

# ENRICHED CLASSICS

Curriculum Guide to:

## *A Tale of Two Cities*

by  
Charles Dickens

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## ***A Tale of Two Cities, Charles Dickens***

Dear Colleague:

Teaching Dickens is a challenge, an opportunity, and a delight. The challenge arises from persuading students to overcome their prejudices about reading a thick, nineteenth century novel with historical references. Delight comes when those barriers are crossed and, like so many readers past, your students are swept up by the twisting plot and the memorable characters. Teenagers still respond to the terrible and heart-rending events of the novel. Recall Doctor Manette's pathetic shoe-making; the heartless murder of a child by a proud, cold-hearted aristocrat; the trials of Charles Darnay; Madame Defarge endlessly knitting as the guillotine does its work; and the gradual spiritual ascent of Sidney Carton.

But, no question about it, getting students to delight takes work. Active teaching is necessary to get past the apparent barriers imposed by the distance of time and the unfamiliarity of some language. Teaching any Dickens novel requires hands-on monitoring, mentoring, and imaginative lesson plans.

Encourage your students to think of the novel as a kind of soap opera, in which the audience gets to know the characters over time and the plot develops slowly – and often bizarrely. Use the excellent notes at the back of the Enriched Classic edition to clarify obsolete references when needed. Check out the lesson plans on this website. Help students recognize the timelessness of characters and themes by providing them with ample occasions for discussion and writing. Present an eyewitness document on the Reign of Terror. Build in a research paper on the French Revolution and on social conditions in England at the same time. Study Dickens's marvelous sentences, and dramatize characters and scenes, or read aloud some of dramatic conversations.

Dickens has lasted. His inventiveness of plot and character, his generous spirit, and his observant eye and ear continue to entertain and reward readers. Reading Dickens links students to the past and demonstrates that the past has much to say to the present.

Judith Elstein

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over

## **Curriculum Plan #1**

### **“It Was the Best of Times, It Was the Worst of Times ...” (A Lesson in the Power of Language and the Role of Foreshadowing)**

The first line of *A Tale of Two Cities* is among the most famous in all of English literature. Dickens uses the rhetorical device of anaphora (repetition of a word or phrase at the beginning of successive phrases, clauses, or sentences) and a steady rhythm to build a magnificent series of clauses that broadly foreshadows the outline of the novel. This sentence also offers the instructor two wonderful teaching opportunities. As an opening exercise it enables the class to begin study of the novel by experiencing the language and finding a connection between the novel’s time and our own. As a final exercise it provides closure as students look back on what has been prefigured.

The following lesson, with its emphasis on Dickens’s own words, introduces students to his rich language. It will require one class period of forty minutes prior to the students’ starting the novel and; an optional follow up will require one class period on concluding the novel.

#### **NCTE Standards Covered:**

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word-identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

## **What To Do:**

1. Distribute Handout #1, which presents the first sentence of the novel. Explain to students that anaphora means the repetition of a word or phrase at the beginning of successive phrases, clauses, or sentences.
2. Have students read the sentence by going around the rows and having each student read only one word, one student immediately following another. (There are 119 words in the sentence, so there will be several laps around the room.)
3. Ask students what they've noticed about the sentence. Jot down their comments on the board.
4. Have students read the sentence a second time, but on this reading have each student read to the comma or the period. (In the twenty-first century, we would use a semi-colon to separate the clauses.) Repeat until every student has read a phrase at least once. (There are a total of 18 phrases.)
5. Ask students what they've noticed about the sentence. Add their new observations on the board. By this second go-round they will probably have noticed the repetition of words ("It was the ... of ...), references to seasons, antonym pairs, and the use of related metaphorical words.
6. Ask students if there is any vocabulary of which they are unsure. "Epoch," "incredulity," and "superlative" may be mentioned. Use context to define or provide a definition.
7. Go around the rows again having each student paraphrase the words (to the comma) as much as possible.
8. Ask for two or three volunteers to read the entire sentence. Now that they've thought about the parts and heard and said the sentence several times, what do students make of it as a whole? If the sentence was written this week, to what events, ideas, or objects might it refer?
9. Create two columns on the board: "Best of Times" and "Worst of Times." Suggest some categories like politics, sports, and science; then ask students to list items that could fit in these categories today.
10. Have students create a new sentence imitating Dickens's basic form but using the information from the columns (or additional ideas that they come up with) to create the phrases and clauses.
11. Ask students to revise their sentences for homework and read them aloud the next day.
12. Explain that the novel is set during the French Revolution. Based on this sentence and students' knowledge of history, what events and mood might they anticipate in the novel?

