

The Nineteenth-Century Novel
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Lecture – 41
Dickens' A Tale of Two Cities, Book III, Chapters 14


Hello and welcome to week 9's lectures. In today's session, we will be looking closely at chapter 14 of A Tale of Two Cities, and the last book that we are looking at is book II. So we have come to this climactic point in the novel and things are unravelling, literally and ideologically. So, let us see what happens in chapter 14.

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Chapter 14: The Knitting Done

- "In a word... I cannot trust my husband in this matter. Not only do I feel, since last night, that I dare not confide in him the details of my projects; but also I feel that if I delay, there is danger of his giving warning, and then they might escape."

Handwritten notes:
- husband - marriage
The Wood Sawyers's
Shit
The Vengeance
Jacques three



This chapter is titled, The Knitting Done. So who knits quite a lot in A Tale of Two Cities, and that is Madame Defarge, so there is a reference to Madame Defarge in the title. And what is the significance of the phrase the knitting done? So the indication is that she has completed her task, she has completed her knitting, which means the list is also complete. So, but is there an irony to the title of the chapter, let us see what that, if there is an irony.

"In a word, I cannot trust my husband in this matter. Not only do I feel since last night that I dare not confide in him the details of my projects, but also I feel that if I delay, there is a danger of his giving warning and then they might escape." So this is the word of Madame Defarge, so we have Madame Defarge talking here to her companions. Who are her companions? The companions are the Vengeance and Jacques three.

So, we can see that the setting has moved from the wine shop run by the Defarges to the Wood Sawyer's shed. The setting is no longer the wine shop, Madame Defarge feels that she can no longer trust her husband. So this is quite significant in terms of the separation of the two in terms of the ideology that they believe in. So what are the differences of opinion between this couple, we will see quite shortly.

She says that not only do I feel since last night that I dare not confide in him, but I feel that there is this danger of his giving warning. So why doesn't she feel that she can trust her husband, why does she feel that the husband would warn certain people and those people will escape. So those people who are talked about are the Manettes; Lucie Manette, her child and Doctor Manette.

And she thinks that there is sympathy in Mr. Defarge, in her husband for these people, so she feels that she has to act quickly, and the people that she is beginning to trust are the Wood Sawyer, the Vengeance and Jacques three, instead of Defarge, her husband. So, the husband is kind of marginalized here. We also see that Madame Defarge is plotting here, plotting against Lucie and her innocent child, and somebody else too, and that is Doctor Manette.

So, all these people who are kind of innocent and vulnerable and weak are plotted against by Madame Defarge with the help of her companions. And these people want to pull down the respectable here, the respectable and the innocent here.

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The Knitting Done

- In a word...my husband has not my reason for pursuing this family to annihilation, and I have not his reason for regarding this Doctor with any sensibility. I must act myself, therefore. Come hither, little citizen.

Sympathy & regard



“In a word, my husband has not my reason for pursuing this family to annihilation, and I have not his reason for regarding this Doctor with any sensibility. I must act myself, and therefore, come hither, little citizen.” So, she says that my husband do not possess the same reason that I have for destroying this family, my husband is not the one who is related to the family that the Evremondes destroyed in the past.

Therefore, I have to act on my own, I have to act myself. And she says that her husband has a kind of sensibility which could mean sympathy, regard for the family of Doctor Manette because her husband was once the servant to this family, to Doctor Manette, and therefore, he is kind of sympathetic and he wants to protect this family in some way or the other. And Madame Defarge does not like that, and she wants to annihilate this particular family, and she says that she has reason for doing that.

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The Sawyer

- “Every day, in all weathers, from two to four, always signalling, sometimes with the little one, sometimes without. I know what I know. I have seen with my eyes.”
- He made all manner of gestures while he spoke, as if in incidental imitation of some few of the great diversity of signals that he had never seen.

Narrator mocks the Sawyer.

