

Chapter 1: In Secret

Vocabulary:

Equipages- carriages
Fraught- full of
Dragoon- military
Farrier- person who shoes horses

Postmaster- person who supplies
courier horses
Ambuscade- ambush
Ingress- entrance
Egress- exit
Wicket- gate

Summary: Travel through France proves difficult for Darnay. **Hostile** revolutionaries frequently stop him and question him. They steal his money and take him captive. Upon his arrival in Paris, the revolutionaries confine him to a prison called **La Force**. Darnay protests and reminds his jailers of his rights. However, the guard responds that, as an emigrant, Darnay—whom he refers to as Citizen Evrémonte—has no rights. The guard hands Darnay over to Defarge with the instructions, “*In secret*.” As he is being led away, Darnay converses with the wine merchant. Defarge wonders aloud why Darnay would choose to return to France in the age of “*that sharp female newly-born . . . called La Guillotine*.” Darnay asks Defarge for help, but Defarge refuses. At La Force, Darnay feels he has entered the world of the dead. A fellow prisoner welcomes him to the prison and says that he hopes that Darnay will not be kept “*in secret*”—the Anglicized form of *en secret*, meaning **solitary** confinement. But Darnay has indeed been sentenced to total isolation, and he soon finds himself in a cell measuring “*five paces by four and a half*.”

Chapter 2: The Grindstone

Vocabulary:

Metempsychosis- transmigration of
souls

Ligatures- bandages
Descried- discerned

Summary: Tellson’s has set up temporary offices in the abandoned **palace** of an aristocrat. From this rather inauspicious location, Mr. Lorry has been making lots and lots of financial decisions. Riches have to be preserved (and shipped away), papers have to be saved, even more papers have to be burned... all in all, he’s been a pretty busy guy. Fortunately, Tellson’s seems to be in a safe space for now. Mr. Lorry looks out into the courtyard, where a large **grindstone** has been set up. The patriots use the courtyard as a space where they re-grind the edges of their weapons. Strangely enough, that makes the building a fairly safe place to be. As Mr. Lorry looks out the window, he receives a violent shock: Lucie and her father are coming in the courtyard door.

Lucie and Doctor Manette storm into the Paris branch of Tellson’s Bank to find Mr. Lorry. They inform him that Darnay sits imprisoned in La Force. Manette remains confident that he can use his standing as a one-time prisoner of the Bastille to help rescue his son-in-law. Lorry sends Lucie into the back room of the bank so that he can speak to Manette in private.

He and Manette look out into the courtyard, where throngs of people sharpen their weapons on the grindstone. Patriots are grinding weapons like mad. The entire courtyard has become stained with **blood**. Sparks fly off the grindstone, making the entire place look something like a hell on earth. Mr. Lorry whispers to the doctor that the patriots have begun murdering prisoners. Manette rushes into the crowd, and soon a cry arises: “*Help for the Bastille prisoner’s kindred in La Force!*”

Chapter 3: The Shadow

Vocabulary- Propitiate- appease

Summary: Fearing that Lucie and Manette's presence might compromise the bank's business, Lorry ushers Lucie, her daughter, and Miss Pross to a nearby lodging. He leaves **Jerry Cruncher** to guard them. Back at Tellson's, right as the business day is about to end, a man shows up at the door. He's accompanied by two women, one of whom is knitting. The woman known as The **Vengeance** also comes.

He waits for Mr. Lorry to recognize him. Mr. Lorry doesn't. The man prompts Mr. Lorry a bit: they last saw each other at the wine shop he runs. That's right, folks, it's **Defarge**. Wait, didn't he say that he wouldn't help Charles? Well, yes. But this is different. (Because he isn't here to help.) He comes with a letter from Doctor Manette to Mr. Lorry, asking Mr. Lorry to let Defarge see Lucie. In Lucie's room, Defarge hands over a letter from Charles. It's short, but it lets them all know that he's still okay.

Overwhelmed, Lucie reaches up and **kisses** Madame Defarge's hand. The hand doesn't stop knitting. Madame Defarge is one real piece of work. Lucie looks up at her, terrified. Something just doesn't seem right... Mr. Lorry quickly explains that Madame Defarge likes to look at those whom she may be able to **help** in times of crisis. Calling in Miss Pross and Little Lucie so that Madame Defarge can see them, as well, Mr. Lorry asks for her help in the future. Why does Madame Defarge want to look at them? Defarge *claims* that Madame Defarge must accompany them, as she will familiarize herself with the faces of Lucie, her daughter, and Miss Pross, *in order to better protect them in the future. She's such a sweet, protective type, right?*

Lucie pleads for mercy for her husband. Madame Defarge ignores this cry. She says that she's here for the daughter of Doctor Manette (and not the wife of Evrémonde). Frantic, Lucie asks her to protect her husband because he's the doctor's son-in-law. She begs for pity as a wife and a mother. Madame Defarge stares at her coldly and says that the wives and mothers of France have been suffering for a very long time. She leaves without ever promising to help.

Chapter 4: Calm in Storm

Vocabulary: injunction- order

Alluvial- composed of material deposited by running water

Summary: **Four** days later, Manette returns from La Force. Lorry notes a change in the once-fragile Manette, who now seems full of strength and power. Manette tells him that he has persuaded the Tribunal, a self-appointed body that tries and sentences the revolution's prisoners, to keep Darnay alive. Moreover, he has secured a job as the inspecting **physician** of three prisons, one of which is La Force. These duties will enable him to ensure Darnay's safety. Strangely enough, Mr. Lorry observes that the doctor begins to take **pride** in his ability to do things for his family. For a long time, Lucie took care of him. Now he's able to return the favor. Time passes, and France rages as though in a fever. The revolutionaries behead the king and queen, and the guillotine becomes a fixture in the Paris streets. Darnay remains in prison for a year and **three** months.