The following three steps are optional and should be used once students have finished reading the novel.

13. Return to the first sentence when the class has completed the novel. Discuss ways in which the phrase foreshadowed the events that followed.

14. List the events that were suggested by each phrase.

15. Have the entire class read the opening sentence and last sentence aloud together.

### **What You Need:**

A copy of the Enriched Classic edition of *A Tale of Two Cities* (ISBN: 0743487605) for each student

Copies of Handout #1

### **How Did It Go?**

Students should be able to see a clear connection between the eighteen phrases of the first sentence and the subsequent events that unfold. They should be able to identify anaphora.

## Curriculum Plan #2

### “A Scene of Bloodshed and Violence...” (A Lesson in Identifying Point of View)

In *A Tale of Two Cities* the French Revolution is a prime mover of plot. The historical setting provides an opportunity for teachers to pair literary study with an examination of primary historical documents.

A number of primary documents are available online. The University of California at Santa Barbara has a collection of primary documents that feature British newspaper coverage of the French Revolution. This website can be accessed at <http://www.english.ucsb.edu/faculty/ayliu/research/around-1800/FR/index.html>.

“Liberty, Equality, Fraternity: Exploring the French Revolution” is a comprehensive website put together by George Mason University and the National Endowment for the Humanities. The site presents essays, original documents, political cartoons, and songs. Students can find it at <http://chnm.gmu.edu/revolution/>.

The following lesson, drawn from the *London Times* of September 10, 1792, contains an eyewitness account of the September Massacres. It will require two class periods for reading, discussion, and writing; and should be completed in conjunction with chapter 21.

#### **NCTE Standards Covered:**

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

### **What To Do:**

1. Assign chapter 21, “Echoing Footsteps,” p. 246-258, depicting, in part, the storming of the Bastille.
2. Remind students that this chapter is a fictional account based in part on Dickens’s reading of Thomas Carlyle’s *The French Revolution*. Explore students’ understanding of this part of the chapter. Do they find the behavior of the mob believable or exaggerated?
3. Tell them that they will now have an opportunity to read an eyewitness report of a mob’s actions on August 19, 1792. They will contrast it with Dickens’s account of mob violence.
4. Distribute Handout #2 and have students read it in class or at home. Ask them to note any details that support Dickens’s account of the mob’s behavior. Does the unnamed writer of this article appear to be more or less partisan than Dickens? Have students cite examples in each to support their responses.
6. Continue by exploring whether students believe such actions could occur today. Where, when, and why?
7. Have students write a letter to the editor of the *London Times*. Give them two choices. They can write in defense of the September Massacre from the point-of-view of Monsieur or Madame Defarge, or they can write a condemnation in the persona of Doctor Manette or Charles Darnay. Points of view must be supported by references to the novel.

### **What You Need:**

A copy of the Enriched Classic edition of *A Tale of Two Cities* (ISBN: 0743487605) for each student

Copies of Handout #2

### **How Did It Go?**

When this lesson is completed students should be able to cite plot and character details from *A Tale of Two Cities* to defend or condemn the massacres.

## Curriculum Plan #3

### Provocative Statements (A Lesson in Supporting Opinions with Evidence)

Many memorable characters and events parade through *A Tale of Two Cities*, and students like to comment on them. Unfortunately, students, like adults, often are vague in their comments and are so eager to share their own thoughts that they block out what classmates are saying.

This exercise demonstrates the importance of using specific examples to press an argument and enables students to thoughtfully consider what others have to say. The provocative statements used here are drawn from the whole book, but the lesson can be adapted for any smaller section of the novel.

Twenty minutes of class time is required for this activity; the remainder of the exercise is a homework assignment.

#### NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
11. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

#### What To Do:

1. Divide your chalk or marker boards into four sections. (Ideally, use four boards if you have them.)
2. At the top of each board write four of the following statements or create your own provocative statement. Beneath each statement create two columns: Agree and Disagree.



