the narrow street in the suburb of Saint Antoine, in Paris, where it was spilled. It had stained many hands, too, and many faces, and many naked feet, and many wooden shoes. The hands of the man who sawed the wood, left red marks on the billets; and the forehead of the woman who nursed her baby, was stained with the stain of the old rag she wound about her head again. Those who had been greedy with the staves of the cask, had acquired a tigerish smear about the mouth; and one tall joker so besmirched, his head more out of a long squalid bag of a nightcap than in it, scrawled upon a wall with his finger dipped in muddy wine-lees--BLOOD.

The time was to come, when that wine too would be spilled on the street-stones, and when the stain of it would be red upon many there.

6. The main purpose of this episode is to
   a. introduce the wine shop.
   b. establish the French love of wine.
   c. emphasize the poverty of the people.
   d. foreshadow the bloodshed of the Revolution.
   e. create the festive tone of the chapter.

7. The simile at the end of the first paragraph highlights the
   a. value of the spilled wine.
   b. construction of the cask.
   c. hunger of the people.
   d. appearance of the shattered cask.
   e. delight of the playful people.

8. The action of the people in this passage indicates that
   a. their poverty has made them greedy and aggressive.
   b. they maintain a capacity for happiness despite their poverty.
   c. they are heavily dependent on alcohol.
   d. their mob mentality is easily unleashed.
   e. the majority of them are illiterate.

9. The tone of the end of the passage can best be described as
   a. lighthearted.
   b. conversational.
   c. scatological.
   d. apprehensive.
   e. ominous.

10. All of the following contribute to a positive image of the people in this passage *except* the
   a. men helping women and babies drink.
   b. jubilant, celebratory feeling of the episode.
   c. descending gloom when the wine is gone.
   d. word written on the wall of the wine shop.
   e. obvious hunger and thirst of the people.

PRACTICE MULTIPLE CHOICE QUESTIONS 11 - 15:

Read the following passage carefully before you choose your answers.

from: Book II, Chapter 1

The scene was Mr. Cruncher's private lodging in Hanging-sword-alley, Whitefriars: the time, half-past seven of the clock on a windy March morning, Anno Domini seventeen hundred and eighty. (Mr. Cruncher himself always spoke of the year of our Lord as Anna Dominoes: apparently under the impression that the Christian era dated from the invention of a popular game, by a lady who had bestowed her name upon it.)

Mr. Cruncher's apartments were not in a savoury neighbourhood, and were but two in number, even if a closet with a single pane of glass in it might be counted as one. But they were very decently kept. Early as it was, on the windy March morning, the room in which he lay abed was already scrubbed throughout; and between the cups and saucers arranged for breakfast, and the lumbering deal table, a very clean white cloth was spread.

Mr. Cruncher reposed under a patchwork counterpane, like a Harlequin at home. At first, he slept heavily, but, by degrees, began to roll and surge in bed, until he rose above the surface, with his spiky hair looking as if it must tear the sheets to ribbons. At which juncture, he exclaimed, in a voice of dire exasperation:

"Bust me, if she ain't at it agin!"

A woman of orderly and industrious appearance rose from her knees in a corner, with sufficient haste and trepidation to show that she was the person referred to.

"What!" said Mr. Cruncher, looking out of bed for a boot. "You're at it agin, are you?"

After hailing the mom with this second salutation, he threw a boot at the woman as a third. It was a very muddy boot, and may introduce the odd circumstance connected with Mr. Cruncher's domestic economy, that, whereas he often came home after banking hours with clean boots, he often got up next morning to find the same boots covered with clay.

"What," said Mr. Cruncher, varying his apostrophe after missing his mark—"what are you up to, Aggerawayter?"

"I was only saying my prayers."

"Saying your prayers! You're a nice woman! What do you mean by flopping yourself down and praying agin me?"

"I was not praying against you; I was praying for you."

"You weren't. And if you were, I won't be took the liberty with. Here! your mother's a nice woman, young Jerry, going a praying agin your father's prosperity. You've got a dutiful mother, you have, my son. You've got a religious mother, you have, my boy: going and flopping herself down, and praying that the bread-and-butter may be snatched out of the mouth of her only child."

Master Cruncher (who was in his shirt) took this very ill, and, turning to his mother, strongly deprecated any praying away of his personal board.

"And what do you suppose, you conceited female," said Mr. Cruncher, with unconscious inconsistency, "that the worth of *your* prayers may be? Name the price that you put *your* prayers at!"

"They only come from the heart, Jerry. They are worth no more than that."

"Worth no more than that," repeated Mr. Cruncher. "They ain't worth much, then. Whether or no, I won't be prayed agin, I tell you. I can't afford it. I'm not a going to be made unlucky by *your* sneaking. If you must go flopping yourself down, flop in favour of your husband and child, and not in opposition to 'em. If I had had any but a unnat'ral wife, and this poor boy had had any but a unnat'ral mother, I might have made some money last week instead of being counter-prayed and countermined and religiously circumwented into the worst of luck. B-u-u-ust me!" said Mr. Cruncher, who all this time had been putting on his clothes, "if I ain't, what with piety and one blowed thing and another, been choused this last week into as bad luck as ever a poor devil of a honest tradesman met with! Young Jerry, dress yourself, my boy, and while I clean my boots keep a eye upon your mother now and then, and if you see any signs of more flopping, give me a call. For, I tell you," here he addressed his wife once more, "I won't be gone agin, in this manner. I am as rickety as a hackney-coach, I'm as sleepy as laudanum, my lines is strained to that degree that I shouldn't know, if it wasn't for the pain in 'em, which was me and which somebody else, yet I'm none the better for it in pocket; and it's my suspicion that you've been at it from morning to night to prevent me from being the better for it in pocket, and I won't put up with it, Aggerawayter, and what do you say now!"

Growling, in addition, such phrases as "Ah! yes! You're religious, too. You wouldn't put yourself in opposition to the interests of your husband and child, would you? Not you!" and throwing off other sarcastic sparks from the whirling grindstone of his indignation, Mr. Cruncher betook himself to his boot-cleaning and his general preparation for business. In the meantime, his son, whose head was garnished with tenderer spikes, and whose young eyes stood close by one another, as his father's did, kept the required watch upon his mother. He greatly disturbed that poor woman at intervals, by darting out of his sleeping closet, where he made his toilet, with a suppressed cry of "You are going to flop, mother. —Halloa, father!" and, after raising this fictitious alarm, darting in again with an undutiful grin.

Mr. Cruncher's temper was not at all improved when he came to his breakfast. He resented Mrs. Cruncher's saying grace with particular animosity.

"Now, Aggerawayter! What are you up to? At it again?"

His wife explained that she had merely "asked a blessing."

"Don't do it!" said Mr. Crunches looking about, as if he rather expected to see the loaf disappear under the efficacy of his wife's petitions. "I ain't a going to be blest out of house and home. I won't have my wittles blest off my table. Keep still!"

Exceedingly red-eyed and grim, as if he had been up all night at a party which had taken anything but a convivial turn, Jerry Cruncher worried his breakfast rather than ate it, growling over it like any four-footed inmate of a menagerie. Towards nine o'clock he smoothed his ruffled aspect, and, presenting as respectable and business-like an exterior as he could overlay his natural self with, issued forth to the occupation of the day.

11. Dickens uses Jerry's throwing a boot at his wife as the means of
    a. introducing Jerry's violent nature.
    b. establishing Jerry's need for sleep.
    c. creating a comic episode.
    d. intruducting the idea of Jerry's secret trade.
    e. establishing the sincerity of Mrs. Cruncher's faith.

12. Jerry is annoyed by his wife's praying because he believes that
    a. it prevents him from sleeping.
    b. his wife is praying for him to fail in his trade.
    c. his wife sacrifices her household work to pray.
    d. prayer is best done in a church.
    e. prayer is a distraction from real life.

13. All of the following are possible purposes of this episode *except* to
    a. criticize organized religion.
    b. introduce a new character to the book.
    c. introduce a comic scene into the novel.
    d. begin a new, suspenseful plotline.
    e. illustrate the essential goodness of the lower class.

14. What is suggested by Jerry's and Mrs. Cruncher's sides in the "flopping" argument?
    a. Jerry's work is dangerous.
    b. Jerry's work is labor-intensive.
    c. Jerry's work requires skill.
    d. Jerry's work is immoral.
    e. Jerry's work is lucrative.

15. Jerry's calling his wife "Aggerawayter" is an example of
    a. dialogue.
    b. doggerel.
    c. dystopia.
    d. discourse.
    e. dialect.

PRACTICE MULTIPLE CHOICE QUESTIONS 16 - 20:

Read the following passage carefully before you choose your answers.

from: Book II, Chapter 7

Monseigneur, one of the great lords in power at the Court, held his fortnightly reception in his grand hotel in Paris. Monseigneur was in his inner room, his sanctuary of sanctuaries, the Holiest of Holiests to the crowd of worshippers in the suite of rooms without. Monseigneur was about to take his chocolate. Monseigneur could swallow a great many things with ease, and was by some few sullen minds supposed to be rather rapidly swallowing France; but, his morning's chocolate could not so much as get into the throat of Monseigneur, without the aid of four strong men besides the Cook.

Yes. It took four men, all four ablaze with gorgeous decoration, and the Chief of them unable to exist with fewer than two gold watches in his pocket, emulative of the noble and chaste fashion set by Monseigneur, to conduct the happy chocolate to Monseigneur's lips. One lacquey carried the chocolate-pot into the sacred presence; a second, milled and frothed the chocolate with the little instrument he bore for that function; a third, presented the favoured napkin; a fourth (he of the two gold watches), poured the chocolate out. It was impossible for Monseigneur to dispense with one of these attendants on the chocolate and hold his high place under the admiring Heavens. Deep would have been the blot upon his escutcheon if his chocolate had been ignobly waited on by only three men; he must have died of two.

16. Referring to Monseigneur's chamber as his "sanctuary of sanctuaries, the Holiest of Holies" (line 2-3) is an example of (a)
    a. hubris.
    b. biblical allusion.
    c. reversal.
    d. situational irony.
    e. hyperbole.

17. The tone of the entire passage suggests that Monseigneur considers himself to be a(n)
    a. mythological god.
    b. high priest.
    c. arrogant aristocrat.
    d. connoiseur of fine foods.
    e. supreme deity in France.

18. To say that "he [Monseigneur] must have died at two" (line 17) is an example of
    a. peripeteia.
    b. litotes.
    c. hyperbole.
    d. leitmotif.
    e. foreshadowing.

19. According to the passage, Monseigneur's reception occurs every
    a. two weeks.
    b. forty days.
    c. fourth weekend.
    d. time he is in Paris.
    e. time he stays in the Grand Hotel.

20. Dickens' tone in this passage is largely
    a. admiring.
    b. matter-of-fact
    c. tongue-in-cheek.
    d. sarcastic.
    e. apologetic.

PRACTICE MULTIPLE CHOICE QUESTIONS 21 - 25:

Read the following passage carefully before you choose your answers.

from: Book III, Chapter 15

They said of him, about the city that night, that it was the peacefullest man's face ever beheld there. Many added that he looked sublime and prophetic.