So the Wood Sawyer is prepared to offer testimony against Lucie Manette, he is willing to accuse Lucie about plotting to bring down the Republic with the help of her husband who is in the prison. So this is what he is going to say to the tribunal, and he is rehearsing this kind of accusation in the presence of Madame Defarge and Jacques three and the Vengeance.

He says that “Every day, in all weathers, from two to four, always signalling, sometimes with a little one, sometimes without. I know what I know. I have seen with my eyes”, I have seen Lucie Manette gesture, signal to her husband who is imprisoned in the prison, and he says that I have seen this with my eyes and sometimes she has even brought the little one. So, they are trying to implicate everyone, Lucie and her child here.

And “he made all manner of gestures while he spoke as if in incidental imitation of some a few of the greatest diversity of signals that he had never seen.” So the narrator is mocking, he mocks the Wood Sawyer, he mocks him because he is completely untrue in his testimony, he is uttering a lot of falsehood, and he is also making sudden gestures which he has come up, you know, in his own fantasy.

And the narrator says that he has never seen anybody do this kind of gesture, the least is Lucie Manette and, you know, the Wood Sawyer is trying to come up with some imaginary gestures that he had never seen before. So there is clever plotting, and this plotting is inspired by Madame Defarge, and she is using the Wood Sawyer who is likely to have seen such gestures, if Lucie Manette did gesture to her husband.

So, she is kind of inspiring the Wood Sawyer to come up with, you know, imaginary gestures, so that they can accuse this particular family and destroy them.

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Madame Defarge

Decides to denounce the doctor; wishes to be a witness

celebrated by her companions

“The vengeance and Jacques Three vied with each other in their fervent protestations that she was the most admirable and marvelous of witnesses. The little citizen, not to be outdone, declared her to be a celestial witness.”

So, Madame Defarge also decides to join the group of witnesses against Lucie Manette and her family. So she decides to denounce the doctor too, and she wishes to be a witness. So in order to strengthen the testimony of the Woods Sawyer, she has decided to join him in accusing Doctor Manette. So not only is Lucie accused, not only is her child accused of plotting against the Republic, but also the Doctor who was injured by the previous regime, who was imprisoned by the previous regime, and who is now held dear by the Republic.

So, she is prepared to sacrifice him too, because she wants to eliminate everybody who is associated with the Evremonde family, and that includes Doctor Manette too. “The Vengeance and Jacques three vied with each other in their fervent protestations that she was the most admirable and marvellous of witnesses. The little citizen, not to be outdone, declared her to be a celestial witness.”

So, look at the way Madame Defarge is described by the little citizen, the little citizen is the Wood Sawyer, and he is full of admiration, and he praises Madame Defarge for her inspiration, for her, you know, for the quality of her witness, and the way, the admirable way in which she came up with ideas. So she is completely celebrated by the three; the Wood Sawyer, Vengeance and Jacques three.

And it is very interesting that the husband is no longer part of this group which is celebrating Madame Defarge. So the family has split, the couple are kind of ideologically splitting, and Madame Defarge is joining the revolutionary group which has no sympathy for domesticity, for any family. Whereas, we can see that Defarge still has an inkling of sympathy for Doctor Manette's family.

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Madame Defarge's expectations

- She will now be at home, awaiting the moment of his death. She will be mourning and grieving. She will be in a state of mind to impeach the justice of the Republic. She will be full of sympathy with its enemies. I will go to her.

Asks The Vengeance to take her knitting and “have it ready for me in my usual seat. Keep me my usual chair. Go you there, straight, for there will probably be a greater concourse than usual, today.”



So that is why they are moving apart, the Defarges are moving apart. “She will now be at home awaiting the moment of his death. She will be mourning and grieving. She will be in a state of mind to impeach the justice of the Republic. She will be full of sympathy with its enemies. I will go to her.” So, Madame Defarge has decided to go to Lucie Manette's home in Paris, and she wants to see her because she knows that Lucie will be mourning, will be extremely sad and

grieving because her husband is going to die quite soon. And in those days, even to grieve for the person who is going to be executed by the Republic is a sin, is a crime against the state. So if Lucie is upset, if Lucie is mourning and grieving for Charles Darnay, she is also committing a crime, and Madame Defarge wants to catch her at it.