- *Lucie Manette is too good to be true.*
- *Monsieur the Marquis Evrémond deserved to be assassinated for killing the child.*
- *Sydney Carton was a fool to give up his life.*
- *Although she went too far, Madame Defarge was justified in what she did.*
- *Even if Sydney Carton had married Lucie, he would not have been a better man.*
- *Dickens tries to be objective, but it is obvious that his sympathy is with the aristocrats.*
- *Jerry Cruncher is fulfilling a necessary role as a “Resurrection-man.”*

3. Ask students to copy the same four statements into their notebooks with the Agree/Disagree columns below. Explain that the following lesson on supporting ideas is going to be a silent discussion.

4. Outline the procedure: each student is to go to the board and write a brief comment concerning the statement on the top of the board or any subsequent comment about it. Generalities such as, “I agree,” are not permitted. No remark may be repeated, but students may add additional opinions or page citations to support or disagree with preceding comments. Students should initial their entries and use page references where possible. Using abbreviations and arrows will speed the process.

5. Tell students to enter a minimum of two comments on the board and to copy all the comments on all the boards into their notebooks.

6. Call time at twenty minutes. One topic at a time, ask students to determine which side has presented the stronger argument. Ask them to identify which comments and citations are especially compelling. One note: it’s possible that not all of the topics will receive the same number of agree and disagree comments (some might not receive any). You may wish to have students provide one agree and one disagree comment for the statement they choose; other alternatives include offering a 5-point bonus to the students who come up with arguments for your blank column(s), or providing some statements of your own to fill in any blanks.

7. Have students choose any one provocative statement and assign an essay defending or disproving the statement using class notes and text references to support their views.

### **What You Need:**

A copy of the Enriched Classic edition of *A Tale of Two Cities* (ISBN: 0743487605) for each student

Chalk or marker boards, or very large sheets of paper posted in the room

### **How Did It Go?**

When this lesson is completed students should be able to explain why an argument that is supported by examples from the text is more compelling than one that is based on a general impression.

**Seeing Double**  
**(A Lesson in Similarities and Contrasts)**

Doubles, unanticipated similarities, and duality—the concept of two opposing principles, one of which is good and the other evil—wind through *A Tale of Two Cities*. From the opening sentence with its anaphoric invocations of “...best ...worst ... wisdom ...foolishness ... Light ...Darkness ... “ to the uncanny physical similarity of Charles Darnay and Sydney Carton, there are stated and implicit contrasts and comparisons contributing to the overall tension and complexity of the plot.

The following exercise will help students identify and analyze these tensions and should be used soon after students have begun reading the novel. It will require 5-10 minutes of classroom time twice a week for students to update their T-Charts (or you may want to assign the updates as homework after students have finished a chapter). In addition,

6. Have pairs share their information and report on their discoveries once a week. Discuss how the similarities and contrasts contribute to the theme.

**NCTE Standards Covered:**

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
11. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

**What To Do:**

1. Divide the class into pairs.

2. Draw a blank T-Chart, a graphic organizer on which students compare and contrast two sides of a topic, on the board and have students copy it.
3. Distribute Handout #3. Assign each pair of students a setting, character, or theme T-Chart from the handout or come up with additional examples on your own.
4. Explain that by design, Dickens incorporated unexpected similarities and striking contrasts in setting, character, and themes of the novel. Students are going to be tracking these similarities and contrasts by recording them on the chart using brief descriptions, quotes, and page citations.
5. Model the method for filling in the T-Chart. A partial example is below.

Character	
<p><b>Marquis Evrémone</b>  <i>Despises peasants</i>            “I would ride over you very willingly and exterminate you from the earth...” (p. 131)</p> <p><i>Thinks of his position</i>            “I will preserve the honor and repose of the family if you will not.” (p.145)</p> <p><i>Causes a death</i> (p.129)</p>	<p><b>Madame Defarge</b>  <i>Despises aristocrats</i>            “Show me the neck of an aristocrat and tyrant...” (p.209)</p> <p><i>Thinks of revenge</i>            “Vengeance and retribution require a long time; it is the rule.” (p. 208)</p> <p><i>Makes shrouds</i> (p.202)</p>

6. Give pairs 5-10 minutes to update their charts twice a week, or assign the updates as homework after students have finished a chapter.
7. Have pairs share their information and report on their discoveries once a week. Discuss how the similarities and contrasts contribute to the theme.
8. Brainstorm several choices for a final project. Three suggestions follow.
  - a. Create a large painting, collage, or multi-paneled cartoon that illustrates the information from the chart. Incorporate short quotes.
  - b. Create a dramatic presentation using brief quotes to illuminate the similarities and differences between each character.
  - c. Create a series of short newspaper or journal entries chronicling events. Incorporate page references and short quotes.