One of the most remarkable sufferers by the same axe—a woman—had asked at the foot of the same scaffold, not long before, to be allowed to write down the thoughts that were inspiring her. If he had given any utterance to his, and they were prophetic, they would have been these:

"I see Barsad, and Cly, Defarge, The Vengeance, the Juryman, the Judge, long ranks of the new oppressors who have risen on the destruction of the old, perishing by this retributive instrument, before it shall cease out of its present use. I see a beautiful city and a brilliant people rising from this abyss, and, in their struggles to be truly free, in their triumphs and defeats, through long years to come, I see the evil of this time and of the previous time of which this is the natural birth, gradually making expiation for itself and wearing out.

"I see the lives for which I lay down my life, peaceful, useful, prosperous and happy, in that England which I shall see no more.

"I see Her with a child upon her bosom, who bears my name. I see her father, aged and bent, but otherwise restored, and faithful to all men in his healing office, and at peace. I see the good old man, so long their friend, in ten years' time enriching them with all he has, and passing tranquilly to his reward.

"I see that I hold a sanctuary in their hearts, and in the hearts of their descendants, generations hence. I see her, an old woman, weeping for me on the anniversary of this day. I see her and her husband, their course done, lying side by side in their last earthly bed, and I know that each was not more honoured and held sacred in the other's soul, than I was in the souls of both.

"I see that child who lay upon her bosom and who bore my name, a man winning his way up in that path of life which once was mine. I see him winning it so well, that my name is made illustrious there by the light of his. I see the blots I threw upon it, faded away. I see him, fore-most of just judges and honoured men, bringing a boy of my name, with a forehead that I know and golden hair, to this place—then fair to look upon, with not a trace of this day's disfigurement —and I hear him tell the child my story, with a tender and a faltering voice.

"It is a far , far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known."

21. The use of quotation marks at the beginning of paragraphs 3 – 8 indicates
    a. a shift from third- to first-person narration.
    b. a multi-paragraph quotation from a character.
    c. the speculation of an unreliable narrator.
    d. the narrator's eagerness to end the story.
    e. the transition from narration of past to future events.

22. Sydney Carton's prophetic visions emphasize the
    a. uncertainty of life.
    b. futility of sacrifice.
    c. cycle of violence and retribution.
    d. theme of redemption.
    e. prophetic power of those near death.

23. Dickens uses Carton's prophetic vision as a vehicle to
    a. allow the reader to sympathize with Carton.
    b. avoid having to narrate Carton's actual death.
    c. illustrate the theme of resurrection.
    d. allow the reader to know the outcome of the story.
    e. emphasize the extent of Carton's sacrifice.

24. Each of the following is a part of Carton's prophecy *except* the
    a. births of Sydney Carton Darnay and Sydney Carton Darnay, Jr.
    b. eventual deaths of Charles and Lucie Darnay.
    c. continuation of the Reign of Terror.
    d. death of Jarvis Lorry.
    e. eventual redemption of France.

25. In terms of plot structure, this episode is most accurately called
    a. the climax.
    b. a reversal.
    c. the catastrophe.
    d. falling action.
    e. the epilogue.

MULTIPLE CHOICE ANSWERS

With Explanations

1. (B), (C), and (E) are the most tempting. Ultimately, however, there is nothing ironic (E) about the pairs of contrasts. And, while the parallel sentence structure would indicate (C), the fact that the parallel structures create a series of contrasts or contradictions makes (B), antithesis, the best choice.

2. The sentence reads, "France, less favoured … *than her sister of the shield and trident*." France cannot be her own sister, so (A) is eliminated. America (C) is mentioned, but not as a part of any comparison to France. (D) and (E) are eliminated since two British cities would not logically be the "sister" to the nation of France. Thus, only (B) England remains. The paragraph prior to this sentence has been about England and is followed by this sentence, which then compares France to "her sister."

3. References to the Woodman, Fate, and the Farmer, Death are examples of personification (A). "It is likely enough that … there were … rude carts …which the Farmer, Death, had already set apart to be his tumbrils of the Revolution," clearly foreshadows the French Revolution (B). The very first sentence begins the comparison between England and France (C). References to the Woodman, Fate and the inevitability of the Revolution eliminate (E). Thus (D) remains as the only choice. References to America are brief and only vaguely allude to those communications that were so important to the human race.

4. Each of the choices is tempting for one or two portions of the passage (except B), however, none but the general (D) reflective sums up the tone of the entire passage.

5. Only (A) and (D) are tempting. The evaluation of the communications as "more important to the human race" can hardly be considered an understatement. In the context of the psychic phenomena, especially the chicken-pecking ghosts, makes the reference ironic (A).

6. This episode occurs before the reader is fully introduced to the wineshop and the Defarges (A). The reaction to the spilled wine comes more from the people's hunger and poverty than a love of wine (B). After this episode is over, the chapter does not maintain a festive tone (E). (D) might be tempting due to the end of the passage, but most of the episode is about the joy of the people enjoying the spilled wine. The impromptu celebration, and the descriptions of the thinness, colorlessness of the people, the rags in which they are dressed, and the solemnity with which they return to their normal lives when the wine is gone emphasize their poverty (C).

7. The cask shatters “like a walnut shell.” (D) is the only possible answer.

8. The descriptions of how the people help one another enjoy the spilled wine and how there is roughhousing but no violence eliminates (A). Considering the established poverty and hunger of the people, there is no reason to suspect (C). (D) is belied by the fact that the roughhousing does *not* result in violence. Nor is there any indication of whether they can read or write (E). Thus (B), the fact that, despite their poverty, they are able to enjoy an unexpected boon, is the best choice.

9. While most of the passage is a lighthearted (A) description of the impromptu celebration, the final metaphoric comparison of the spilled wine with blood that would eventually be spilled, and the image of the clothing and faces now stained with wine eventually being stained with blood can only be described as ominous (E).

10. Throughout most of this episode, the people are presented—despite their apparent poverty—as thoughtful to one another, still able to find joy and celebrate in the midst of their misery, and able to control themselves to the point that the jubilant scene does not erupt into violence of any kind. The only negative act—to which Defarge himself immediately responds—is the scrawling of the word “blood” on the wall (D).

11. (A) is not supported by anything else in this scene or the rest of the novel. (B) is eliminated by the fact that Jerry is upset by his wife’s praying against him, not her waking him up. (C) is tempting, but the entire scene is comic, not that one single action. (E) is not supported by anything else in the scene or book. Thus (D) remains as the only choice. The boot that Jerry throws is described as muddy, and we are told that Jerry comes home from work with clean boots and wakes in the morning with muddy boots, thus introducing the idea that Jerry does something secretive during the night.

12. The description of Jerry’s slowly awakening and emerging from his bed eliminates (A). The description of the neatness and orderliness of the rooms—even at the early hour in the morning—eliminates (C). There is nothing is suggest or support (D) or (E); thus (B) is the only clear choice.

13. Although we have already briefly met Jerry, clearly is scene is a more detailed introduction (B) to him and his family. The scene is comic (C) and follows the tension of rushing Doctor Manette out of France. The plotline of Jerry’s grave robbing, which will be important in Book III when Carton needs to enlist Barsad’s cooperation, is introduced here (D), and Dickens is careful to establish how clean and orderly the rooms are, thus showing that he considered the lower class to be essentially good (E). There is, however, no criticism of organized religion (A) in this scene, only Jerry’s disapproval of his wife’s praying for his “professional” failure.

14. Mrs. Cruncher insists that she is praying *for* Jerry which would mean she is praying either for his success or his salvation. Jerry insists that she is praying for his failure (and thus taking food out of young Jerry's mouth), so she must be praying for his salvation. Thus (D) Jerry's work is immoral is indicated.

15. Only (A) and (E) are tempting, but (A) is too general a term. Having Jerry mispronounce "aggravater" in an attempt to recreate his uneducated accent, is an example of dialect (E).

16. (A) and (E) are possibilities, but not the best of the choices offered. As the "Holiest of Holies" clearly refers to the innermost chamber of the Jewish Temple in Jerusalem, where the High Priest was said to actually encounter the presence of God, (B) is the only possible choice.

17. That fact that Monseigneur's chamber is called the "Holy of Holies," is a clear reference to the Jewish Temple in Jerusalem, thus eliminating any reference to pagan mythology (A). (B) is tempting, but Monseigneur's presence is later described as "sacred," so he must consider himself more than a priest (B). Clearly he *is* an arrogant aristocrat (C), but this would not be how he considers himself. He may also consider himself a connoiseur (D), but there is not enough here to suggest that. The reference to the Holy of Holies and Monseigneur's "sacred presence" clearly establishes (E) as the correct choice.

18. Peripeteia (A) is the reversal of fortunes that leads to the catastrophe. Litotes (B) is the use of a double negative to establish a weak positive. Leitmotif (D) is the repetition of a word or phrase throughout an entire work. Foreshadowing (E) might be tempting but, as Monseigneur is a general term for the entire aristocracy, we know neither the identity nor the fate of this particular aristocrat. Therefore, (C) hyperbole—the suggestion that Monseigneur's dignity would be so threatened by a staff of only two that he would die—is the only plausible answer.

19. As a fortnight is a period of fourteen days, the correct answer is (A), two weeks.

20. Those who miss the sarcasm (D) might be tempted to select (A) admiring, but the admiration is clearly the false, insincere admiration of someone who is actually criticizing what he might appear to be praising.

21. This is standard use of quotation marks for a single quotation that lasts for more than one paragraph. The narrator introduces what Carton would have said if he had said anything, and the paragraphs that follow are Carton's quotation (B).

22. Carton foresees nothing bad or unexpected for those he leaves behind, thus eliminating (A). And, as those for whom he sacrifices his life thrive for several generations and his memory is revered, his sacrifice in certainly not futile (B). There is mention of a cycle of violence and retribution (C) in the third paragraph, but this cycle ends, and the French do ultimately attain freedom. The prophetic episode begins by suggesting that the final paragraphs are what Carton would have said *if* he had had any final words, and *if* they were prophetic, thus eliminating (E). Thus only (D) remains as a logical choice in that both France and Carton are redeemed in this envisioned future.

23. (A) might be a result of this passage, but is certainly not the primary, intended result. Carton's execution (B) could still be described after the visions, so this vehicle does not preclude that. While there is redemption for Carton and France in this passage, there is no resurrection (C). Nor does the passage in any way amplify the fact that Carton is sacrificing his life (E). With Carton's vision including the births of Lucie's son and grandson, Lucie's, Charles', and Lorry's deaths, and the establishment of a true republic in France, this episode does achieve (D).

24. In the penultimate paragraph, a grown Sydney Carton Darnay, who is a judge, takes his son, who also bears Carton's name, to Paris to the site of Carton's execution, thus eliminating (A). Lucie and Charles die and are buried together "in their last earthly bed" in the paragraph immediately prior to that, eliminating (B). Jarvis Lorry (D), "the good old man, so long their friend," dies and leaves Lucie and Charles all of his possessions in paragraph 5. That France is redeemed (E) is made clear in both the third and the seventh paragraphs. (C), however, is belied in the third paragraph with the deaths of Barsad, Cly, Defarge, The Vengeance, etc., by the same device they had used to destroy countless innocent lives.

25. Clearly, the climax (A) would have been an earlier event of which this episode is a consequence. There is no real action in this episode for there to be a reversal (B). The catastrophe (C), like the climax, would have occurred much earlier, and it is fairly obvious from the summative tone of this passage that the action—even the falling action (D) is complete. Therefore epilogue, (E) is the only possible choice.

