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BODIES IN A TALE OF TWO CITIES THE UNDEFEATED FLESH

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A Tale of Two Cities displays the idea that only through Charity, love and purity applied at both national and individual scale will Britain succeed in avoiding the dangers of disordered revolutionary France. In his novel, Dickens literally fleshes out the solutions to the threats of institutionalised violence and beheading, and creates a female character, Lucie, who actually embodies health and balance is the counterpart and remedy to the dangerously decaying body politics. Lucie orders the world around her and each feature or part of her body has a useful function to restore sanity where madness is threatening. Her “delicate hands, clear eyes, and good sense” [*A Tale of Two Cities* : 90] make her the Angel in the House. Her “delicate hands” arrange the haven in Soho, a safe anchorage, “making much of little means” [89], a Cardinal Virtue in Victorian conception of women. Her “clear eyes” see what must be done to prevent chaos: she rids those she loves of absurdity and wandering, and restores them to life, and, more importantly to meaning. Prisoner One Hundred and Five becomes “my father” from their first encounter on [49] and she will henceforth always address him thus; she also addresses Darnay as “my husband” [200]. By creating a circle of love and intimacy around her, Lucie patches up the painful stories of the characters she encounters and binds them together, “busily wind[ing] the golden thread which bound her husband, and her father, and herself, and her old directress and companion, in a life of quiet bliss” [202]. Miss Pross is given a home, and a mission in life after her misfortunes with her brother; Lorry becomes a bit less of a speaking machine around her, trying to have no feelings [26] but betraying his very human distress on her account by uselessly pulling at his wig “flattening the flaxen wig upon his head with both hands (which was most unnecessary, for nothing could be flatter than its shining surface was before)” [26]; Carton, whom Lucie particularly worries over, thinking she has lost her gift asking “Have I no power for good, with you, at all?” [145], finally transforms into the Saviour of Humanity. In many ways, Lucie resembles Esther in *Bleak House*, Lucie

prevents the people around her from drowning into the chaotic sea of revolution while Esther saves her circle from the terrible influence of the surrounding entropy which makes Krook literally explode. And in both cases, Dickens uses the Carlylian image of the golden thread they both wind around those they endeavor to protect, as Lucie winds it and Esther knits it, offering a hand-woven protective fabric against the rapidly unraveling social one. Golden threads are even woven into Lucie's character, as her long blond hair literally shields the wounded from the dangerous world, as she for instance uses it, in the scene of her first encounter with Manette, "[drooping] over him to curtain him from the light." [47]

The way she is referred to in the Chapter entitled "Two Promises" is emblematic of her being in the world and of her function in the novel: Manette and Darnay are discussing the latter's feelings for Lucie and his intention of asking her to marry him. The reader will not witness the proposal scene between Lucie and Darnay as this is the only moment when marriage is referred to and Lucie is absent, although her presence is to be felt through the way the narrator refers to Manette : "*her* father sat silent, with his face bent down" [128]. "Darnay's touch still lingered on *her* father's hand. Answering the touch for a moment, but not coldly, *her* father rested his hands upon the arms of the chair" [128]. In this scene in particular, but also in the novel in general, Lucie lives *in absentia*, she is spiritually present but physically absent. Her body is not sensuous or even physical, it is the embodiment of a social solution to the building chaos. Tellingly, Lucie is never described as whole but rather as the juxtaposition of useful fragments (hair, eyes, hands). She is a "spirit" [45], a "gentle angel" [46], a benevolent shadow. Her doll-like body is thus clearly stated as being of no importance, it is deprived of sensuality, she is intended as "a sexless character in a sexless novel".¹

However, sexless she is not; at least not in the entire novel. *A Tale of Two Cities* displays a very ambiguous depiction of sexuality when Lucie is concerned, it is not in the least as straightforward as Dickens at first offers it to be or maybe, wishes it to be. In Book I, chapter 6, Manette, the worn-out prisoner, clings to Lucie as to a mother-figure, and roles are reversed. Her arms "trembling with eagerness to lay the spectral face upon her warm young breast, and love it back to life and hope" finally embrace him and she holds "him closer round the neck, and rocked him on her breast like a child" [47]. The clear allusion of his becoming an infant needing to be "loved back

¹ BURY, Laurent. *Liberty, Duality, Urbanity : Charles Dickens's A Tale of Two Cities*. Paris : PUF-CNED, 2012 : 43.