### What You Need:

A copy of the Enriched Classic edition of *A Tale of Two Cities* (ISBN: 0743487605) for each student

Copies of Handout #3

**How Did It Go?**

When this lesson is completed students should be able to identify similarities and contrasts in setting, characters, and themes in the novel.

## **Curriculum Plan #5**

### **Tableau Vivant (A Lesson in Character Motivation)**

Creating a tableau vivant, a group of people arranged—or frozen—as if in a painting or sculpture, was a popular nineteenth-century parlor pastime. With a few variations, this living picture technique can be an excellent review activity for each of the three books that comprise the novel. Student teams will work together to select and present lines dramatically that express the concerns of the characters they are portraying.

Students need to complete the preliminary homework assignment. Total in-class time is about 30 minutes.

#### **NCTE Standards Covered:**

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

#### **What To Do:**

1. Begin this exercise when you have completed Book the First, “Recalled To Life,” p. 58, or Book the Second, “The Golden Thread,” p. 287, or Book the Third, “The Track of a Storm,” p. 443.
2. Assign one chapter in the section just completed to each student in the class to review for homework. (If there are more students than chapters, duplicate assignments.) Each student’s task is to:
  - a. list all characters in the chapter
  - b. determine who are the two most important characters in this chapter

- c. write a brief explanation as to why they are important
  - d. copy one significant quote from the chapter for each of the two characters (A significant quote expresses a central concern, emotion, or reaction by the character.)
  - e. write a brief explanation of why each quote is significant
3. Divide students into teams the next day. (A team is comprised of students who have read consecutive chapters. So the first team might have read chapters 1, 2, 3, and 4, or if there are duplicates, the team might have two students who read chapter 1 and two students who read chapter 2.) Four to six students per team works well.
4. Tell each team that their task is to create a tableau vivant, a living sculpture.
  - a. They must discuss which characters they will portray (each student has two to choose from) and explain to their group why that character has been chosen. The same character may be represented by more than one team member.
  - b. The team as whole must create a frozen pose to present to the class.
  - c. One after the other, each individual will s-l-o-w-l-y break from the pose, recite the quote, perform an action that is physically appropriate, (props may be used), then return to the pose while the next person in the team repeats the process.
5. Allow students fifteen minutes for discussion and practice.
6. When all teams have presented their tableaux, open the floor to a general discussion of why team choices were made and what students now understand about the characters.

### **What You Need:**

A copy of the Enriched Classic edition of *A Tale of Two Cities* (ISBN: 0743487605) for each student

### **How Did It Go?**

When this lesson is completed students should be able to identify key concerns of the characters.

Handout #1

**It Was the Best of Times, It Was the Worst of Times ...**

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.

Excerpted from the Enriched Classic edition of *A Tale of Two Cities*



“A Scene of Bloodshed and Violence ...”

# London Times

Monday, Sept. 10, 1792

## France. [page 1]

On Saturday morning Mr. Lindsay, Secretary to Lord Gower, arrived at the Secretary of State's Office from France, which place he left on Wednesday, though not without some difficulty, as there was much hesitation shewn in deliver him his passport. Mr. Lindsay may congratulate himself on having escaped with safety.

As the affairs of France very naturally engross the whole of the public attention, we have made it our business to collect the occurrences that have happened with as much precision as circumstances would admit. In the history of mankind, we have no precedent of such wanton and disgraceful excesses.

The GOTHs and VANDALS, when they levelled the gates of Rome, and triumphantly entered into the *capitol*, yet still retained those feelings which distinguished the mind of man from the ungovernable appetite of the brute creation. It is true, they commanded the Roman ladies to attend them with wine under the *Plantain Trees*, and insisted on the solders acting as slaves—but they neither violated the chastity of the one, nor deprived the others of life. Far otherwise has been the conduct of the French barbarians. They delight in that kind of murder, which is attended with cruelty, and rejoice in every occurrence which can debase and unsex the feelings of man.