A Tale of Two Cities

ADVANCED PLACEMENT IN ENGLISH
LITERATURE AND COMPOSITION

Study Guide
Teacher's Copy

BOOK THE FIRST
Recalled to Life

Chapter 1 - The Period

1. The first sentence in this novel is one of the most famous first lines in English literature. How is it and the paragraph that follows an example of parallelism?

   In the first line of this novel, each clause is followed by an opposing clause: "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness…." The technique of keeping phrases parallel heightens the dissimilarities among the words, as well as emphasizing the contradictions of the times.

2. What does Dickens establish with his list of parallel contrasts?

   Dickens establishes that in both England and France, there are contradictions in the way people lead their lives: contradictions based on class, economy, etc. In a broader sense, Dickens is emphasizing that life itself is a series of contrasts and contradictions.

3. What is Dickens' apparent opinion of the list of complaints that the Continental Congress of 1775 sent to Parliament?

   He refers to is as important to the human race, indicating that he considered it to be a very important document.

4. What allusions does Dickens make to the approaching French Revolution?

   First Dickens establishes the barbarity of the First Estate by describing the execution of the young man who failed to treat the Clergy with appropriate respect. Then Dickens suggests that on the same day that this youth was tortured and executed, the trees were growing in Norway and France that would eventually be cut down to build the guillotine: "It is likely enough that, rooted in the woods of France and Norway, there were growing trees, when that sufferer was put to death, already marked by the Woodman, Fate, to come down and be sawn into boards, to make a certain movable framework with a sack and a knife in it, terrible in history." He further suggests that on that very day, the carts that would carry the condemned to their deaths were being used by farmers to gather their crops and carry them to market: "It is likely enough that in the rough outhouses of some tillers of the heavy lands adjacent to Paris, there were sheltered from the weather that very day, rude carts, bespattered with rustic mire, snuffed about by pigs, and roosted in by poultry, which the Farmer, Death, had already set apart to be his tumbrils of the Revolution."

5. What is foreshadowed in Dickens' beginning this novel with a description of the period?

   Dickens is foreshadowing that the events in the lives of the characters he is going to introduce are going to be affected by this historical and social background of contrasts and contradictions.

Chapter 2 - The Mail

1. How does Dickens begin his actual story?

   Dickens begins the story with a suspenseful scene of implied danger and secrecy.

2. Briefly identify Mr. Lorry and Jerry. What does the answer "recalled to life" suggest to the reader about the nature of Mr. Lorry's business in Dover?

   Mr. Lorry is a banker from Tellson's Bank and a passenger on the mail coach to Paris. Jerry is a messenger from the bank with a hoarse voice. The strange answer suggests that Mr. Lorry's business is secret and confidential.

3. What does Dickens achieve by his reference to The Captain and the fear and distrust of the travelers?

   By his reference to The Captain, Dickens achieves verisimilitude, the appearance of reality in a work of fiction. He also continues to build suspense. The travelers are traveling in uncertain times for mysterious reasons.

Chapter 3 - The Night Shadows

1. What effect does Dickens achieve with his occasional lapses into first-person narration?

   The use of first-person narration is more informal, more conversational. It is as if the narrator is talking directly to the reader.

2. Briefly describe the first dream Mr. Lorry has on the Dover mail.

   He dreams he is in Tellson's Bank. He goes down to the storerooms full of valuables and secrets to be sure everything is safe and secure.

3. Consider the message Mr. Lorry sends with Jerry Cruncher. What is revealed by the imaginary conversation Lorry keeps repeating in his mind?

   It is suggested that Mr. Lorry is on a mission to rescue someone who has been "buried" for eighteen years and is being "restored to life."

Chapter 4 - The Preparation

1. What has Mr. Lorry told Lucie in order to get her to go to Paris with him?

   He has told here that they must attend to some business connected with her (late) father's estate.

2. What hints are there in this chapter that Mr. Lorry's secret mission resurrects some issues from his own past?

   Lucie suggests that she might recognize Mr. Lorry, and Dickens is very careful to state the year of Mr. Lorry's last passage through Dover on his way from Paris, where he used to work for Tellson's Paris office.

3. What are the blank forms for consignment mentioned in this chapter? How do they contribute to Mr. Lorry's need for secrecy and his use of the code "Recalled to Life"?

   The blank forms are Lettres de Cachet, *warrants for imprisonment available to influential noblemen, giving them the authority to have someone put in prison for their own personal reasons. Mr. Lorry needs to maintain absolute secrecy because it is unknown which important French nobleman had Dr. Manette sent to prison.*

4. How do Dickens' characters conform to the literary conventions of his day?

   Lucy is dutiful, mild, dependent. Pross is devoted to her charge and is frank and outspoken. Mr. Lorry is loyal to his employer, has sacrificed his personal life for business, and is not comfortable with displays of emotion. Jerry is uneducated and clownish.

Chapter 5 - The Wine-shop

1. What do you think the spilled wine foreshadows in this chapter?

   The red foreshadows the blood that will be spilled in the French Revolution and the Reign of Terror.

2. What effect does Dickens achieve with personification in this chapter?

   The personification (hunger staring down the chimneys, etc.) emphasizes that these forces threaten the residents of Saint Antoine.

3. What does the following passage from this chapter say about the character of Madame Defarge?

   > "…one might have predicated that she did not often make mistakes against herself in any of the reckonings over which she presided."

   This passage shows Madame Defarge to be a confident, intelligent woman, who thinks before she speaks and acts.

4. What information about Lucie's father's state of mind is revealed to Mr. Lorry during the climb up the five flights of stairs to Dr. Manette's room?

   He needs to be alone in a locked room. He was alone in prison for eighteen years and does not feel safe or comfortable in any other situation.

5. What is implied by the way the Defarges call the men "Jacques"?

   The implication is clearly that there is some secret society or underground activity.

Chapter 6 - The Shoemaker

1. What makes the faintness of the Shoemaker's voice so horrible?

   It is not the faintness of weakness, but of disuse. It emphasizes the years the former prisoner lived in complete isolation.

2. What is significant about the Shoemaker's name?

   Rather than a name, it is some form of identification code, possibly the location of his prison cell. It is also significant because it suggests that the Shoemaker has lost all sense of identity except as a prisoner in the Bastille, and also because Mr. Lorry warned Lucie in the previous chapter that her father now went by a different name.

3. What detail finally begins to bring the Shoemaker to his senses?

   He sees Lucie and recognizes her golden hair as identical to his wife's. He probably thinks Lucie is *his wife until he hears her voice.*

4. How does Lucie begin to meet stereotypical expectations of an ideal woman?

   As soon as she meets her father—whom she believed to be dead and of whom she has no memory—she "loves" him and dedicates herself to his recovery.

BOOK THE SECOND

The Golden Thread

Chapter 1 - Five Years Later

1. What is Dickens suggesting with the following: "In this respect the House was much on a par with the Country; which did very often disinherit its sons for suggesting improvements in laws and customs that had long been highly objectionable, but were only the more respectable"?

   The passage indicates a certain arrogance and unwillingness to change. Anyone who suggests change must be a "traitor" and is treated accordingly.

2. What is implied by Jerry's anger at his wife's "flopping," the mud on his boots and the rust on his hands?

   The "flopping" is Mrs. Cruncher's kneeling in prayer, and it angers Jerry because it seems to have something to do with his ability to feed his family. Apparently Jerry is engaged in some secret—and probably illegal or immoral—activity to supplement the income he makes as a messenger.

3. What effect does Dickens achieve by the scene in the Cruncher home?

   This scene both builds additional suspense—what is Jerry's secret trade?—and provides comic relief.

Chapter 2 - A Sight

1. What is Jerry Cruncher's opinion of execution by quartering?

   He thinks that it is unnecessarily cruel.

2. For what crime is Charles Darnay on trial?

   Darnay is accused of treason, of being a spy between France and the colonies in America.

3. When, according to their testimony, did Dr. Manette and Lucie meet Charles Darnay?

   They met him five years earlier on their crossing from France to England, when Lucie and Mr. Lorry went to France to retrieve Dr. Manette after his release from the Bastille.

4. With what other popular "entertainment" does Jerry compare attending a trial? How do the two compare?

   Jerry compares attending a trial with watching the lunatics in Bedlam hospital. Admission to Bedlam is expensive, while it costs nothing to get in to see a trial.

Chapter 3 - A Disappointment

1. Briefly outline the charges the Attorney General presents against Mr. Darnay.

   Mr. Darnay is accused of traveling frequently to France, beginning with the start of the American Revolution. It is known that France helped the Americans, so any help to France is considered treason. Darnay travels to France on secret missions, which he refuses to explain. The Attorney General has a witness who will testify that he found incriminating papers among Mr. Darnay's personal things.

2. How does Mr. Solicitor-General try to discredit John Barsad's testimony?

   Mr. Solicitor-General suggests that Barsad is not credible because he has been in debtors' prison, cheats at dice, and owes the prisoner money. Mr. Solicitor-General also suggests that John Barsad planted the incriminating papers on Charles Darnay.

3. How does Mr. Solicitor-General try to discredit Roger Cly's testimony?

   He suggests Cly is a thief and, being a good friend of John Barsad's, is part of the plan to incriminate Charles Darnay.

4. In what ways is Miss Manette's testimony against Mr. Darnay both helpful and damaging to his case?

   She helps him by portraying him as a kind, helpful gentleman. Her testimony hurts because she admitted witnessing him talking to two Frenchman just before the ship departed. He admits to her on the voyage that he had secret business in France and would be making several more journeys. He was traveling under an assumed name. Also, he tried to explain to her the reasons for the American Revolution.

5. How does Mr. Carton help Mr. Stryver cast doubt on the testimony of the witness who was in the Dover mail with Mr. Lorry five years earlier?

   Mr. Carton writes a note to Mr. Stryver suggesting that he ask the witness if he notices any resemblance between Mr. Carton and Mr. Charles Darnay. Everyone is stunned by the resemblance between the two men, which casts doubt on the witness' testimony.

6. What is revealed about Mr. Carton's character by his behavior toward Lucie and Mr. Darnay?

   Carton is a surly man, rude to Darnay, but solicitous to Lucie. He is obviously observant and intelligent, but the first impression he makes is that he is not very likeable.

7. One of the major themes in this novel is the idea that resurrection is possible. How does this theme apply to Charles Darnay's acquittal for treason?

   Most prisoners accused of treason are convicted, so they are considered dead men at their own trials. Since Charles Darnay is acquitted, he has been recalled to life, or resurrected.

Chapter 4 – Congratulatory

1. Briefly describe Mr. Stryver. How does he use Mr. Carton?

   He is thirty but looks fifty and is stout and red-faced. Stryver takes full credit for Darnay's acquittal.

2. Why is Carton so rude to Darnay?

   There are several possible reasons. First is the fact that they look alike, but Darnay is obviously more polished and potentially accomplished than Carton Secondly, Carton may already have developed an affection for Lucie, but it is already clear that Lucie favors Darnay. Finally, Carton admits that he likes Darnay but is the type of man who allows himself to grow close to no one.

3. What does Carton confess to himself after meeting with Darnay?

   He confesses to himself that he actually likes Darnay.