Chapter 5: The Wood-sawyer

Vocabulary: slake- quench

Avocations- occupations, customary employment

Redundancy- repetitiveness

Jocosely- in a joking matter

Summary: While the family waits for Darnay's trial, Manette tells Lucie of a window in the prison from which Darnay might see her in the street. He usually manages to be there at three in the afternoon. It's not every day... in fact, it's only about once a week. Nonetheless, he asked if **Lucie** would be willing to come stand in front of the window at three o'clock so he could see her. From that time on, Lucie goes to the street next to the window every afternoon. Whatever the weather's like, she stands outside for two hours. Talk about devotion, huh?

A wood-sawyer who works nearby talks with Lucie while she waits, pretending that his saw is a guillotine (it bears the inscription "*Little Sainte Guillotine*") and that each piece of wood that he cuts is the head of a prisoner. One day, a throng of people comes down the street, dancing a horrible and **violent** dance known as the Carmagnole. The dancers depart, and the distressed Lucie now sees her father standing before her. As he comforts Lucie, Madame Defarge happens by. She and Manette exchange **salutes**. Manette then tells Lucie that Darnay will stand trial on the following day and assures her that her husband will fare well in it. In the distance, they hear the guillotine chopping off three heads. We sure hope that this isn't foreshadowing. The doctor leaves Lucie at home and **heads** off (too soon?) to see Mr. Lorry to make plans for the next day.

Analysis: Chapters 1-5 The scene at the grindstone powerfully evokes the frantic and **mindlessly** violent mob of the revolution. A master of imagery, Dickens often connects one scene to another in such a manner that the images flow throughout the entire novel rather than stand in isolation. The reader feels this continuity as the crowd gathers around the grindstone to **sharpen** their weapons.

The description of the people in blood-stained rags, "*[not one] creature in the group free from the smear of blood,*" immediately recalls the breaking of the wine-cask outside Defarge's **shop** in Chapter 5; there, too, the people's rags are stained and "*those who had been greedy with the staves of the cask, had acquired a tigerish smear about the mouth.*" These parallel scenes do more than testify to Dickens's artistry. They **serve** to place disparate, things so unlike that there is no basis for comparison, motifs into symbolic relation. Thus, the grindstone, a symbol for the mindless vengeance of the Patriots, links to the symbol of wine/ blood.

In repeating the **motif** (a distinctive feature or dominant idea, repeating pattern, in an artistic or literary composition) of the red-stained peasants' rags, Dickens again links wine with blood, invoking the Christian association between communion wine and the blood of Christ. However, Dickens complicates the symbol in his text. While the **blood** of Christ traditionally signifies salvation—Christians believe that Christ sacrificed his life for human deliverance from sin—Dickens's grisly depictions of the vicious, vengeful, and often sadistic revolutionaries express a deep skepticism in the redemptive power of political bloodshed.

Shadows constitute another symbol that permeates the entire novel, here providing the subheading for Chapter 3. Dickens uses light and dark much as a painter might, infusing his composition with a wide range of tone and depth. The reader can observe Dickens's use of light and shadow at various instances in the novel. Notably, the chilling opening of the novel, in which the mail coach weaves its way through the darkness and fog, sets a tone of ominous mystery for the story; conversely, the sweet **sunrise** that opens Book the Second, Chapter 18, lends Lucie's wedding day an air of promise and happiness. In the current section, Madame Defarge casts a menacing shadow:

The shadow attendant on Madame Defarge and her party seemed to fall so threatening and dark on the child, that her mother instinctively kneeled on the ground beside her, and held her to her breast. The shadow attendant on Madame Defarge and her party seemed then to fall, threatening and dark, on both the mother and the child.

You can say that again. The narrator’s focus on the looming presence of Madame Defarge and on Lucie’s inability to escape this woman’s **shadow** establishes a tension between the gentle and nurturing Lucie—the “golden-haired doll”—and the dark and cold Madame Defarge, an unrelenting instrument of the revolution. Indeed, the narrator implicitly likens Madame Defarge’s shadow, which “fall[s] . . . threatening and dark,” to the guillotine blade that she is so eager to see making its fatal descent.

In Chapter 5, Dickens furthers this tension between Lucie’s sweet goodness and the perverse malevolence of the revolution. The wood-sawyer who talks with Lucie in Chapter 5 possesses a grotesque zeal for decapitation, as evidenced by the religious nature of the moniker (name) that he gives to his saw. He labels his imagined guillotine “Sainte”—that is, **holy**—illustrating his belief that the guillotine, in lopping off the heads of the aristocracy, is carrying out **divine** will. Similarly devoted but of opposite sympathy, Lucie waits steadfastly outside of her husband’s prison, merely on the off-chance that Darnay might catch a glimpse of her.

Whereas the violent and rambunctious Carmagnole **dance**, in which the wood-sawyer participates, symbolizes the ruthlessness of the revolution, the white snow that falls “quietly and . . . soft” in the very same chapter symbolizes Lucie’s gentle soul and pure love for Darnay. When Madame Defarge passes by “like a shadow over the white road,” the reader again senses the threat she poses to Lucie’s happiness.

Questions, Literary Devices and Allusions:

#	Item	Page	Explanation
1	“In secret” or “en secret”	Guide	
2	What is a grindstone? Literary Device: _____	Guide	
3	Who is the Shadow? Literary Device: _____		
4			he has secured a job as the physician of three prisons, one of which is La Force
5	Carmagnole		
6	Linked symbols/motifs	Guide	
7	Definition of Motif	Guide	
8	The religious zeal of the wood-sawyer	Guide	