We have very good authority for the detail that follows. Many of the facts have been related to us by a gentleman who was an eye-witness to them, and left Paris on Tuesday—and other channels of information furnish us with the news of Paris up to last Thursday noon—These facts stand not in need of exaggeration. It is impossible to add to a cup of iniquity already filled to the brim.

When Mr. Lindsay left Paris on Wednesday, the MASSACRE continued without abatement. The city had been a scene of bloodshed and violence without intermission since Sunday noon, and although it is difficult and indeed impossible to ascertain with any precision the number that had

fallen victims to the fury of the mob during these three days, we believe the account will not be exaggerated when we state it at TWELVE THOUSAND PERSONS—(We state it as a fact, which we derive from the best information, that during the Massacre on the 2d instant, from SIX to EIGHT THOUSAND Persons perished).

To those whose situations do not lead them to enquiry, or who have not an opportunity to do so, this number will be considered as a gross exaggeration, and even an impossibility; but we are well warranted to believe the truth of this statement, after having been at very great pains to enquire into it. We rather think the calculation is *under* than *over* stated; and it will be more credible, when we assert on the authority of those whose business and duty it was to collect every information on the subject, that on the 19th of August last *only*, ELEVEN THOUSAND PERSONS were MASSACRED in Paris.[\*] Those who were not on the spot, can have no idea of the slaughter or the cruelties that happened on that memorable day; and Sunday, Monday, Tuesday, and Wednesday last were merely a revival of them, though somewhat in a different shape. On the 10th of August, thousands died in defending their lives—but in this last massacre, there was no resistance; the unhappy victims were butchered like sheep at a slaughter house.

But if the mob were excited to arms on the first of these days on the supposition of treachery in the Court, they had no such pretext in this latter instance. There was no new circumstance to excite them to these excesses; they could spring only from a base, cruel and degenerate nature.

When the mob went to the prison *de la Force*, where the Royal attendants were chiefly confined, the Princess DE LAMBALLE went down on her knees to implore a suspension of her fate for 24 hours. This was at first granted, until a second mob more ferocious than the first, forced her apartments, and decapitated her. The circumstances which attended her death were such as makes humanity shudder, and which decency forbids us to repeat:—Previous to her death, the mob offered her every insult. Her thighs were cut across, and her bowels and heart torn from her, and for two days her mangled body was dragged through the streets.

It is said, though this report seems dubious, that every Lady and state prisoner was murdered, with only two exceptions—Madame de TOURZELLE, and Madame de SAINT BRICE, who were saved by the Commissioners of the National Assembly, the latter being pregnant. The heads and bodies of the Princess and other Ladies—those of the principal Clergy and Gentlemen—among whom we learn the names of the Cardinal de la ROCHEFAUCOULT, the Archbishop of ARLES, M. BOTIN, Vicar of St. Ferrol, &c. have been since particularly marked as trophies of *victory* and *justice!!!* Their trunkless heads and mangled bodies were carried about the streets on poles in regular processions. At the Palais Royal, the procession

stopped, and these lifeless victims were made the mockery of the mob.

Are these "the Rights of Man"? Is this the LIBERTY of Human Nature? The most savage four footed tyrants that range the unexplored deserts of Africa, in point of tenderness, rise superior to these two legged Parisian animals.—Common Brutes do not prey upon each other.

The number of Clergy found in the Carmelite Convent was about 220. They were handed out of the prison door two by two into the *Rue Vaugerard*, where their throats were cut. Their bodies were fixed on pikes and exhibited to the wretched victims who were next to suffer. The mangled bodies of others are piled against the houses in the streets; and in the quarters of Paris near to which the prisons are, the carcasses lie scattered in hundreds, diffusing pestilence all around.

The streets of Paris, strewed with the carcasses of the mangled victims, are become so familiar to the sight, that they are passed by and trod on without any particular notice. The mob think no more of killing a fellow-creature, who is not even an object of suspicion, than wanton boys would of killing a cat or a dog. We have it from a Gentleman who has been but too often an eye witness to the fact. In the massacre last week, every person who had the appearance of a gentleman, whether stranger or not, was run through the body with a pike. He was of course an *Aristocrate*, and that was a sufficient crime. A ring, a watch chain, a handsome pair of buckles, a new coat, or a good pair of boots in a word, every thing which marked the appearance of a gentleman, and which the mob fancied, was sure to cost the owner his life. EQUALITY was the pistol, and PLUNDER the object.