Chapter 5 - The Jackal

1. What is the secret to Stryver's success as an attorney?

   He hires Carton to evaluate his legal cases and point out strategies to win the cases.

2. Briefly describe how Carton looks when he is working at Stryver's desk.

   He is concentrating on the work, drinking, and wearing wet towels on his head.

3. What do we learn about Carton's childhood? What does Carton blame for his miserable life?

   He did the other boys' homework when he was still in school, just as he does Stryver's "homework" now. He blames his bad luck for the miserable life he leads.

4. What is the significance of people's calling Carton Stryver's jackal?

   The legend was that the jackal ran before the lion and hunted out the prey for the lion then to make the "big kill." The implication is that Carton does the work (like the jackal), and Stryver takes the credit (like the lion).

5. What predominant character traits of Carton's are revealed in this chapter?

   Sydney Carton is clearly an underachiever and a heavy drinker.

Chapter 6 - Hundreds of People

1. Miss Pross' complaint about "hundred of people" is an example of what figure of speech?

   Hyperbole.

2. Why do the visits of these "hundreds of people" bother her?

   She fears that one of the men who call on Lucie will marry her and take her away. She is complaining about the visitors because she thinks they will want to marry Lucie.

3. Who is Solomon?

   He is Miss Pross' brother who took her money and left her in poverty.

4. What questions does Mr. Lorry ask Miss Pross concerning the Doctor and his shoe making tools?

   He wants to know whether the Doctor remembers who had him imprisoned and whether he still thinks about his years in jail.

5. Why is Dr. Manette afraid to remember his past?

   He is afraid to dwell too much on the reasons for his imprisonment because, if he remembers too much, he may lose himself to the past and begin making shoes again.

6. What is suggested by Sydney Carton's story about the prisoner's letter found in the Tower of London?

   Having been a prisoner of the Bastille, the Doctor may have written and hidden something in his cell.

7. Comment on Dickens' use of foreshadowing at the end of this chapter when Lucie, Carton, and Darnay discuss the crowds in the streets of London.

   The crowds suggest to the reader the mobs of the French Revolution. Each character has his own reaction to this intuitive understanding, but only Sydney Carton challenges the footsteps to come.

8. What are the two significant meanings of the title of this chapter?

   First, the title refers to the "hundreds of people" Miss Pross complains about at the beginning of the chapter. Secondly, it refers to the hundreds of people whose footsteps the characters believe they hear.

Chapter 7 - Monseigneur in Town

1. What tone does Dickens achieve at the beginning of this chapter? How does he achieve it?

   The tone at the beginning of this chapter is comic in that it is ridiculous that the Monseigneur requires four men to pour his chocolate.

2. Who is the Farmer General, and what is his relationship to the Monseigneur?

   The Farmer General is the Monseigneur's brother-in-law. The Monseigneur let him marry his sister because the Farmer General wants the family connection and the Monseigneur needs the Farmer General's cash wealth.

3. What has passed between Monseigneur and the Marquis?

   The Marquis is one of the petitioners standing outside of Monseigneur's rooms, and Monseigneur completely ignores him.

4. Read the following passage. What do you think the water in the fountain may symbolize in this story?

   > "The water of the fountain ran, …so much life in the city ran into death according to rule, time and tide waited for no man, …all things ran their course."

   The water represents the inevitable passing of time, the passing of one era and the dawning of another. In France, the aristocracy has had its day, and the peasants' day is coming.

Chapter 8 - Monseigneur in the Country

1. Why is the Marquis annoyed with the Mender of roads?

   The Mender of roads notices a man hanging onto the back of the Marquis' carriage. The Marquis is annoyed with the mender of roads because he does not immediately alert the Marquis to the man's presence.

2. How did the poor woman's husband die? What does she want from the Marquis?

   Her husband died of hunger. She requests a piece of wood or stone to mark his grave.

3. What family connection is suggested at the end of this chapter?

   It seems likely that Charles Darnay is the nephew whom the Marquis is expecting.

Chapter 9 - The Gorgon's Head

1. What is the family relationship between Charles Darnay and the Marquis?

   The Marquis is Darnay's uncle, his father's twin brother.

2. What evidence is there that Darnay suspects the Marquis contributed to the treason charges he faced in England?

   Darnay says that he thinks his uncle helped to make the English suspicious of his trips to France.

3. What were the reasons for Darnay's frequent trips to France that resulted in his charges of treason?

   Darnay alludes to "family business" and something he felt he had to do for his mother.

4. What important information is alluded to in the following passage?

> "I believe that if you were not in disgrace with the Court, and had not been overshadowed by that cloud for years past, a letter de cachet would have sent me to some fortress indefinitely."
>
> …
>
> "*We* have done wrong?" repeated the Marquis, with an inquiring smile, and delicately pointing, first to his nephew, then to himself.
>
> "Our family; our honourable family, whose honour is of so much account to both of us, in such different ways. Even in my father's time, we did a world of wrong, injuring every human creature who came between us and our pleasure, whatever it was. Why need I speak of my father's time, when it is equally yours? Can I separate my father's twin-brother, joint inheritor, and next successor, from himself?"
>
> "Death has done that!" said the Marquis.
>
> "And has left me," answered the nephew, "bound to a system that is frightful to me, responsible for it, but powerless in it; seeking to execute the last request of my dear mother's lips, and obey the last look of my dear mother's eyes, which implored me to have mercy and to redress; and tortured by seeking assistance and power in vain."

There are three important issues alluded to here. First is the horrid reputation of the Marquis and the family—infamous for countless wrong committed. Next, there is some specific incident in the past ("that cloud") that Darnay suggests is the reason for the Marquis' reception at Monseigneur's suite in the previous chapter. Finally, there is a promise Darnay made to his mother to redress some family wrong.

5. Why does Darnay plan to abandon the property of his family when he inherits it from his uncle?

   He thinks it is a ruin of waste, mismanagement, oppression, hunger, and suffering.

6. In the following passage from the story, to what mystery is Darnay alerted by his uncle's behavior?

   > "As he bent his head in his most courtly manner, there was a secrecy in his smiling face, and he conveyed an air of mystery to those words, which struck the eyes and ears of his nephew forcibly."

   Darnay is alerted to a connection between the Marquis and Dr. Manette.

7. What does the redness of the rising sun shining on the outside of the chalet suggest?

   The sun makes everything it shines on look red, suggesting that blood has been shed and even more will be shed in the future.

8. What does the note attached to the knife tell the reader about the identity of the Marquis' murderer?

   Since it is signed "Jacques," the reader knows the murder has been committed by a member of the revolutionary group headed by Monsieur Defarge.

Chapter 10 - Two Promises

1. How does Darnay earn his living in England?

   He teaches French language and literature.

2. What are the two promises suggested by the title of this chapter?

   Darnay wants the doctor to promise to tell Lucie that he believes Darnay is sincere in his promise to keep them together. In addition, he wants the doctor to promise he will not say or do anything to keep Lucie from accepting Darnay's proposal.

3. What promise concerning his past does Darnay make to Dr. Manette?

   He will reveal his true identity to Dr. Manette only when the doctor asks for it or on the morning of his marriage to Lucie.

4. What does Dr. Manette's reaction to Darnay's attempt to reveal his true identity suggest?

   It seems Dr. Manette suspects who Charles really is, and he does not want to face that knowledge until he has to.

5. What further evidence is there that Dr. Manette is disturbed by the prospect of a marriage between his daughter and Charles Darnay?

   The night of his conversation with Darnay, he relapses into making shoes as if he were in the Bastille again.

Chapter 11 - A Companion Picture

1. What does the title of this chapter suggest?

   The last chapter has offered a view of marriage, and this chapter will provide another view, from a different perspective.

2. How does Stryver's attitude toward marriage differ from Darnay's?

   Stryver believes he would be doing Lucie a favor by "offering" to marry her. To him, marriage is a business transaction. Darnay loves Lucie—so much so that he knows a marriage to Lucie would also have to include the Doctor.

3. Why does Stryver suggest that Carton consider finding a wife for himself?

   He thinks Carton is going to need a nurse and should marry a landlady who will be available to take care of him when he needs it.

Chapter 12 - The Fellow of Delicacy

1. What does Mr. Lorry say to Stryver to discourage him from proposing marriage to Lucie?

   He says that it would be painful for Stryver, Dr. Manette, and Lucie if she should refuse the offer of marriage. He suggests Stryver wait for a few hours and let Mr. Lorry find out what the answer will be before Mr. Stryver proposes marriage.

2. How does Mr. Stryver handle the situation when Lorry comes to visit him later that evening?

   He pretends that he is relieved Lucie does not want to marry him and that he is sorry he considered it in the first place. He suggests that Lucie is a foolish girl and concludes that he is better off out of the situation.

3. Who is the Fellow of Delicacy suggested in this chapter's title?

   Mr. Lorry is the Fellow of Delicacy in that he is able to talk to Mr. Stryver and dissuade him from a potentially embarrassing proposal and rejection.

4. Is Mr. Lorry's role in Stryver's proposal consistent with his claim that he is nothing more than a "man of business"?

   No. Mr. Lorry's role in this episode shows that he is sensitive to both Lucie's heart and Mr. Stryver's dignity. He has an emotional stake in the lives of people who are much more than clients; they are friends.

Chapter 13 - The Fellow of No Delicacy

1. Why does Carton say that he is grateful that Lucie does not love or want to marry him?

   He is grateful that she does not love him because he thinks he would bring her only misery. "If it had been possible, Miss Manette, that you could have returned the love of the man you see before you …. he would have been conscious this day and hour,…that he would bring you to misery…pull you down with him."

2. What secret does Carton ask Lucie to keep as the "last confidence" of his life?

   He wants her to know about his love but to keep his declaration a secret. He wants to remember that at least he is capable of telling her how he feels, even if he is not capable of changing himself for the better.

3. What might the promise Carton makes in this chapter foreshadow?

   Dickens is suggesting that, at some future time, Carton will give his life to help Lucie "… keep a life [she loves] beside [her]."

Chapter 14 - The Honest Tradesman

1. What is Jerry Cruncher's secret occupation that results in mud on his boots and rust on his fingers?

   He digs up fresh graves and sells the corpses to doctors for medical research.

2. List three examples of mischief in which the crowds following Roger Cly's funeral engage after the casket is buried. Why does the mob finally disperse?

   The mob breaks windows, plunders public houses, and pulls down summer houses. The mob disperses because there is a rumor that the guards are coming.

3. Why do you think young Jerry wants to be a Resurrection-Man? What does the phrase "no fish for breakfast" suggest about the success or failure of Mr. Cruncher's nighttime occupation?

   Young Jerry wants to be a grave robber like his father. There is no fish for breakfast because Mr. Cruncher has been unable to deliver a corpse to the doctor, so he does not get any extra money.

4. What does the absence of a body in the grave suggest?

   It suggests that no one was ever buried there. Roger Cly is not dead, and his funeral was a hoax.

5. Who is/was Roger Cly, and where have we met him before?

   Roger Cly is the spy who testified for the prosecution against Darnay at Darnay's trial for treason.

Chapter 15 – Knitting

1. How do you know that the Mender of roads is a revolutionary? Where does Monsieur Defarge take the mender of roads?

   He is a revolutionary because Monsieur Defarge introduces him by the code name, Jacques. Monsieur Defarge takes him to the same upstairs room where Dr. Manette worked on his shoes after being released from prison.