to life" and the many references to her breast and his head lying there (8 times in the passage) are evocative of the allegory of "Roman Charity". Cimon has been sentenced to starve in jail but Pero, his daughter, who is allowed to visit him once a day breastfeeds him, thus saving his life.² Even though Dickens is here suggesting that the relationship between Manette and his daughter should be interpreted as an allegory, this does not prevent the reader, and other characters to wonder about the very nature of this relationship. Darnay is at odds to define it: "between you and Miss Manette there is an affection so unusual, so touching, so belonging to the circumstances in which it has been nurtured, that it can have few parallels, *even in the tenderness between a father and child*" [127 (my italics)]. Filial love, it seems, does not completely account for their bond: the confusion Manette makes between his daughter and his wife when he meets her, the jealousy even that he displays when it comes to Darnay and Lucie's wedding, and all the numerous images in the reader's mind produced by the well-known paintings, at the time, of the allegory are all indicators that it is ambiguous. Sentences like "I pray you to touch me and to bless me. Kiss me, kiss me! O my dear, my dear!" [46], cried out by Lucie, might be interpreted as more unsettling than just melodramatic.

Lucie might be intended to appear as an angel, her love for her father might be deliberately depicted as allegorical, but this does not erase the ambiguous sexuality of the characters, it only hides it away, and it points to Dickens's problematic treatment of physicality and bodies in this novel. The blue flies buzzing around the prisoner for instance are indeed an apt metaphor for the morbid hunger for sensation and death of the people under the revolution, but they also imprint the disturbing and violent image, in the reader's mind, of scavenger flies feeding on excrements or on a decomposing corpse. To put it differently and to follow Defarges's advice to Gaspard: "Wine is wine, and finish there" [34] – even though wine transforming into blood is metaphorical for the counter-natural process at work in revolutionary France and is indicative for the reader that there is much to read into the scattered references to each substance throughout the novel, it is also wine. In other words the metaphorical never kills the literal. And literality is particular powerful in this novel.

Even though Dickens wishes a-sensual Lucie to be the embodiment of femininity, or soon-to-be headless Carton to be the salvation of humanity, *A Tale of Two Cities* reveals his struggle with the depiction of bodies, as if he

² See the many representations of this myth (Rubens in 1630 ; Jean-Baptiste Creuze in 1770, etc.)

were magnetically attracted to matter, flesh, and sensuality. Dickens resorts to haunting graphic images of bodies, and to medical conceptions of bodies which are much more materialistic, mechanistic, physiological, than in any other novel of his.

Sheer matter

Sexual undercurrents can be clearly read in the Paris plot. To the angel in the house one might oppose the monstrous embodiment of physical energy, if not lust of Madame Defarge, and Michael Hollington explains “there are on the one hand striking images of powerful sexual energy – the dark, rich hair, the “supple freedom” of the walk – and on the other, signs of complete indifference to physical pleasure. Located in intimate recesses of her body, near her heart – her bosom, her waist – Madame Defarge has planted deadly weapons³ [HOLLINGTON: 56]. Hollington suggests the idea of a sadistic masochistic trio in Madame Defarges, Jacques Three and La Vengeance [56-7], and indeed, love triangles seem to be a recurring pattern all through the novel: Darnay, Carton and Lucie for one, Lucie, Manette and Pross for another, or even Lucie, Manette and Darnay. But Dickens also stages the more shocking trio of Defarge’s sister and the twins, which bears ambiguity as Defarge’s sister is either suggested to be a willing partner⁴ in the first version of the passage, or the helpless victim of a rape. This interpretative hesitation conjures up numerous eighteenth-century depictions, like Fragonard’s *Le Verrou*, painted at the same time as the rape in *A Tale of Two Cities* timeline, that is in the 1770s. Eighteenth-century erotic paraphernalia also comes to mind when reading Manette’s account of his taking care of Defarge’s sister at the Marquis's chateau:

I made the patient swallow, with great difficulty, and after many efforts, the dose that I desired to give. As I intended to repeat it after a while, and as it was necessary to watch its influence, I then sat down by the side of the bed. There was a timid and suppressed woman in attendance (wife of the man down-stairs), who had retreated into a