And if she is grieving, which it means that she is grieving for its enemy, so she says that she will be full of sympathy with its enemies because the husband is considered to be the enemy of the state, and if she is sympathetic to us its enemy then she is also an enemy of the Republic. And therefore, she very cleverly wants to trap Lucie Manette. So she says I will go to her, and she asks the Vengeance to take her knitting and “have it ready for me in my usual seat, keep my usual chair. Go you there straight, for there will probably be a great concourse than usual today.”

So, today is the day when Darnay is going to be executed with several others, and she asks Vengeance to bring her knitting and to keep her chair ready to watch the spectacle on the scaffold when the guillotine chops off the heads of the people. And she says that be ready, I will go look at Lucie Manette, and I will be back to watch the execution. And she says that there will be a greater crowd than usual today to watch the executions, and Vengeance obliges.

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Madame Defarge

- Of a strong and fearless character, of shrewd sense and readiness, of great determination, of that of beauty which not only seems to impart to its possessor firmness and animosity, but to strike into others an instinctive recognition of those qualities; the troubled time would have heaved her up, under any circumstances. But, imbued from her childhood with a brooding sense of wrong, and an inveterate hatred of a class, opportunity had developed her into a tigress. She was absolutely without pity. If she had ever had the virtue in her, it had quite gone out of her.



So, Madame Defarge is walking towards the home of Lucie Manette, and she is “of a strong and fearless character, of shrewd sense and readiness, of great determination, of that of beauty which is, which not only seems to impart to its possessor firmness and animosity, but to strike into others an instinctive recognition of those qualities, the trouble time would have heaved her

up, under any circumstances. But imbued from her childhood with a brooding sense of wrong and an inveterate hatred of a class, opportunity had developed her into a tigress. She was absolutely without pity. If she had ever had the virtue in her, it had quite gone out of her.”

So, this excerpt is a wonderful description of the psyche of Madame Defarge, and it also tells us what kind of personality she is, and some of which comes through in the way she looks. And the narrator says that she is very strong, she is fearless, she is shrewd, she is very, very shrewd, we can see that in the way she is trying to trap not only Lucie but also the others, and in the way she manipulates the Wood Sawyer into coming up with a testimony that would implicate the family, and that would also prove this man to be a man who is loyal to her. So she is very manipulative and clever too.

And she is highly determined, she wants to achieve her aim in life, and she carries out all the duties that would bring that dream into realization. And, you know, her beauty is the kind which is about firmness, not only firmness, but also a hatred, animosity, hatred towards the people that she dislikes and that she wants to punish, and the person who is looking at her would immediately recognize those qualities.

And the narrator says that despite all this, you know, even if she did not have any kind of reason to partake in the revolution, the troubled time would have brought her to the surface. Even if she is not part of the peasant family which was completely destroyed by the Evremonde brothers, she would have come up to the forefront because she is of that kind of mettle. But, since she has this reason, she has become fiercer than ever.

She has had a kind of an understanding of a brooding sense of wrong, and she is completely full of hatred for the aristocratic class. And since she has been given this opportunity she has developed into a tigress. So we have a lot of metaphors; animal metaphors that are associated with Madame Defarge in this particular novel, she is also associated with the harsher elements of nature and she is completely without pity.

Even if she had had pity, it has completely gone out of her. So, this is the description that we get of Madame Defarge as she is moving to find out about Lucie’s frame of mind.

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Madame Defarge



How does she look? She has a lot of dark hair which looks rich under her coarse red cap owned by the revolutionaries, and the way she walks kind of reveals her confidence, she is full of “confident tread, with the supple freedom of a woman who had habitually walked in her girlhood” So, look at the way her walk is described, this phrase supple freedom indicates that she had a kind of an air of liberty in the manner in which she walked because she was used to walking from her girlhood.

