

### Chapter 16: Still Knitting

**Vocabulary:** aquiline- resembling an eagle's **beak**

**Summary:** The Defarges return to Saint Antoine later that evening. A policeman friend warns Defarge that a **spy** by the name of John Barsad has been sent to their neighborhood. Madame Defarge resolves to knit his name into the register. That night, Defarge admits his fear that the revolution will not come in his lifetime. Madame Defarge dismisses his impatience and compares the revolution to the preparation of lightning and an earthquake: it strikes quickly and with great force, but no one knows how long it took to **form** either one (She is hinting that they take a long time to form but strike quickly and **deadly**.)

The next day, Barsad visits the wine shop. He masquerades as a sympathizer with the revolutionaries and comments on the horrible treatment of the peasants. Knowing that Defarge once worked as Doctor Manette's servant, he reports that Lucie Manette plans to marry, and that her husband is to be the **Marquis'** nephew, Darnay. After Barsad leaves, Madame Defarge adds Darnay's name to her registry—which is huge foreshadowing—this event is unsettling to Monsieur Defarge, the once **loyal** servant of Manette.

### Chapter 17: One Night

**Vocabulary:**

Anatomise- dissect, analyze

**Apocryphal**- of questionable authenticity

**Summary:** It is the eve of Lucie's marriage to Darnay. Lucie and her father have enjoyed long days of happiness together. Doctor Manette finally has begun to put his imprisonment behind him. For the first time since his release, Manette speaks of his days in the **Bastille**. In prison, he passed much time imagining what sort of person Lucie would grow up to be. He is very happy now, thanks to Lucie, who has brought him "consolation and restoration." Later that night, Lucie sneaks down to her father's room and finds him sleeping soundly.

### Chapter 18: Nine Days

**Vocabulary:** Reconciliation-To accept or be resigned to something not desired

Fortnight- a period of two weeks

Vestige- a trace of something that is disappearing or no longer exists

Chaise- a horse-drawn carriage for one or two **people**

Sagacity- Wise, good judgment; **shrewd**

Haggard- looking exhausted and unwell, especially from fatigue, worry, or **suffering**

Betimes- before expected time; early

Demonstrative- giving proof, tending to show feelings, especially of affection, openly

**Summary:** Darnay and Doctor Manette speak in private before going to church for Darnay's wedding to Lucie. Dickens only mentions that they come out of the room, not what was said inside. Remember in the chapter "Two Promises," Darnay promised he would tell Dr. Manette something... Manette emerges "**deadly pale**" from this meeting. Darnay and Lucie are married and depart for their honeymoon. Almost immediately, a change comes over Manette; he now looks scared and lost. Later that day, Miss Pross and Mr. Lorry discover Manette at his shoemaker's bench, lapsed into an incoherent state. They fear that he will not recover in time to join the newlyweds, as planned, on the honeymoon, and for **nine** days they keep careful watch over him.

**Chapter 19: An Opinion**

**Vocabulary:**

Giddily- exciteable, dizzy, nervous  
 Toilette- the process of washing oneself, dressing, tending to one's appearance  
 Subdued- quiet, reflective or depressed  
 Explicit- stated clearly and in **detail**  
 Relapse- a deterioration in health after **temporary** improvement

Resumption- beginning something again after pause, interruption  
 Intricate- very complicated or detailed  
 Earnest- sincere and intense conviction  
 Malady- a **disease** or ailment  
 Ardour- enthusiasm or passion  
 Diffidence- modesty or shyness

**Summary:** On the tenth morning, Lorry wakes to find the shoemaker's bench put away and the Doctor reading **a book**. Lorry cautiously asks Manette what might have caused the now-ended relapse, relating Manette's strange case as though it had happened to someone else. Manette suggests that the person himself most likely anticipated the **reversion**. He goes on to say that some stimulus must have triggered a memory strong enough to cause it. What could have done this? Hmm. Manette reassures Miss Pross and Lorry that such a relapse is not likely to **recur** because the circumstances that caused it are unlikely to **surface** again. Or are they?

Still speaking as though the afflicted party were someone other than Manette, Lorry creates a scenario (an extended metaphor, an analogy) about a blacksmith. He asks whether, if the smith's forge were associated with a trauma, the smith's tools should be taken from him in order to spare him painful memories. Manette answers that the man used those tools to comfort his tortured mind and should be allowed to keep them. Eventually, however, Manette agrees, for Lucie's sake, to let Lorry dispose of his tools while he is away. A few days later, Manette leaves to join Lucie and Darnay. In his absence, Lorry and Miss Pross hack the shoemaker's **bench** to pieces, burn it, and **bury** the tools.

**Chapter 20: A Plea**

**Vocabulary** Claptrap- insincere language

**Summary:** When Lucie and Darnay return home from their honeymoon, Sydney Carton is their first visitor. He apologizes for his drunkenness on the night of the trial and delivers a self-effacing speech in which he asks for Darnay's friendship: *"If you could endure to have such a worthless fellow . . . coming and going at odd times, I should ask that I might be permitted to come and go as a privileged person [in the household]. . ."* Carton leaves. Afterward, Darnay comments that Carton tends to be careless and reckless. Lucie deems this judgment too **harsh** and insists that Carton possesses a good, though wounded, heart. Lucie's compassion touches Darnay, and he promises to regard Carton's faults with **sympathy**.