³ “Such a heart Madame Defarge carried under her rough robe. Carelessly worn, it was a becoming robe enough, in a certain weird way, and her dark hair looked rich under her coarse red cap. Lying hidden in her bosom, was a loaded pistol. Lying hidden at her waist, was a sharpened dagger. Thus accoutred, and walking with the confident tread of such a character, and with the supple freedom of a woman who had habitually walked in her girlhood, bare-foot and bare-legged, on the brown sea-sand, Madame Defarge took her way along the streets.” [347]

⁴ See note 311 of chosen edition: “Dickens originally intended that the girl was betrothed and not married, and that she had deceived her lover by having an affair with the nobleman who had promised to marry her”.

corner. (...) Some thick old hangings had been nailed up before the windows, to deaden the sound of the shrieks. They continued to be uttered in their regular succession, with the cry, 'My husband, my father, and my brother!' the counting up to twelve, and 'Hush!' The frenzy was so violent, that I had not unfastened the bandages restraining the arms. [*A Tale of Two Cities* : 309]

Another trio is here suggested: the "wife of the man downstairs" watching Manette take care of "a woman of great beauty" [308] tied to a bed. The parallel between the rapists' deed and the therapist's actions is clearly drawn. Her hands for instance had been "bound to her sides with sashes and handkerchiefs [...], all portions of a gentleman's dress", suggesting the horror of what she had just lived through, but instead of freeing her, the doctor, for medical reasons – mainly, as one might guess, to prevent her from hurting herself – "had not unfastened the bandages restraining the arms" [309]. Manette takes advantage as it were of her having been thus restrained to "make [her] swallow, with great difficulty, and after many efforts" a potion. In the same way, medical treatment and rape are ambiguously fused in the fact that "old hangings had been nailed up before the windows, to deaden the sound of the shrieks" [309], as it is not made clear if the shrieks are those triggered by the frenzy the doctor is here to treat or those of the victim being raped by the two noblemen. The potion Manette makes her swallow might, and probably does, kill her, which suggests the idea of the doctor being the silent accomplice of the twins actually, albeit unwillingly, poisoning her. This whole scene is reminiscent not of an engraving, but of a novel Dickens had read and which plot also occurs at the same period as the rape scene in *A Tale of Two Cities*, Richardson's *Clarissa Harlowe*. Clarissa is raped by Lovelace, and this is her description of her state of mind:

For their intoxicating, or rather stupefying, potions had almost deleterious effects upon my intellects, as I have hinted; insomuch that, for several days together, I was under a strange delirium; now moping, now dozing, now weeping, now raving, now scribbling, tearing what I scribbled as fast as I wrote it: most miserable when now-and-then a ray of reason brought confusedly to my remembrance what I had suffered.
[RICHARDSON : 952]

The ambiguity, when comparing the two scenes, lies in the potion itself – in *Clarissa Harlowe*, it is administered by the rapist when in *A Tale of Two Cities*, it is forced upon the victim by the doctor himself, and in both cases, the mysterious beverage has terrible effects: semi-consciousness in Clarissa's case, death in Thérèse's sister's. As far as sexuality goes, it might be suggested then that *A Tale of Two Cities* is not, as Manheim states it, "wholly

without the taint of immorality, [a novel] practically free of sexuality" [MANHEIM : 225].

Mistreated bodies have a leading role in *A Tale of Two Cities*, they are raped, tortured, quartered, cut into pieces, burnt with fire or hot resin, hanged, and they also mistreat the reader's imagination. Matter, sheer matter literally invades the novel and chokes us. Significantly enough, in Dickens's description, they are most often only that: bodies; not vehicles of meaning or metaphorical envelopes, as Krook in *Bleak House* was in 1851. Jerry's eyes for example: "being of a surface black with no depth in the colour or form. [...] They had a sinister expression" [*A Tale of Two Cities* : 17]. Even the word "sinister", with all its possible undertones and wealth of meaning, is probably to be crushed to its literality, meaning black, as it is entrapped in a web of words pointing to black colour of his hair, his mufflers, and the night surrounding him in the passage [17]. Jerry's eyes are black, "and finish there." [34]

Likewise, *A Tale of Two Cities* is saturated with "heaps", a term pointing to unformed, unshaped, undefinable matter, which strikes both things and men. Carton is "a heap of ashes" [145], buried bodies are assimilated to "heaps of poor grass" [111] everywhere in the French countryside, streets and floors are "heaps of refuse" [38]. The world in which the protagonists live in is thus literally organic, objects are the biological counterparts, or maybe even the throbbing continuity of human bodies. Young men rot, like cheeses, "until [they have] the full Tellson flavor and blue-mould upon them" [52], coaches too can rot and do, as they have mildewy insides [20], earthenware pots, with which men drink, are "mutilated" [31], lamps in the street are "slung by a rope and pulley" [33], as Gaspard later hangs "forty feet high" [164].