So she was completely unrestricted, Madame Defarge is totally at liberty, either, you know, in the sense that she is free in her mind, she is also free in her body. And “hidden in her bosom was a loaded pistol. Lying hidden in her waist was a sharpened dagger.” So she is armed, she is ready to strike.

In fact, in 18th and 19th century, middle class women are not supposed to walk by themselves in the streets because that would kind of associate them with the working classes, and women who are outside the pale of respectability. But here we have Madame Defarge walking alone in the streets, and she is armed; she is armed with a pistol which is hidden in her bosom, in her chest, and she is also armed with a sharpened dagger. So nobody can assault her, in fact she is the one who is going to attack if the opportunity arises.

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Mr Cruncher
 &
 Miss Pross

Mr Cruncher's Promises

- "First," said Mr. Cruncher, who was all in a tremble, and who spoke with an ashy and solemn visage, "them poor things well out o' this, never no more will I do it, never no more!"
- ...never no more will I interfere with Mrs. Cruncher's flopping, never no more!
- "Whatever housekeeping arrangement that may be," said Miss Pross, striving to dry her eyes and compose herself, "I have no doubt it is best that Mrs. Cruncher should have it entirely under her own superintendence."

grave digging

praying

“First', said Mr. Cruncher, who was all in a tremble, and who spoke with an ashy and solemn visage, 'them poor things well out of this never more will I do it, never more! Never more will I interfere with Mrs. Cruncher's flopping, never more, never no more!' 'Whatever housekeeping arrangement that may be' said Miss Pross, striving to dry her eyes and compose herself, 'I have no doubt it is best that Mrs. Cruncher should have it entirely under her own superintendence.'”

So, this is a conversation between Mr. Cruncher and Miss Pross. The context is this; Lucie, her father, and little Lucie and Mr. Lorry have fled the Paris home of theirs, and they are traveling out of the country. Mr. Cruncher and Miss Pross are supposed to start a little later and they would travel in a separate carriage, and while they are in the home, this is the conversation that they have. And Mr. Cruncher says that if Lucie and her family escapes out of the country, you know, without any kind of trouble, if they are safe, never move will I do it. Do what is the question, and that is grave digging.

He says that I will give up my night job of digging graves and selling bodies if these poor things, if Lucie, her father and child and Mr. Lorry get out of France safely. And he further says that I will not interfere with Mrs. Cruncher's flopping, flopping is praying. I will not stop her from praying, I will not stop my wife from praying if these people get out of the country safely. And Miss Pross does not know what he is talking about, which is grave digging, and she says that, you know, it is best that Cruncher does not interfere with Mrs. Cruncher's, you know, duties. Whatever she does, it is best that it should be, all those work should be left to her supervision. So it is ideal that Cruncher does not bother or intervene in Mrs. Cruncher's duties.

So, it is a kind of a sentimental, poignant scene where we see Cruncher turning into a new leaf, he has been affected by the ups and downs of the Revolution and he is rejuvenating himself, he is kind of up changing his attitudes, changing the way he is going to lead his life in the future. And the Revolution is responsible for his change, change for the better, and we also see that Miss Pross thinks that the wife is the best manager of all the duties that fall under her purview, and the domestic set up is you know, reinforced. The ideology behind the domestic set up, the division of duties in the domestic set up is also kind of reinforced in this funny yet poignant scene.

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Mr. Cruncher and Miss Pross

- "I am doubtful...about leaving of you, you see. We don't know what may happen."
- "Heaven knows we don't," returned Miss Pross, "but have no fear for me. Take me in at the cathedral, at Three o'Clock, or as near it as you can, and I am sure it will be better than our going from here. I feel certain of it. There! Bless you, Mr. Cruncher! Think—not of me, but of the lives that may depend on both of us!"

*England Vs France
Protecting the family
protective*

*Miss Pross
- protection*

And they have come up with a new plan, and that plan is that Miss Pross will stay here at home while Mr. Cruncher will go ahead first and try to get a carriage and wait for her near a particular church, and Miss Pross will join him later. So they are trying to work in separate ways, so that they do not attract the attention of the neighbourhood. So she is sending Mr. Cruncher first ahead to prepare for the journey, and she promises that she will join him later at a particular time in a particular neighbourhood.