As every body the mob assassinates, is called an *Aristocrate*, it is highly dangerous for any one to express himself compassionately at what passes. He would then become himself an object of suspicion.

The army marching from Paris exhibits a very motley group. There are almost as many women as men, many without arms, and very little provision. A principal object with them is to destroy the corn and lay waste the country, so that the confederates may be cramped for want of supplies.

The following report of the massacre on Sunday, has been made by a Member of the National Assembly. Although we know that this report does not state the whole of the facts, which for obvious reasons are concealed, it is however, a very proper article to be here inserted; but it is to be remarked, that this report relates to the *prisons only*.

"The Commission assembled during the suspension of the night sitting, being informed by several citizens, that the people were continuing to rush in great numbers towards the different prisons, and were there exercising their vengeance, thought it necessary to write to the Council General of the Community to learn officially the true state of things. The Community sent

back word, that they had ordered a deputation to render an account to the commission of what had happened. At two o'clock the deputation, consisting of Mess. Tallion, Tronchon, and Cuiraté, was introduced in to the hall of the Assembly. M. Tronchon then said, that the greater part of the prisons were empty; that about four hundred prisoners were massacred; that he had thought it prudent to release all prisoners confined for debt at the prison *La Force*, and that he had done the same thing at *Saint Pelegie*. That when he returned to the Community, he recollected that he had neglected to visit that part of *La Force*, where the women were confined; that he immediately returned, and set at liberty twenty-four. That he and his colleague had taken under their particular protection Madame *Tourzelle*, and Madame *Saint Brice*, and that they had conducted these two ladies to the Section of the *Rights of Man*, to be kept there till they are tried.

"Mr. *Tallien* added, that when he went to the *Abbaye*, the people were demanding the registers from the keeper; that the prisoners confined on account of crimes imputed to them on the 10th of August, and those confined for forging assignats, were almost all butchered, and that only eleven of them were saved. The Council of the Community had dispatched a deputation to endeavour to check the brutal fury of the mob: their Solicitor first addressed them, and employed every means to appease them. His efforts, however, were attended with no success, and multitudes around him fell victims to the barbarity of the populace.

"The mob next proceeded to the *Chatelet*, where they likewise sacrificed all the prisoners. About midnight, they were collected round *La Force*, to which the Commissioners instantly repaired, but were not able to prevail on the people to desist from their sanguinary proceedings. Several Deputations were successively sent to try if they could restore tranquility, and orders were given to the Commandant General to draw out detachments of the National Guards; but as the service of the barriers required such a great number of men, a sufficiency was not left to repress the audacity of the populace. The Commissioners once more attempted to bring back the ungovernable and infatuated multitude to a sense of justice and humanity; but they could not make the least impression on their minds, or check their ferocity or vengeance.

"M. Guiraud mentioned that the people were searching the bodies at the *Pont Neuf*, and collecting their money and pocket-books. He added, that he forgot to mention one fact—"In the different prisons, the mob formed a tribunal consisting of twelve persons; after examining the jailor's book, and asking different questions, the judges placed their hands upon the head of the prisoner, and said, 'Do you think that in our consciences we can release this gentleman?'—This word *release* was his condemnation. When they answered *yes*, the accused person, apparently set at liberty, was immediately dashed upon the pikes of the surrounding people. If they were judged innocent, they were released amidst the shouts of *Vive la Nation!*"

[Read this ye ENGLISHMEN, with attention, and ardently pray that your happy Constitution may never be outraged by the despotic tyranny of Equalization.] [ . . . ]

\* Besides the bodies which were buried (the returns mention between 4 and 5000) and the carcasses that were thrown in the Seine and other places, it appears since, that hundreds of bodies have been thrown into storehouses and cellars, and to this moment lie unburied. It will be for future historians to ascertain these facts, which the circumstances of the times do not permit to be accurately identified.

Alan Liu, English Dept., U. California, Santa Barbara (transcribed 2/17/00)

Handout #3

**Seeing Double**

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Setting - Events

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Paris		London
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Character

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Lucie Manette		Madame Defarge
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Character

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Charles Darnay		Sydney Carton
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Character

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Miss Pross		Monsieur Defarge
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Theme

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Repression		Liberation
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Theme

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Death		Rebirth
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Theme

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Suffering		Renewal
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Theme

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Secrets		Revelations
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