Immaterial, invisible elements are transformed into thick, sticky, dark matter. Paris streets are "full of offence and stench" [33] and the air is so thick with nauseous vapours that, like Lorry, one does not smell but one is bound to taste it:

each of these stoppages was made at a doleful grating, by which any languishing good airs that were left uncorrupted, seemed to escape, and all spoilt and sickly vapours seemed to crawl in. Through the rusted bars, tastes, rather than glimpses, were caught of the neighbourhood. [TTC : 38]

Smells leave bad tastes in people's mouth and are so material they can be seen, as they deposit rust on bars, even time going by is visible, through the mould it leaves on young men's faces.

This process of materialisation as I called it, *i.e.* of matter becoming an impassable barrier in the novel, is also the intellectual process Dickens goes through. In fact, all the medical conceptions of metabolism, of bodies, he uses in this novel belong to materialistic branches of medicine, which is quite rare. He usually mingles different theories and likes holistic interpretations of metabolical mechanisms, even before 1859, but in this novel, it is as if he were stuck into matter, as if his mind could not sublimate the body, as if flesh were intellectually undefeatable. In *A Tale of Two Cities*, even the mind is treated as an organ.

Medical theories and materiality

Emotions for instance are literally palpable. Feelings in *A Tale of Two Cities* trigger off physiological reactions and ripple on the characters' bodies. Miss Pross and Manette for instance seem to be endowed with the same psycho-physical structure, and in both cases, love, or rather frustrated love or jealousy, triggers off the same automatic reactions. Miss Pross explains, "*It really is doubly and trebly hard* to have crowds and multitudes of people turning up after him [Manette] (I could have forgiven him), to take Ladybird's affections away from me" [91 (my italics)], echoing Manette's complaint to Darnay : "*It is very hard* for me to hear her spoken of in that tone of yours, Charles Darnay" [126 (my italics)]. This same feeling triggers "a fit of the jerks" [96] in Miss Pross, and a relapse into shoemaking in Manette. The very process is explained by Pross : "Touch that string and he instantly changes for the worse" [91], in other words, if A, then B. This principle is actually one which belonged to neuroscience, or neuro-medicine, an orthodox medical practice which, from the 1840s, started studying the brain and accounted for emotional states in an organic way (sometimes referred to as "organology"). The principle is clearly explained in an article supervised by Dickens himself in *All the Year Round* in December 1859:

The brain, which is mere matter, serum, adipose, and what not, is evidently capable of retaining, and, of retaining, of laying by in actual form and figure, every impression that has been made upon it.⁵

This means that any strong emotion can damage the body as any bodily trauma can damage the brain, as Christopher Mann explains in *Household Words* in 1857:

so sure is the sympathy between the heart and the mind that long continued grief has been known by its depressing influence to weaken

⁵ Anonymous. *All the Year Round* (3 December 1859) : 136.

the heart so much that its walls have yielded to the pressure of the blood, and the sufferer has died not only figuratively but literally of a broken heart.⁶

This type of theory was started by physiologist Sir Benjamin Brodie in *Psychological Inquiries*, a copy of which Dickens owned. Later physicians, like Laycock or Carpenter pursued the experiments and this physiological process was coined "Unconscious Cerebration" by Carpenter. The three physiologists above mentioned all relied on the conception of Bichat⁷: the brain, as any other organ, is fed by blood and emotions have a direct impact on the overflowing or receding of the latter on the brain and the body alike. Here for example is fear:

[There is an] inflation of the nostrils, convulsive opening of the mouth, and dropping of the jaw; the lips nearly conceal the teeth. There is a hollowness and convulsive motion of the cheeks, and a trembling of the lips, and muscles on the side of the neck. The lungs are kept distended, while the breathing is short and rapid. From the connection of the nerves of the lungs and diaphragm with those of the side of the neck, and with the branches which supply the cutaneous muscle of the cheek and neck, we may comprehend the cause of the convulsive motion of this muscle. The aspect is pale and cadaverous from the receding of the blood. [BELL : 163-4]