And Mr. Cruncher is hesitant of leaving her all by herself, "I am doubtful about leaving of you, you see. We do not know what may happen." "Heaven knows we do not" returned Miss Pross, "but have no fear for me. Take me in at the Cathedral at Three o'clock, or as near it as you can, and I am sure it will be the better than our going from here. I feel certain of it. There! Bless you, Mr. Cruncher! Think not of me, but of the lives that may depend on both of us."

So, they are doing this to avoid any kind of attention to themselves, and she wants to leave as quietly as possible from this place. And they decide to meet at the cathedral at 3 o'clock when Mr. Cruncher will come with the carriage and pick her up. So look at the way in which Mr. Cruncher is protective of Miss Pross, and Miss Pross also strategizes in order to give as much protection to the family that has left the country, or that is leaving the country.

So, everybody is a protective of someone or the other, especially the characters who belong to Great Britain, so that is also very interesting. So, England and France are distinctive and different in terms of their attitudes to protecting the family.

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Miss Pross and Madame Defarge

- Afraid, in her extreme perturbation, of the loneliness of the deserted rooms, and of half-imagined faces peeping from behind every open door in them, Miss Pross got a basin of cold water and began laving her eyes, which were swollen and red. Haunted by her feverish apprehensions, she could not bear to have her sight obscured for a minute at a time by the dripping water, but constantly paused and looked round to see that there was no one watching her. In one of those pauses she recoiled and cried out, for she saw a figure standing in the room.

scary

Nightmare comes true



So, Cruncher leaves. Miss Pross is all by herself in the home of Lucie; Lucie has already left with her family and she is frightened. Miss Pross is afraid to be on her own, but she controls her fear. “Afraid in her extreme perturbation, of the loneliness of the deserted rooms, and of half-imagined faces peeping from behind every open door in them, Miss Pross got a basin of cold water and began laving her eyes, which were swollen and red. Haunted by her feverish apprehensions, she could not bear to have her sight obscured for a minute at a time by the dripping water, but constantly paused and looked around to see that there was no one watching her. In one of those pauses, she recoiled and cried out, for she saw a figure standing in the room.”

So you can imagine the scene in your mind, Miss Pross is in a room and she is trying to wash her face, so she, you know, splashes water on her face. And she is also afraid that somebody would come into the room when she is washing her face and is not able to see clearly.

So, she quickly turns to look around the room every time she is washing her face, and at one moment, she recoils, she is taken aback and she cries because she sees a figure in the room. So her nightmare has come true, and who is that nightmare? That is Madame Defarge who is standing. This is a very interesting scene because we have echoes of the Gothic element because there are references to a half imagined faces peeping from behind every open door.

She is trying to control her fear but at the same time, she is kind of imagining faces, you know, certain faces that seems to be peeping through some doors in the room. And so it is a kind of a gothic atmosphere that we have with spirits, half imagined faces coming to take a peep at Miss Pross, and suddenly we have one terrible “ghost” materializing, and that is a ghost in quotation marks because she is not a literal ghost but is; but since she is very terrifying, we figuratively call her a ghost and that is Madame Defarge.

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Miss Pross and Madame Defarge

- Miss Pross had nothing beautiful about her; years had not tamed the wildness, or softened the grimness, of her appearance, but, she too was a determined woman in her different way, and she measured Madame Defarge with her eyes, every inch.
- “You might, from your appearance, be the wife of Lucifer,” said Miss Pross, in her breathing. “Nevertheless, you shall not get the better of me. I am an Englishwoman.”

as courageous Englishwoman Vs the Devil's wife

So, what is Miss Pross' appearance like, and how does she compare with Madame Defarge? “Miss Pross had nothing beautiful about her; years had not tamed the wildness or softened the grimness of her appearance, but she too was a determined woman in her different way, and she measured Madame Defarge with her eyes, every inch.” So when we are comparing Miss Pross and Madame Defarge, we need to remember that both of them are very determined in their own way, so that is the commonality between the two.