2. Who is the tall man described by the mender of roads? What is his crime? Why do the people of the village have hope that he will not be executed?

   He is Gaspard, the man whose child was killed by the Marquis. He killed the Marquis and has been hiding for a year in the hills. Petitions have been sent to the King to spare his life because he killed only after going mad as a result of the death of his child.

3. Why is the method of Gaspard's execution particularly cruel?

   He is hanged from a forty-foot scaffold right over the community fountain. His body is polluting the water and frightening the women and children.

4. What do the Jacques mean when they vote to register the Marquis' château and "all the race"?

   Madame Defarge will knit a record of the crimes of the Marquis and the punishment voted on by the Jacques. The château is to be destroyed, and all of the Marquis' family are sentenced to death.

5. What does the following metaphor say about Monsieur Defarge's plans for the Mender of roads: "Judiciously show a dog his natural prey, if you wish him to bring it down one day" ?

   Having never been to a place like Versailles, the Mender of roads probably has no concept of the luxury that the royalty and aristocracy enjoy while the peasants starve. Seeing the King and Queen at Versailles will give the Mender of roads a clearer sense of what exactly he is fighting to destroy in the Revolution.

Chapter 16 - Still Knitting

1. Why does Madame Defarge register John Barsad as one of the men who is marked for death in her knitted registry of names?

   John Barsad is a spy, either for the French Royalist government or the British government. In either case, he is an enemy of the Revolution and will be executed when the time comes.

2. What does Madame Defarge do to alert the other customers that a spy has entered the wine shop? What does the spy say that upsets Monseiur Defarge?

   Madame Defarge pins a rose to her headdress. The spy tells Monseiur Defarge that Lucie is about to marry Charles Darnay.

3. What is the "structure yet unbuilt" mentioned in the following passage? Why do you think Dickens makes reference to it at the end of this chapter?

   > "So much was closing in about the women who sat knitting, knitting, that they their very selves were closing in around a structure yet unbuilt, where they were to sit knitting, knitting, counting dropping heads."

   The unbuilt structure is the guillotine. Dickens is trying to create interest by reminding the reader about the horrible deaths awaiting the aristocracy of France. These knitting women of Saint Antoine will become the citoyennes tricoteuses, *citizeness knitters, who—day after day—sat knitting at the foot of the guillotine, reveling in the executions.*

4. How does the description of the wine shop emphasize the poverty of the residents of Saint Antoine?

   The description of the masses of flies in the wine shop highlight the poverty and squalor of Saint Antoine.

Chapter 17 - One Night

1. What does Dr. Manette mean when he says that for his daughter to have no knowledge or memory of him would be worse than being dead?

   If his daughter had no memory of him, then it would be as if he had never existed.

2. Why do you think Lucie checks in on her father while he is sleeping the night before her wedding?

   She needs to be sure he is sleeping well and is not making shoes or pacing the floor. After seeing him, she feels free to marry Darnay.

Chapter 18 - Nine Days

1. What is the subject of Charles Darnay and Doctor Manette's private conversation on the morning of Lucie's wedding?

   Charles Darnay is telling Dr. Manette about his relationship to the Marquis and the reasons he is living in England.

2. What is suggested by the fact that Dr. Manette begins to make shoes after Lucie's wedding?

   There is a relationship between his past imprisonment and the Marquis. His conversation with Darnay that morning causes Dr. Manette's relapse.

3. How does Mr. Lorry decide to ease Dr. Manette out of his relapse?

   He sits quietly in the room, hoping that the Doctor will, at some point, recognize that—as Lorry is not a part of the Bastille memory—the Doctor himself is no longer in the Bastille.

Chapter 19 - An Opinion

1. What is Mr. Lorry and Miss Pross' plan once they realize that Dr. Manette is awake on the tenth morning and no longer making shoes?

   They decide to pretend everything is normal until after breakfast. If the doctor is still functioning, then Mr. Lorry will talk to him about his relapse.

2. Mr. Lorry carefully discusses Dr. Manette's condition with the old man. What three questions does Mr. Lorry ask Dr. Manette to answer in the course of this discussion?

   First, he wants to know if a relapse from the same cause is possible for the future. Next, he asks if overwork could cause a relapse. Finally, he asks if it would be better if they removed the shoe making tools.

3. Why does the doctor resist the idea of giving up his shoe making tools?

   He needed them to survive his imprisonment and is afraid to be without them. He feels secure having them around. Also, they have been part of his life for so long that they are like an old companion.

4. Under what conditions does the doctor agree to the removal of the shoe making tools?

   They must be removed when he is not present.

Chapter 20 - A Plea

1. Why does Carton ask Darnay for his friendship?

   He wants his permission to visit the Manette/Dranay home whenever he chooses.

2. Why does Lucie ask her husband to be especially patient and kind with Sydney Carton?

   Lucie knows the depth of Carton's love for her and the promise he has made.

3. What practical purpose would Charles Dickens have for having Lucie make this request?

   It is a practical means for Dickens to remind his readers of Carton's promise to Lucie.

Chapter 21 - Echoing Footsteps

1. Rather than advance the plot significantly, Dickens uses this chapter for what literary convention?

   The is a chapter of plot exposition. Dickens lays the background for the story that is to follow.

2. What occurs on July 14, 1789?

   Dickens involves his fictional characters, Defarge, Madame Defarge, the Jacqyerie, the Vengeance, et al. in the storming of the Bastille, the event regarded as the beginning of the French Revolution. July 14(Bastille Day) is still celebrated in France as their national day.

3. What is suggested about Defarge's search of 105 North Tower?

   The reader knows this is the cell in which Dr. Manette spent eighteen years, and it is suggested that Manette may have hidden something in his cell that Defarge now wants to find.

4. How was this search foreshadowed earlier in the book?

   In Book II, Chapter 6, Carton told the story of the prisoners' letters found in the Tower of London and the Doctor reacts strongly to the story.

5. What is the significance of the echoes the Manettes, Darnays, Carton, et al hear from the corner in Soho? How are Lucie's and Carton's reactions to the echoes different?

   The echoes are literally Londoners rushing for shelter from a sudden cloudburst. They represent the far-off people who will soon be imposing on the quiet happiness of the Manette/ Darnay family. Lucie fears them, but Carton challenges them to come.

Chapter 22 - The Sea Still Rises

1. Briefly describe The Vengeance.

   She is the wife of the grocer and mother of two children. She is Madame Defarge's second in command and is as vicious and as murderous as her leader.

2. Who is old Foulon, and why is he marked for death by the Defarges? What happens to his son-in-law?

   Foulon was a high-ranking member of court who, when told of the people's hunger, responded that they could eat grass, since grass was good enough for his livestock. He is killed by the people of Saint Antoine who stuff grass in his mouth while Madame Defarge cuts off his head. Old Foulon's son-in-law is also killed, and his head is placed on a pike.

3. How do the killings by the peasants of Saint Antonine impact the lives of the poor and hungry peasants?

   While the killings do not directly impact the quality of their lives so early in the revolution, the peasants do feel the comradeship that develops between people fighting for their survival as a result. Dickens writes, "Yet, human fellowship infused some nourishment into the flinty viands, and struck some sparks of cheerfulness out of them."

Chapter 23 - Fire Rises

1. Who is the man in wooden shoes? What does he do?

   The man in the wooden shoes is a member of the Revolution. He sets the Marquis' château on fire.

2. Who is Monsieur Gabelle? How does he escape the people of his village?

   He is the tax and rent collector. He spends the night on the roof of his house.

3. Why do you think the mender of roads and the other village people decide to light candles in all of their windows?

   They are showing their support for the Revolution.

Chapter 24 - Drawn to the Loadstone Rock

1. What is the significance of the title of this chapter?

   A loadstone is a type of rock that is a strong magnet. The Loadstone Rock is France; Lorry and Darnay are drawn to it, and soon all of the main characters will find themselves having to return to France.

2. Why is Mr. Lorry traveling to France? Who is he taking with him?

   He is going to rescue some important papers for the bank. He is taking Jerry Cruncher with him as a bodyguard.

3. What naive reasons does Darnay give Mr. Lorry for desiring to return to France?

   Being an "enlightened" aristocrat who voluntarily gave up his title and estate, and being a sympathizer with the Revolution, he believes that he can exercise some influence and temper the angry violence of the revolutionary mob.

4. What does Mr. Stryver think of the mysterious Marquis St. Evrémonde?

   He thinks the Marquis is a coward for abandoning his property to the mob.

5. What other reasons does Darnay have, besides Gabelle's plea, for wanting to return to France?

   Darnay has neglected his estate and his responsibility to the people who live on it. He wants to make his renunciation official and turn ownership of the land over to the peasants.

BOOK THE THIRD

The Track of a Storm

Chapter 1 - In Secret

1. What is significant about the fact that Darnay is placed under escort as soon as he arrives in France.

   To be placed "under escort" is essentially to be placed under arrest. Darnay has grossly misunderstood the situation in France, and has placed himself in much more danger than he thought.

2. What decree is passed by the revolutionary government of France the same day that Darnay leaves the safety of England to travel to Paris?

   All emigrants are banished, and the revolutionaries can sell the emigrants' property. If they return to France, they are condemned to death.

3. Why does Defarge refuse to help Darnay by contacting Mr. Lorry at Tellson's bank?

   Defarge is loyal to the people and against Darnay, an emigrant. In addition, he blames Darnay's uncle for Dr. Manette's imprisonment.

4. In the prison, why does Darnay compare the aristocrats jailed with him to ghosts?

   The aristocrats maintain their fine manners, even in the filthy prison. They look out of place and time. They are like ghosts of the past. The world in which they have lived is unreal and no longer exists.

5. What does it mean to be kept "In secret"?

   Darnay will be kept in solitary confinement.

6. How does Dickens remind the reader of Dr. Manette's imprisonment that ended at the beginning of this novel?

   Once in his solitary cell, Darnay remembers his father-in-law's imprisonment and repeats to himself, "He made shoes. He made shoes."

Chapter 2 - The Grindstone

1. What effect does Dickens create with the imagery of the people at the grindstone?

   The people are dressed like madmen and madwomen and dance wildly as if half-crazed. The color red predominates the scene. Dickens is establishing the utter violence and the loss of all reason in the Revolution

2. Why does Dr. Manette think he can help his son-in-law?

   Dr. Manette is a privileged person in Paris because he is one of the political prisoners from the Bastille.

3. What is the significance of the metaphor in the following passage?

   > "…the sun was red on the courtyard. But, the lesser grindstone stood alone there in the calm morning air, with a red upon it that the sun had never given, and would never take away."

   The "lesser grindstone" is the bloodstained grindstone that has been used to sharpen the weapons of the vengeful mob. By implication, the "greater grindstone" must be the earth, ever turning in its cycle of day and night so that—in time—there will be an end to this bloodshed and, perhaps, another kind of retribution.

4. What scene does the redness of the sun shining on the blood-stained grindstone echo?

   In Book II, Chapter 9, on the morning after the Marquis' assassination, the sun rose red and cast a red glow on everything is shined on, suggesting the coming bloodshed.