The way Bell, indebted to Bichat's conception of the flux of blood within the body, describes the coming and going of colour according to the dilatation or tightening of vessels under emotions is very similar to the way Darnay is depicted during his first trial:

His hurried right hand parceled out the herbs before him into imaginary beds of flowers in a garden; and his efforts to control and steady his breathing shook the lips from which the colour rushed to his heart. [A *Tale of Two Cities* : 67]

Emotions become physical as they force the blood to leave the extremities of the body, triggering muscles into repetitive and absurd actions ("parceled out herbs") and discolouring the lips as the air is forced out of the lungs. The Marquis's emotion also makes his blood rush and activates the most sensitive, or plastic, part of his face, his nose, which, like Darnay's hands, is animated with automatic and absurd binary movements: "I told you so", said the uncle, with a fine pulsation in the two marks" [116].

⁶ Mann, Christopher. "The Nerves" *Household Words*, 1857.

⁷ See Xavier Bichat, *Recherches physiologiques sur la vie et la mort* [1800], Marabout Université, Editions Gérard & Co, Verviers (Belgique), 1973 ; et *Traité des membranes*, Paris : Richard, Caille et Ravier, 1799.

Dickens even goes further in *A Tale of Two Cities* and seems to conceive the brain as composed of different areas which will act on different parts of the body, a scientific version of phrenology. In an above-quoted passage, jealousy seems to excite one area of Pross and Manette (the same) as it triggers off the same vocabulary (the word “hard” is used in both cases) and the same automatic and frenzied type of reaction, as it the stuttering mind made their body stutter in turn, and they are locked into repetitive and absurd action, because their brain has reduced its activity to one overwhelming emotion. There are constant correlations in the novel between mind and body, which seem to operate in the same way: Stryver “had a pushing way of shouldering himself (morally and physically) into companies and conversations, that argued well for his shouldering his way up in life” [76] while Defarge “walked up and down, complacently admiring [...] as to the business and his domestic affairs, he walked up and down through life” [171]. This mechanistic conception of emotions, as becoming mere physical ripples, is even encapsulated in the doctor’s name with what “manette” will evoke for a French-speaker, and to his therapy: remove the physical object, and you act on the corresponding area in the brain, hence the destruction of his cobbler’s bench.

Correlation between mind and body, as both organic and of the same nature is often described in contemporary medical texts, and the account of Perceval, a mental patient who talks of his madness and the way it overflows one day is quite striking in the similarities it bears with Dickens’s handling of Manette’s state of mind:

The act of mind I describe was accompanied with the sound of a slight crack and the sensation of a fibre breaking over the right temple, it reminded me of the mainstay of a mast giving way, it was succeeded by a loss of control over certain of my muscles of my body, and was immediately followed by an additional relaxation of the muscles, and accompanied by an apparently additional surrender of my judgement
[PERCEVAL : 141]

Unconscious cerebration was also applied to dreams at the time. As Freud explains:

The first question is, rather, whether the dream has any meaning at all, whether one should grant it the value of a psychic process. Science answers. No, it explains the dream as purely physiological process, behind which one need not seek meaning, significance or intention. Physical excitations play, during sleep, on the psychic instrument and ring into consciousness sometimes some, sometimes other ideas devoid of psychic coherence. Dreams are comparable only to convulsions, not to expressive movement. [FREUD : 112]

Dreams were seen as organic diseases by scientists, or to “transient delirium”, by Macnish⁸ in *The Philosophy of Sleep* (1834). Dickens, as has been aptly demonstrated by Bernard in her article [BERNARD : 197-216] had a much more complex vision of dreams. He constantly hovered between scientific, i.e. physiological, and supernatural interpretations of dreams, actually anticipating on the symbolical meaning Freud would later unearth, as he states in a letter to Forster in November 1859:

I should say the chances were a thousand to one against anybody's dreaming of the subject closely occupying the waking mind—except—and this I wish particularly to suggest to you—in a sort of allegorical manner”.⁹

And yet, Dickens's handling of dreams in *A Tale of Two Cities* is utterly materialistic, it follows the theory of Unconscious Cerebration. Lorry falls asleep in the coach at the beginning of the novel, but he is troubled by visions from the outside, which only enter his psyche:

Even when his eyes were opened on the mist and rain, on the moving patch of lights from the lamps, the night shadows outside the coach would fall into the train of the night shadows within. The real Banking-House by Temple Bar, the real business of the past day, the real strong rooms, the real express sent after him, and the real message returned, would all be there.” [*A Tale of Two Cities* : 19].