And if Madame Defarge is determined to get what she wants, so is Madame Pross, as determined as Madame Defarge. And there is also a lot of grimness about Miss Pross, there is a

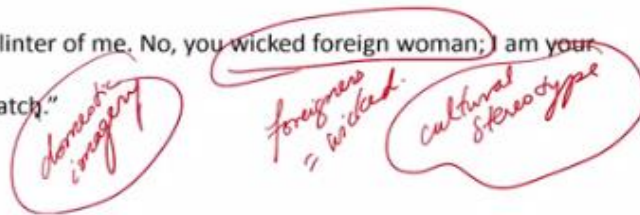
wildness about her, and even though she is not beautiful, she is confident of, you know, achieving what she wants. And Miss Pross says “You might, from your appearance, be the wife of Lucifer. Nevertheless, you shall not get the better of me. I am an Englishwoman.”

So, you look like the wife of the devil, but you will not get the better of me because I am an Englishwoman. So an Englishwoman is contrasted with the devil's wife, and Englishwoman is not at all, you know, frightened, she is as courageous as Madame Defarge. So they are equally pitted.

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Miss Pross and the English four-poster

- “If those eyes of yours were bed-witches,” returned Miss Pross, “and I was an English four-poster, they shouldn't lose a splinter of me. No, you wicked foreign woman; I am your match.”



“If those eyes of yours were bed-witches,” returned Miss Pross, “and I was an English four-poster, they should not lose a splinter of me. No, you wicked foreign woman, I am your match.” So you will not get the better of me because I am your match, I will fight you and I will overcome you, that is what Miss Pross says. And she says you are a wicked foreign woman, so again the idea that foreigners are wicked is reinforced, that cultural stereotype is upheld by Miss Pross.

And look at the figurative language there, and Miss Pross imagines Madame Defarge as a kind of a bed-winch, you know, the screws that tighten big four-poster English bed, and she says that even if you are like a bed-winch, I will not be affected. Even if you try to tighten up a four-poster in such a way that it will be damaged, I will not let you. So a domestic imagery is used, and Madame Defarge is the one who is trying to destroy domesticity, and Miss Pross is the one who is defending it.

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Miss Pross

- "I am a Briton," said Miss Pross, "I am desperate. I don't care an English Twopence for myself. I know that the longer I keep you here, the greater hope there is for my Ladybird. I'll not leave a handful of that dark hair upon your head, if you lay a finger on me!"

Lucie Manette



"I am a Briton," said Miss Pross, "I am desperate, I do not care an English two pence for myself. I know that the longer I keep you here, the greater hope there is for my Ladybird. I will not leave a handful of the dark hair upon your head, if you lay a finger on me." So Miss Pross lays her cards on the table pretty clearly, she says that I do not care for the security of my person, I do not care about me, but I will fight a good fight, a terrible fight in order to protect my ladybird. My ladybird is Lucie Manette.

And she says that I will attack you. And she also knows that if she is able to keep Madame Defarge in this room, in this home, that will give a lot of time for the family to escape out of France. So she, you know, is clever enough to entertain Madame Defarge in a weird sense, to keep her here as long as possible.

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"'You might, from your appearance, be the wife of Lucifer,' said Miss Pross, 'in her breathing. 'Nevertheless, you shall not get the better of me. I am an Englishwoman.'" by Fred Barnard. 1870s