Chapter 3 - The Shadow

1. What is "The Shadow" referred to in this chapter title? How is it an example of foreshadowing?

   "The Shadow" is cast by Madame Defarge and The Vengeance over Lucie and her child as they are questioned by the revolutionaries. It is an example of foreshadowing because Dickens is making it clear that the lives of Darnay's wife and daughter are in danger.

2. What evidence is there that Mr. Defarge does not want to mark Lucie and her family for death but is doing it because of his wife?

   When Mr. Lorry tells Lucie that Madame Defarge needs to meet everyone so she will know whom to protect, Monseiur Defarge "looked gloomily at his wife, and gave no other answer than a gruff sound of acquiescence."

3. What compliment does Lucie unwittingly pay Madame Defarge?

   She is more afraid of Madame Defarge than any of the others. Madame Defarge takes that fear as a compliment.

4. Why do you think Dickens repeats the message of the shadow's sinister nature two more times, once from Lucie and again from Mr. Lorry at the end of the chapter?

   Since he is writing this in weekly installments, repeating the message serves to foreshadow possible upcoming action, build suspense, and bring the reader back for another installment the following week.

5. What does Madame Defarge mean when she says, "It is the daughter of your father who is my business here."

   The daughter of Lucie's father is, of course, Lucie. Madame Defarge claims to need to be able to identify Lucie in order to protect her, but her demeanor and Lucie's instinctive fear of her suggest that she wants to know Lucie so that she may begin to work toward Lucie's destruction. Lucie is, after all, the wife of the Marquis St. Evremonde, and her child is the child of the Marquis St. Evremonde.

6. What is the significance of Madame Defarge identifying Little Lucie as "his daughter"?

   Little Lucie is an Evremonde—the daughter of the Marquis St. Evremonde. Whatever grudge Madame Defarge bears toward the Evremonde family passes to Little Lucie.

Chapter 4 - Calm in Storm

1. What is the significance of the title of this chapter?

   "Calm in storm" actually has two possible meanings. In terms of the book's structure, this chapter is a pause in the action to study the Doctor's reaction to Darnay's imprisonment and the deteriorating conditions in Paris. It is a "calm in the storm" in the sense that nothing much happens plot wise, but fifteen months pass. Secondly, however, Doctor Manette himself becomes a little area of calm in the storm of the Revolution.

2. Why does Dr. Manette believe his past imprisonment "all tended to a good end, …it was not mere waste and ruin"?

   He is in a position to help his daughter and her husband because of his status as a former prisoner of the Bastille. He hopes to use his influence to get Darnay cleared of the charges against him.

3. What aspect of Doctor Manette's character is revealed in this chapter?

   Doctor Manette displays a new kind of strength. He is able to serve as a doctor throughout the city and in all of the prisons. As a former prisoner of the Bastille, he travels freely and witnesses all sorts of atrocities, violence, and bloodshed. Yet, he does not relapse into his own madness, but seems to rise above the situation around him.

4. List three of the jokes the people of the time made about the guillotine.

   It was called a cure for headaches; it prevented hair from turning gray. It was also said to be the "National Razor which shaved close."

Chapter 5 - The Wood-sawyer

1. Where does Lucie go at three o'clock every afternoon?

   She stands in the streets at a place selected by Dr. Manette. He thinks Darnay might be able to see her from a window at the prison if she stands there.

2. Who is the "Samson of the firewood guillotine"? What does Lucie do to gain his good will?

   He is the woodcutter who works near the place Lucie walks every day at three o'clock. She speaks to him first and gives him money.

3. What is the Carmagnole, and why is Lucie afraid of it?

   The Carmagnole is a dance done to a revolutionary song. The people work themselves into a frenzy as a way of "angering the blood, bewildering the senses, and steeling the heart." Lucie is frightened by the wildness of the dancing crowd, the fact that it is completely given over to impulse and potential violence.

Chapter 6 – Triumph

1. How does Dickens show how insensitive the Republic's prisoners have become to the carnage all around them?

   There is a brief moment of sorrow when Darnay's name is called to appear before the Tribunal—certainly to be sentenced to death- The prisoners then very quickly say good-bye and return to their games and entertainments for the evening.

2. What evidence is presented by the following witnesses in Darnay's defense?

   Gabelle corroborates Darnay's story that he wrote to Darnay for help. Dr. Manette testifies that Darnay is his friend, a devoted husband, and not in favor with the aristocratic government of England since he has been tried by them for treason.

3. What is the "car of triumph" used to carry Darnay away from the prison? How does he feel while he is being carried by the mob?

   The car of triumph is a chair with a red flag over it and a pike with a red cap attached to the back. He is confused and imagines he is in a tumbril on his way to the guillotine.

Chapter 7 - A Knock at the Door

1. What is inscribed on the door of Dr. Manette's house?

   The names of all the people living in the house are inscribed on the door.

2. Now that Charles is released from La Force, why do they not all return immediately to England?

   Dr. Manette thinks doing so would be dangerous for Charles.

3. Who comes to arrest Darnay again? Who has denounced him?

   Four men with red caps come to arrest Charles. One of them is from Saint Antoine. The Defarges denounce Charles, as well as one other person not named in the chapter.

Chapter 8 - A Hand at Cards

1. What is the relationship between John Barsad and Miss Pross? How has he harmed her in the past? Where has Sydney Carton seen him before?

   John Barsad is Solomon, Miss Pross' brother who ran away with her money many years earlier. He testified at Charles' treason trial.

2. List the three "cards" Carton holds which will force Barsad to help him with his plan to free Darnay.

   First, Barsad is using a false name. Next, he has been employed in the past by the aristocratic English government; and, finally, Barsad could be suspected of being a spy for England against the French Republic.

3. How does Jerry Cruncher help convince Barsad to cooperate with Carton?

   Jerry knows that Cly is not dead because he tried to rob his grave. In addition, Barsad is associated with Cly, whom Carton can now prove is a spy for England. If he does not help, Barsad will be denounced by Carton as a spy, too.

Chapter 9 - The Game Made

1. What reasons does Jerry Cruncher give to convince Mr. Lorry that it would not be fair of him to fire Jerry from his Tellson's job just because he is a grave robber?

   First, Jerry points out that Mr. Lorry has known Jerry for a long time. There are probably doctors, banking at Tellson's, who pay men like Jerry to get the corpses. If Mr. Lorry has a problem with Jerry's grave robbing, he should also have a problem with the doctors who pay him as well.

2. In what capacity does Barsad agree to help Carton?

   He agrees to get Carton in to see Darnay if Darnay is convicted and sentenced to die.

3. How is the theme of resurrection emphasized in this chapter? What is being suggested about Carton's plan?

   Carton recalls and recites the words spoken at his father's funeral, "I am the resurrection and the life…" He is thinking about dying himself, or at least risking his life. His scheme will be essentially a resurrection for Charles Darnay, who is as good as dead.

4. Who is Darnay's third denouncer, who was not named in the previous chapter?

   Doctor Manette himself is the third denouncer.

Chapter 10 - The Substance of the Shadow

1. What narrative technique does Dickens employ in this chapter?

   This chapter is the text of Dr. Manette's journal, written during his eighteen-year imprisonment in the Bastille. The use of discovered letters, diaries, etc., was a popular convention in Dickens' day for revealing background information and exploring one character's viewpoint more fully.

2. Where has the doctor hidden his journal? How was the reading of this letter foreshadowed earlier in the novel?

   He hid it in the chimney of the prison cell. In Book II, Chapter 6, Carton told the story of the prisoners' letters found in the Tower of London, and the Doctor reacted strongly to the story. Then, in Book II, Chapter 21, Defarge searched for something in the cell that had been occupied by Manette.

3. Who are the two brothers who employ the Doctor?

   They are Charles Darnay's father and uncle—the same uncle we met earlier in Book II, who was assassinated by Gaspard.

4. Why does the woman in the journal count to twelve over and over as part of her feverish ravings?

   Her husband had been forced by the nobles to pull a cart like an animal until he died. Just before his death in his wife's arms, he sobbed the twelve strokes of the bell.

5. What happens to the woman's brother, father, and younger sister?

   Her father dies of heart failure when he hears about the rape and abduction of his daughter. The brother dies of a sword wound from the Marquis. The younger sister is taken to a safe place.

6. What is the significance of the title of this chapter?

   The discovered journal explains the connection between Doctor Manette and the Evremonde family. We still do not know the reason for Madame Defarge's extreme hatred of the family, but we can infer it from the fact that one sister did remain safe, and from our knowledge that Ernest Defarge had been Manette's servant at the time of Manette's imprisonment.

7. What does the wife of the Marquis want from the doctor?

   At first, she wants to offer her sympathy to the poor woman. After she realizes the woman is dead, she asks about her sister. She wants to give her some jewels to try to atone for her husband's sins.

8. What does the wife of the Marquis fear?

   She fears that, if atonement is not made for this grievous wrong committed by her husband and brother-in-law, then retribution will fall on her young son, Charles.

9. How was Ernest Defarge, the wine shop owner, connected to Dr. Manette before his imprisonment?

   As a young man, Defarge was the doctor's servant.

10. What does the doctor say in this journal that condemns his son-in-law to death?

    He writes, "And them and their descendants, to the last of their race, I…denounce to the times when all these things shall be answered for. I denounce them to Heaven and to earth."

11. Ironically, who else is condemned by the Doctor's journal.

    By marriage, Lucie is condemned, and by blood Little Lucie is condemned.

Chapter 11 – Dusk

1. What is the significance of the words Carton murmurs against Lucie's cheek when he kisses her, "A life you love"?

   Earlier, when he confessed his love for her, he promised that he would give his life so she could keep a life she loves near her. Carton is planning to sacrifice himself to free Lucie's husband.

2. What, most likely, is Carton's plan to save Darnay? How has this been foreshadowed?

   Carton is most likely planning to take Darnay's place at the guillotine. This was foreshadowed by the fact that Darnay was acquitted at his trial for treason because he resembled Carton so closely that even the witnesses could not tell them apart. It was further foreshadowed by the promise Carton makes to Lucie, to sacrifice his own life to keep a life she loved near her. Finally, it was foreshadowed by the fact that the only help Carton is able to get from Barsad is a one-time opportunity to visit Darnay on the morning of the execution.

Chapter 12 - Darkness

1. Why does Carton go to the wine shop?

   He goes to the shop so it may be widely known that a man who looks remarkably like Darnay is in Paris.

2. What does he learn there about Dr. Manette, Lucie, her child, and Madame Defarge?

   He learns that Madame Defarge wants to exterminate the entire Evremonde family—including Lucie and Doctor Manette.

3. What final piece of the Defarge / Manette / Evremonde puzzle is finally revealed?

   Madame Defarge is the woman whose sister and brother were killed by Charles Darnay's father and uncle. This is why she has borne such hatred for the Evremonde family throughout the novel.

4. Why do the Defarges speak so freely in front of Carton?

   The Defarges speak freely because Carton leads them to believe he does not understand French.

Chapter 13 - Fifty-two

1. What is the significance of the title of this chapter?

   Fifty-two people are scheduled to die that day. Carton must replace Darnay rather than try to help him escape because there must be fifty-two people for the guillotine.

2. How does John Barsad help Carton with his plan to save Darnay?

   He takes Darnay's unconscious body— dressed as Carton—to Mr. Lorry's waiting coach.