His mind reacts to the stimulus of his eyes, the reality of the outside clings to him and hurls him into a nightmarish cycle of repetition, maddeningly repeating “dig dig dig”, and the same dialogue, : “buried how long? Almost eighteen years. I hope you care to live. I can't say” [18-9]. The maddening repetition of the same sentence on and on, and at very regular intervals, is also used in Defarge's sister's delirium, as she strikes, like a clock, “My husband, my father, my brother, and would count on to twelve, and say “Hush!” [308]. Dickens clearly sides here with the “transient delirium theory” of physiologists of the time and, for once here, rids his imagination of the more psychological treatment of dreams.

One last process worth pointing in the novel is that of “neuromesis”, which is very precisely described during Darnay's trial. The narrator describes the mad duplication of Lucie (and Manette's) forehead expression, something they automatically do when worried or sad: “foreheads there might have been mirrors reflecting the witness, when the Judge looked up from his

⁸ Macnish, Robert. "The Philosophy of Sleep", Washington : University Publications of America, 1834.

⁹ Forster, J. *The Life of Charles Dickens*, 1872-4, vol.1, p. 54.

notes to glare at the tremendous heresy" [69]. And the narrator goes on to explain the phenomenon:

Any strongly marked expression of face on the part of a chief actor in a scene of great interest to whom many eyes are directed will be unconsciously imitated by the spectators [69].

This process is later coined, in 1875 by Sir William Paget¹⁰ who explained that *La Dame aux Camélias* was particularly dangerous for spectators who, half way through the play, would start coughing, and were at risk of contracting the actual disease. This phenomenon had however been identified by scientists as soon as the 1840's (the great period of physiology) and used by opponents to sensation novels. Through the process of Unconscious Cerebration, readers are naturally liable to copy out, emotionally and thus physically, the nervous or physical states displayed in fiction. Hence the very real danger of having young and sensitive women poison themselves with novels staging hysterical characters or immoral affairs. And this phenomenon Dickens shows he knew well actually questions the underlying historical lesson he wishes to give his reader, given, as he states it himself in his Preface, there should be one.

On the one hand, the reader is told that Redemption, Sublimation, disembodiment are the solutions, but he is shown trails of wine he is forced to follow as trails of blood, he is constantly attacked by gory visions of mutilated bodies, of diseased minds "wanting to die...". Which is he invited to follow? The intellectually suggested one, or the physically compelling one? Tension between sublimation and down-to-earth matter is really problematic in this novel.

I wish to conclude on this hesitation between mind and flesh and only say that one might wonder why Dickens's imagination does not seem to be able to escape, and several explanations could be found. One might be tempted to believe, with Manheim, that *A Tale of Two Cities* is "The product of a great sexual crisis in the author's life, an upheaval in his psychosexual pattern which has been but dimly comprehended" [MANHEIM : 226]. Maybe Dickens was, actually, deeply shaken by what he felt for Ellen Turnam and very

¹⁰ In *Clinical Lectures and Essays*. Although Paget coined the term, the process of "nervous mimicry" had already been mentioned by Sir Benjamin Brodie in *Pathological and Surgical Observations on Diseases of the Joints* in 1818, and described by Alexander Bain in 1859, that is the same year as *A Tale of Two Cities*, in his article « Sympathy and Imitation », in which he explains that actors mimic emotions « so as to render it infectious to all beholders » (*The Emotions and the Will*. London: John W. Parker, 1859 : 213).

ardently wanted physical desire to be sublimated into pure Love. Dickens might also feel ill at ease with the notion of revolution, which he seems to instinctively love but intellectually resents. Whichever the reasons making Dickens hover between literality and metaphor, between the physical and the allegorical however, this novel is truly made of flesh and blood.

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N.B. All references to *A Tale of Two Cities* are taken from the Oxford World's Classics edition, Oxford: University Press, 2008, introduction by Andrew Sanders.

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