**Chapter 21: Echoing Footsteps**

**Vocabulary:**

Turbid- foul, muddy  
 Execrations- acts of cursing and denunciations

Parley- discussion  
 Dumb-show—pantomime  
 Abolished- reduced to nothing, destroyed

**Summary:** Years go by, and Lucie and her family enjoy a tranquil life. She gives birth to a daughter, little **Lucie**, and a son, who dies young. Lucie still maintains her habit of sitting in a corner of the parlor, listening to the echoing footsteps on the street

below. By 1789, the **echoes** reverberate “*from a distance*” and make a sound “*as of a great storm in France with a dreadful sea rising.*” The footsteps Lucie hears are the foreshadowing of the French Revolution, the footsteps of an angry **mob** that she and her family will soon face. One day in July, Lorry visits the Darnays and reports that an alarming number of French citizens are sending their money and property to England.

The scene then shifts to the storming of the Bastille in Paris. Defarge and Madame Defarge serve as leaders among the mob. Once inside the Bastille, Defarge grabs a guard and demands to be taken to **105** North Tower. Defarge searches the cell. (*You won't find out what was found until Chp. 9-10 of Book 3*). When he is finished, he rejoins the mob as it murders and mutilates the governor who had defended the fortress. Madame Defarge cuts off the man's head. Hammering the nail in the coffin of the comparison of the footsteps Lucie hears in London outside her window to the footsteps of the French Revolution.

**Analysis: Chapters 18–21** Nearly every character in the novel battles against some form of imprisonment. In the case of Doctor Manette and Charles Darnay, this imprisonment is quite literal. But subtler, psychological confines torture other characters as much as any stone cell. Sydney Carton, for instance, cannot seem to escape his listlessness. Darnay struggles to free himself from the legacy of his family history. Lorry tries to unshackle his heart from its enslavement to Tellson's **Bank**. Finally, although Manette long ago escaped the Bastille, in this section he battles the tormenting memories of his years there.

Prompted by the discovery of Darnay's true identity, Manette reverts to pounding out shoes in order to calm his troubled mind. This episode brings the notion of the fight for freedom from the level of political revolution to the level of personal struggles, suggesting that men and women toil to free themselves from the forces that oppress them as surely as **nations** do.

Dickens further elaborates the parallel between personal and public struggles in Chapter 21, which begins with Lucie in her parlor listening to the echo of footsteps on the street, and then shifts to the storming of the Bastille in Paris. The footsteps sweep the reader along, from the intimate struggles of private life to a revolution that will shape the future of an entire country and continent. Dickens's description of the battle contains exceptional power. Consider the following passage from Chapter 21:

*Flashing weapons, blazing torches, smoking waggon-loads of wet straw, hard work at neighbouring barricades in all directions, shrieks, volleys, execrations, bravery without stint, **boom, smash and rattle**, and the furious sounding of the living sea; but, still the deep ditch, and the single drawbridge, and the massive stone walls, and the eight great towers, and still Defarge of the wine shop at his gun, grown doubly hot by the service of Four fierce hours.*

Here Dickens captures the frantic and dangerous energy of the conflict. This passage's effect owes much to Dickens's language, which employs both **alliteration** and onomatopoeia to evoke the mood of battle. The effect, in the last line for instance, mimics the regular bursts of gunfire: “*at his **gun, grown** doubly hot by the service of **Four fierce** hours*” (emphasis added). The passage's onomatopoeia contributes to the overall impression of chaos as the sounds of the battle take over. Both methods cause an abstract description to give way to an eruption of noise, as the harsh and relentless pounding and battering of the siege becomes a palpable presence in the text.

As the battle rages on, Dickens introduces a **symbol** that plays a major role in the novel's theme of resurrection: blood, which begins to flow in the streets of Saint Antoine. Dickens links the image of blood to that of wine: after a day of butchery, the revolutionaries' clothes and hands bear **stains** of red, recalling the day on which the wine-cask breaks in front of Defarge's shop (Book the First, Chapter 5).

With these allegorical images of blood and wine, the theme of resurrection takes on a decidedly Christian undertone. In the Catholic ritual of communion, the priest consecrates a cup of wine and it becomes the blood of Christ, whose entombment and miraculous ascent to heaven on Easter Day have rendered him a **symbol** of resurrection in Christian tradition. In later chapters, Dickens will continue to draw upon this Christian association of blood, wine, sacrifice and resurrection. Just as Christ shed his wine-red blood upon the cross prior to being entombed and resurrected, so must the blood of the aristocracy flow before the commoners can take up their new lives. And what **sacrifice** will have to be made for others to live?

**Questions, Literary Devices and Allusions:**

#	Item	Pgs.	Explanation
1.	John Barsad—	68-69	First found in Chp. ___ of Book ___ Here, he is a _____ for the French government
2.	Literary Device: _____	Guide	Revolution=lightning and an earthquake
3.	_____	Guide	Darnay's name in the knitting
4.	_____	138	Darnay promised Dr, Manette he would reveal this on the day of the wedding
5.	Extended metaphor of the _____	Guide	The analogy that Lorry is making to the doctor's shoemaking bench and tools
6.	Literary Device: _____	Guide	Echoing Footsteps=_____
7.	105 N. Tower  What happens in the 2 <sup>nd</sup> appearance?	1. 42 2. ____	1. First appearance: Chp. ___ Book ___ 2. Second Appearance: Chp. 21 Book 2 Event: _____
8.	Imprisonment theme	Guide	Characters that face imprisonment: 1. _____ 2. _____ 3. _____ 4. _____
9.	Alliteration	Guide	Text: " _____ "
10.	Onomatopoeia	Guide	1. _____ 2. _____ 3. _____
11.	Symbol	Guide	_____ = _____
12.	Theme of Resurrection	Guide	