3. How does the plight of the seamstress illustrate one of the main flaws of the Revolution?

   The seamstress is accused of plots. She is a poor, weak creature, innocent of the charges of plotting against the Republic. The Revolution is flawed because it is no better than the nobles at dispensing justice. The leaders of the Revolution, like the nobles, carelessly execute innocent people.

4. What effect is created by Dickens' shift to first-person narration?

   Dickens changes from third-person to first-person narration so the reader can feel the excitement and danger along with the people in the carriage. First-person narration makes their flight from France more exciting and personal.

Chapter 14 - The Knitting Done

1. Why does Madame Defarge visit Lucie before her husband's execution?

   She wants to catch Lucie while she is crying and grieving for her husband. It is against the law to grieve for an executed enemy of the Republic.

2. Why does Jerry Cruncher change his mind about his wife's flopping?

   He is afraid for his life and the lives of the Manette family. He is sorry now that he ridiculed his wife for praying. He is also sorry he robbed graves and plans to change his ways if he ever returns safely to England.

3. What theme is suggested by Darnay's escape and Miss Pross' being strong enough to defeat Madame Defarge?

   Love is stronger than hate.

4. What evidence of nationalistic pride does Dickens reveal in this chapter?

   Miss Pross is British and has the resolve to save her "Ladybird" whatever the cost. Madame Defarge is French and motivated only by obsessive hatred. Miss Pross, of course, wins by destroying Madame Defarge.

Chapter 15 - The Footsteps Die Out for Ever

1. The last words of this chapter are some of the most famous ever written: “It is a far, far better thing that I do, than I have ever done; it is a far far better rest that I go to than I have ever known.” In what ways is this statement true for Sydney Carton? Why do you suppose this has become such a famous last line from a novel?

   Carton has spent his life drunk. He has wasted his talents and is considered a pitiful example of a man. By giving up his life for love, he earns himself an honored place in the Manette family and in heaven.

A Tale of Two Cities

ADVANCED PLACEMENT IN ENGLISH
LITERATURE AND COMPOSITION

Study Guide
Student Copy

BOOK THE FIRST
Recalled to Life

Chapter 1 - The Period

1. The first sentence in this novel is one of the most famous first lines in English literature. How is it and the paragraph that follows an example of parallelism?

2. What does Dickens establish with his list of parallel contrasts?

3. What is Dickens' apparent opinion of the list of complaints that the Continental Congress of 1775 sent to Parliament?

4. What allusions does Dickens make to the approaching French Revolution?

5. What is foreshadowed in Dickens' beginning this novel with a description of the period?

Chapter 2 - The Mail

1. How does Dickens begin his actual story?

2. Briefly identify Mr. Lorry and Jerry. What does the answer "recalled to life" suggest to the reader about the nature of Mr. Lorry's business in Dover?

3. What does Dickens achieve by his reference to The Captain and the fear and distrust of the travelers?

Chapter 3 - The Night Shadows

1. What effect does Dickens achieve with his occasional lapses into first-person narration?

2. Briefly describe the first dream Mr. Lorry has on the Dover mail.

3. Consider the message Mr. Lorry sends with Jerry Cruncher. What is revealed by the imaginary conversation Lorry keeps repeating in his mind?

Chapter 4 - The Preparation

1. What has Mr. Lorry told Lucie in order to get her to go to Paris with him?

2. What hints are there in this chapter that Mr. Lorry's secret mission resurrects some issues from his own past?

3. What are the blank forms for consignment mentioned in this chapter? How do they contribute to Mr. Lorry's need for secrecy and his use of the code "Recalled to Life"?

4. How do Dickens' characters conform to the literary conventions of his day?

Chapter 5 - The Wine-shop

1. What do you think the spilled wine foreshadows in this chapter?

2. What effect does Dickens achieve with personification in this chapter?

3. What does the following passage from this chapter say about the character of Madame Defarge?

   "…one might have predicated that she did not often make mistakes against herself in any of the reckonings over which she presided."

4. What information about Lucie's father's state of mind is revealed to Mr. Lorry during the climb up the five flights of stairs to Dr. Manette's room?

5. What is implied by the way the Defarges call the men "Jacques"?

Chapter 6 - The Shoemaker

1. What makes the faintness of the Shoemaker's voice so horrible?

2. What is significant about the Shoemaker's name?

3. What detail finally begins to bring the Shoemaker to his senses?

4. How does Lucie begin to meet stereotypical expectations of an ideal woman?

BOOK THE SECOND

The Golden Thread

Chapter 1 - Five Years Later

1. What is Dickens suggesting with the following: “In this respect the House was much on a par with the Country; which did very often disinherit its sons for suggesting improvements in laws and customs that had long been highly objectionable, but were only the more respectable”?

2. What is implied by Jerry’s anger at his wife’s “flopping,” the mud on his boots and the rust on his hands?

3. What effect does Dickens achieve by the scene in the Cruncher home?

Chapter 2 - A Sight

1. What is Jerry Cruncher’s opinion of execution by quartering?

2. For what crime is Charles Darnay on trial?

3. When, according to their testimony, did Dr. Manette and Lucie meet Charles Darnay?

4. With what other popular “entertainment” does Jerry compare attending a trial? How do the two compare?

Chapter 3 - A Disappointment

1. Briefly outline the charges the Attorney General presents against Mr. Darnay.

2. How does Mr. Solicitor-General try to discredit John Barsad's testimony?

3. How does Mr. Solicitor-General try to discredit Roger Cly's testimony?

4. In what ways is Miss Manette's testimony against Mr. Darnay both helpful and damaging to his case?

5. How does Mr. Carton help Mr. Stryver cast doubt on the testimony of the witness who was in the Dover mail with Mr. Lorry five years earlier?

6. What is revealed about Mr. Carton's character by his behavior toward Lucie and Mr. Darnay?

7. One of the major themes in this novel is the idea that resurrection is possible. How does this theme apply to Charles Darnay's acquittal for treason?

Chapter 4 – Congratulatory

1. Briefly describe Mr. Stryver. How does he use Mr. Carton?

2. Why is Carton so rude to Darnay?

3. What does Carton confess to himself after meeting with Darnay?

Chapter 5 - The Jackal

1. What is the secret to Stryver's success as an attorney?

2. Briefly describe how Carton looks when he is working at Stryver's desk.

3. What do we learn about Carton's childhood? What does Carton blame for his miserable life?

4. What is the significance of people's calling Carton Stryver's jackal?

5. What predominant character traits of Carton's are revealed in this chapter?

Chapter 6 - Hundreds of People

1. Miss Pross' complaint about "hundred of people" is an example of what figure of speech?

2. Why do the visits of these "hundreds of people" bother her?

3. Who is Solomon?

4. What questions does Mr. Lorry ask Miss Pross concerning the Doctor and his shoe making tools?

5. Why is Dr. Manette afraid to remember his past?

6. What is suggested by Sydney Carton's story about the prisoner's letter found in the Tower of London?

7. Comment on Dickens' use of foreshadowing at the end of this chapter when Lucie, Carton, and Darnay discuss the crowds in the streets of London.

8. What are the two significant meanings of the title of this chapter?

Chapter 7 - Monseigneur in Town

1. What tone does Dickens achieve at the beginning of this chapter? How does he achieve it?

2. Who is the Farmer General, and what is his relationship to the Monseigneur?

3. What has passed between Monseigneur and the Marquis?

4. Read the following passage. What do you think the water in the fountain may symbolize in this story?

> "The water of the fountain ran, …so much life in the city ran into death according to rule, time and tide waited for no man, …all things ran their course."

Chapter 8 - Monseigneur in the Country

1. Why is the Marquis annoyed with the Mender of roads?

2. How did the poor woman's husband die? What does she want from the Marquis?

3. What family connection is suggested at the end of this chapter?

Chapter 9 - The Gorgon's Head

1. What is the family relationship between Charles Darnay and the Marquis?

2. What evidence is there that Darnay suspects the Marquis contributed to the treason charges he faced in England?

3. What were the reasons for Darnay's frequent trips to France that resulted in his charges of treason?

4. What important information is alluded to in the following passage?

> "I believe that if you were not in disgrace with the Court, and had not been overshadowed by that cloud for years past, a letter de cachet would have sent me to some fortress indefinitely."
>
> …
>
> "*We* have done wrong?" repeated the Marquis, with an inquiring smile, and delicately pointing, first to his nephew, then to himself.
>
> "Our family; our honourable family, whose honour is of so much account to both of us, in such different ways. Even in my father's time, we did a world of wrong, injuring every human creature who came between us and our pleasure, whatever it was. Why need I speak of my father's time, when it is equally yours? Can I separate my father's twin-brother, joint inheritor, and next successor, from himself?"
>
> "Death has done that!" said the Marquis.
>
> "And has left me," answered the nephew, "bound to a system that is frightful to me, responsible for it, but powerless in it; seeking to execute the last request of my dear mother's lips, and obey the last look of my dear mother's eyes, which implored me to have mercy and to redress; and tortured by seeking assistance and power in vain."

5. Why does Darnay plan to abandon the property of his family when he inherits it from his uncle?

6. In the following passage from the story, to what mystery is Darnay alerted by his uncle's behavior?

> "As he bent his head in his most courtly manner, there was a secrecy in his smiling face, and he conveyed an air of mystery to those words, which struck the eyes and ears of his nephew forcibly."

7. What does the redness of the rising sun shining on the outside of the chalet suggest?

8. What does the note attached to the knife tell the reader about the identity of the Marquis' murderer?

Chapter 10 - Two Promises

1. How does Darnay earn his living in England?

2. What are the two promises suggested by the title of this chapter?

3. What promise concerning his past does Darnay make to Dr. Manette?

4. What does Dr. Manette's reaction to Darnay's attempt to reveal his true identity suggest?

5. What further evidence is there that Dr. Manette is disturbed by the prospect of a marriage between his daughter and Charles Darnay

Chapter 11 - A Companion Picture

1. What does the title of this chapter suggest?

2. How does Stryver's attitude toward marriage differ from Darnay's?

3. Why does Stryver suggest that Carton consider finding a wife for himself?

Chapter 12 - The Fellow of Delicacy

1. What does Mr. Lorry say to Stryver to discourage him from proposing marriage to Lucie?

2. How does Mr. Stryver handle the situation when Lorry comes to visit him later that evening?

3. Who is the Fellow of Delicacy suggested in this chapter's title?

4. Is Mr. Lorry's role in Stryver's proposal consistent with his claim that he is nothing more than a "man of business"?

Chapter 13 - The Fellow of No Delicacy

1. Why does Carton say that he is grateful that Lucie does not love or want to marry him?

2. What secret does Carton ask Lucie to keep as the "last confidence" of his life?

3. What might the promise Carton makes in this chapter foreshadow?

Chapter 14 - The Honest Tradesman

1. What is Jerry Cruncher's secret occupation that results in mud on his boots and rust on his fingers?

2. List three examples of mischief in which the crowds following Roger Cly's funeral engage after the casket is buried. Why does the mob finally disperse?

3. Why do you think young Jerry wants to be a Resurrection-Man? What does the phrase "no fish for breakfast" suggest about the success or failure of Mr. Cruncher's nighttime occupation?

4. What does the absence of a body in the grave suggest?

5. Who is/was Roger Cly, and where have we met him before?

Chapter 15 – Knitting

1. How do you know that the Mender of roads is a revolutionary? Where does Monsieur Defarge take the mender of roads?

2. Who is the tall man described by the mender of roads? What is his crime? Why do the people of the village have hope that he will not be executed?

3. Why is the method of Gaspard's execution particularly cruel?

4. What do the Jacques mean when they vote to register the Marquis' château and "all the race"?

5. What does the following metaphor say about Monsieur Defarge's plans for the Mender of roads: "Judiciously show a dog his natural prey, if you wish him to bring it down one day" ?

Chapter 16 - Still Knitting

1. Why does Madame Defarge register John Barsad as one of the men who is marked for death in her knitted registry of names?

2. What does Madame Defarge do to alert the other customers that a spy has entered the wine shop? What does the spy say that upsets Monseiur Defarge?

3. What is the "structure yet unbuilt" mentioned in the following passage? Why do you think Dickens makes reference to it at the end of this chapter?

> "So much was closing in about the women who sat knitting, knitting, that they their very selves were closing in around a structure yet unbuilt, where they were to sit knitting, knitting, counting dropping heads."

4. How does the description of the wine shop emphasize the poverty of the residents of Saint Antoine?

Chapter 17 - One Night

1. What does Dr. Manette mean when he says that for his daughter to have no knowledge or memory of him would be worse than being dead?

2. Why do you think Lucie checks in on her father while he is sleeping the night before her wedding?

Chapter 18 - Nine Days

1. What is the subject of Charles Darnay and Doctor Manette's private conversation on the morning of Lucie's wedding?

2. What is suggested by the fact that Dr. Manette begins to make shoes after Lucie's wedding?

3. How does Mr. Lorry decide to ease Dr. Manette out of his relapse?

Chapter 19 - An Opinion

1. What is Mr. Lorry and Miss Pross' plan once they realize that Dr. Manette is awake on the tenth morning and no longer making shoes?

2. Mr. Lorry carefully discusses Dr. Manette's condition with the old man. What three questions does Mr. Lorry ask Dr. Manette to answer in the course of this discussion?

3. Why does the doctor resist the idea of giving up his shoe making tools?

4. Under what conditions does the doctor agree to the removal of the shoe making tools?

Chapter 20 - A Plea

1. Why does Carton ask Darnay for his friendship?

2. Why does Lucie ask her husband to be especially patient and kind with Sydney Carton?

3. What practical purpose would Charles Dickens have for having Lucie make this request?

Chapter 21 - Echoing Footsteps

1. Rather than advance the plot significantly, Dickens uses this chapter for what literary convention?

2. What occurs on July 14, 1789?

3. What is suggested about Defarge's search of 105 North Tower?

4. How was this search foreshadowed earlier in the book?

5. What is the significance of the echoes the Manettes, Darnays, Carton, et al hear from the corner in Soho? How are Lucie's and Carton's reactions to the echoes different?

Chapter 22 - The Sea Still Rises

1. Briefly describe The Vengeance.

2. Who is old Foulon, and why is he marked for death by the Defarges? What happens to his son-in-law?

3. How do the killings by the peasants of Saint Antonine impact the lives of the poor and hungry peasants?

Chapter 23 - Fire Rises

1. Who is the man in wooden shoes? What does he do?

2. Who is Monsieur Gabelle? How does he escape the people of his village?

3. Why do you think the mender of roads and the other village people decide to light candles in all of their windows?

Chapter 24 - Drawn to the Loadstone Rock

1. What is the significance of the title of this chapter?

2. Why is Mr. Lorry traveling to France? Who is he taking with him?

3. What naive reasons does Darnay give Mr. Lorry for desiring to return to France?

4. What does Mr. Stryver think of the mysterious Marquis St. Evrémonde?

5. What other reasons does Darnay have, besides Gabelle's plea, for wanting to return to France?

BOOK THE THIRD

The Track of a Storm

Chapter 1 - In Secret

1. What is significant about the fact that Darnay is placed under escort as soon as he arrives in France.

2. What decree is passed by the revolutionary government of France the same day that Darnay leaves the safety of England to travel to Paris?

3. Why does Defarge refuse to help Darnay by contacting Mr. Lorry at Tellson's bank?

4. In the prison, why does Darnay compare the aristocrats jailed with him to ghosts?

5. What does it mean to be kept "In secret"?

6. How does Dickens remind the reader of Dr. Manette's imprisonment that ended at the beginning of this novel?

Chapter 2 - The Grindstone

1. What effect does Dickens create with the imagery of the people at the grindstone?

2. Why does Dr. Manette think he can help his son-in-law?

3. What is the significance of the metaphor in the following passage?

> "…the sun was red on the courtyard. But, the lesser grindstone stood alone there in the calm morning air, with a red upon it that the sun had never given, and would never take away."

4. What scene does the redness of the sun shining on the blood-stained grindstone echo?

Chapter 3 - The Shadow

1. What is "The Shadow" referred to in this chapter title? How is it an example of foreshadowing?

2. What evidence is there that Mr. Defarge does not want to mark Lucie and her family for death but is doing it because of his wife?

3. What compliment does Lucie unwittingly pay Madame Defarge?

4. Why do you think Dickens repeats the message of the shadow's sinister nature two more times, once from Lucie and again from Mr. Lorry at the end of the chapter?

5. What does Madame Defarge mean when she says, "It is the daughter of your father who is my business here."

6. What is the significance of Madame Defarge identifying Little Lucie as "his daughter"?

Chapter 4 - Calm in Storm

1. What is the significance of the title of this chapter?

2. Why does Dr. Manette believe his past imprisonment "all tended to a good end, …it was not mere waste and ruin"?

3. What aspect of Doctor Manette's character is revealed in this chapter?

4. List three of the jokes the people of the time made about the guillotine.

Chapter 5 - The Wood-sawyer

1. Where does Lucie go at three o'clock every afternoon?

2. Who is the "Samson of the firewood guillotine"? What does Lucie do to gain his good will?

3. What is the Carmagnole, and why is Lucie afraid of it?

Chapter 6 – Triumph

1. How does Dickens show how insensitive the Republic's prisoners have become to the carnage all around them?

2. What evidence is presented by the following witnesses in Darnay's defense?

3. What is the "car of triumph" used to carry Darnay away from the prison? How does he feel while he is being carried by the mob?

Chapter 7 - A Knock at the Door

1. What is inscribed on the door of Dr. Manette's house?

2. Now that Charles is released from La Force, why do they not all return immediately to England?

3. Who comes to arrest Darnay again? Who has denounced him?

Chapter 8 - A Hand at Cards

1. What is the relationship between John Barsad and Miss Pross? How has he harmed her in the past? Where has Sydney Carton seen him before?

2. List the three "cards" Carton holds which will force Barsad to help him with his plan to free Darnay.

3. How does Jerry Cruncher help convince Barsad to cooperate with Carton?

Chapter 9 - The Game Made

1. What reasons does Jerry Cruncher give to convince Mr. Lorry that it would not be fair of him to fire Jerry from his Tellson's job just because he is a grave robber?

2. In what capacity does Barsad agree to help Carton?

3. How is the theme of resurrection emphasized in this chapter? What is being suggested about Carton's plan?

4. Who is Darnay's third denouncer, who was not named in the previous chapter?

Chapter 10 - The Substance of the Shadow

1. What narrative technique does Dickens employ in this chapter?

2. Where has the doctor hidden his journal? How was the reading of this letter foreshadowed earlier in the novel?

3. Who are the two brothers who employ the Doctor?

4. Why does the woman in the journal count to twelve over and over as part of her feverish ravings?

5. What happens to the woman's brother, father, and younger sister?

6. What is the significance of the title of this chapter?

7. What does the wife of the Marquis want from the doctor?

8. What does the wife of the Marquis fear?

9. How was Ernest Defarge, the wine shop owner, connected to Dr. Manette before his imprisonment?

10. What does the doctor say in this journal that condemns his son-in-law to death?

11. Ironically, who else is condemned by the Doctor's journal.

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1. What is the significance of the words Carton murmurs against Lucie's cheek when he kisses her, "A life you love"?

2. What, most likely, is Carton's plan to save Darnay? How has this been foreshadowed?

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1. Why does Carton go to the wine shop?

2. What does he learn there about Dr. Manette, Lucie, her child, and Madame Defarge?

3. What final piece of the Defarge / Manette / Evremonde puzzle is finally revealed?

4. Why do the Defarges speak so freely in front of Carton?

Chapter 13 - Fifty-two

1. What is the significance of the title of this chapter?

2. How does John Barsad help Carton with his plan to save Darnay?

3. How does the plight of the seamstress illustrate one of the main flaws of the Revolution?

4. What effect is created by Dickens' shift to first-person narration?

Chapter 14 - The Knitting Done

1. Why does Madame Defarge visit Lucie before her husband's execution?

2. Why does Jerry Cruncher change his mind about his wife's flopping?

3. What theme is suggested by Darnay's escape and Miss Pross' being strong enough to defeat Madame Defarge?

4. What evidence of nationalistic pride does Dickens reveal in this chapter?

Chapter 15 - The Footsteps Die Out for Ever

1. The last words of this chapter are some of the most famous ever written: "It is a far, far better thing that I do, than I have ever done; it is a far far better rest that I go to than I have ever known." In what ways is this statement true for Sydney Carton? Why do you suppose this has become such a famous last line from a novel?

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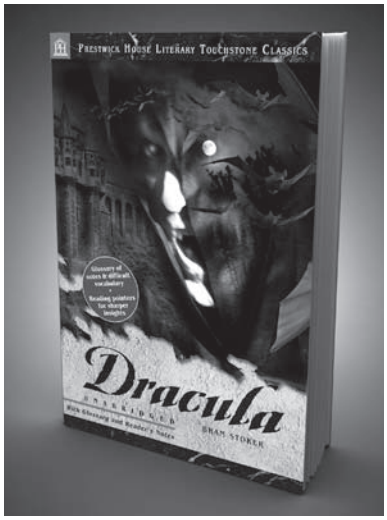

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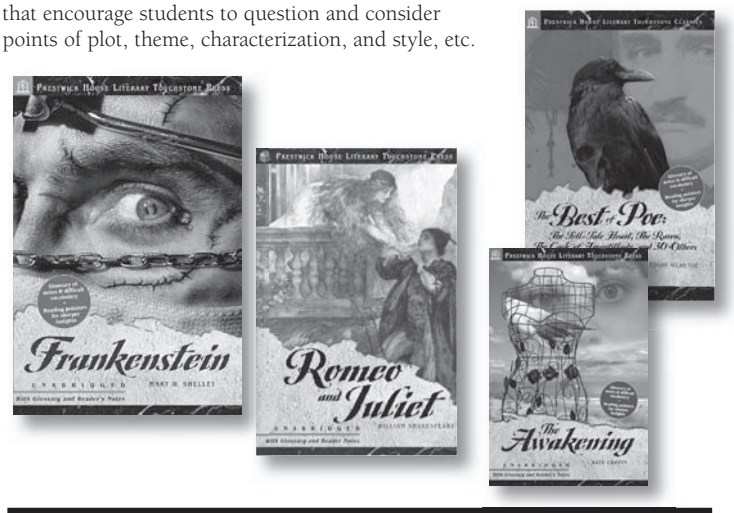

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