Miss Pross

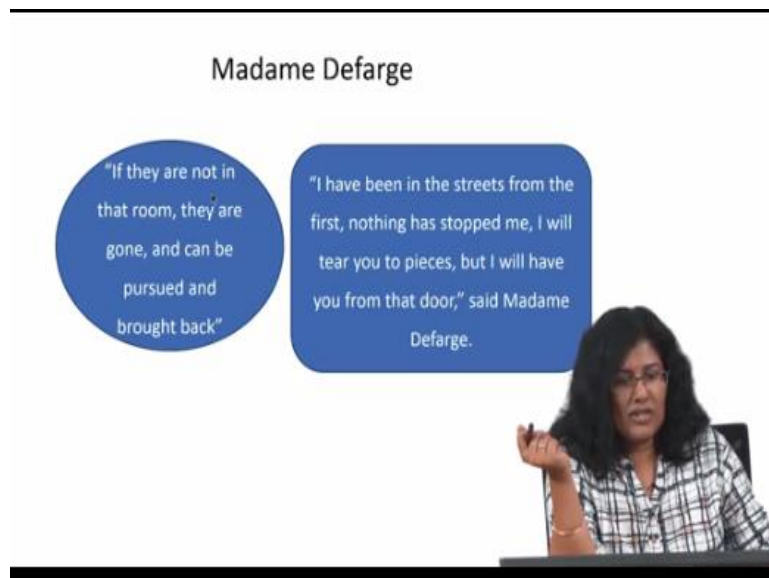
Madame Defarge



So that is Miss Pross, and we have this is Miss Pross, and this is Madame Defarge. And Miss Pross is trying to block the door, prevent Madame Defarge from entering the room and checking for herself if Lucie Manette is there, and Madame Defarge is beginning to have suspicions that the family have left, and as she kind of wants to confirm that fact before chasing them, before going after them, because she does not want to lose any time.

And this is an illustration by Fred Barnard from the 1870s, and look at the quotation, that you might from your appearance be the wife of Lucifer, said Miss Pross, you know, breathing. Nevertheless, you shall not get the better of me, I am an Englishwoman. So the Englishwoman is pitched with as I said, a hellish character like the wife of Lucifer.

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So, there is also the stereotype that the English are good, and the French are like the devils. Madame Defarge, "if they are not in that room, they are gone and can be pursued and brought back." That is what she says, you know, even if they have fled they can be brought back, people can be sent after them. And she further says that "I have been in the streets from the first, nothing has stopped me, I will tear you to pieces, but I will have you from that door."

So, again Madame Defarge says that, you know, I am a person who has grown up in the streets, I have been in the streets, I have fought a lot of battles. Nothing will stop me, and I will tear you, destroy you, and I will tear you to pieces but I will remove you from the door and check for myself if Lucie is around. So that is Madame Defarge declaration.

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"Struggle between Miss Pross and Madame Defarge", Harry Furniss, 1910



And there is this big fight, struggle between Miss Pross and Madame Defarge, you know, struggling with one another to prevent the other from achieving her desires, you know, you can see that a vessel, a kind of a dish has broken here, there is a big fight between the two, Miss Pross is here, Madame Defarge, that revolutionary cap is there.

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The Struggle

- Miss Pross, with the vigorous tenacity of love, always so much stronger than hate, clasped her tight...The two hands of Madame Defarge buffeted and tore her face; but, Miss Pross...clung to her with more than the hold of a drowning woman.
- Madame Defarge's hands were at her bosom. Miss Pross looked up, saw what it was, struck at it, struck out a flash and a crash, and stood alone—blinded with smoke.

“Miss Pross, with the vigorous tenacity of love, always so much stronger than hate, clasped her tight. The two hands of Madame Defarge buffeted in tore her face, but Miss Pross clung to her with more than the hold of a drowning woman.” So look at the way the narrator describes the strength of Miss Pross, and that strength according to the narrator comes from her, you know, capacity to love and love is always stronger than hate.

And so he says that there is a tenacity about love, there is a vigour about love, and that is kind of trying to get the upper hand here. And Madame Defarge represents hate, and the two hands of Madame Defarge are kind of tearing her face, Miss Pross's face, but Miss Pross is trying to cling to her in order to prevent her from getting to open the door. And Madame Defarge is trying to get to her pistol which is hidden in her chest, "Her hands were at her bosom, Miss Pross looked up, saw what it was, struck at it, struck out a flash and a crash, and stood alone blinded with smoke."

So Madame Defarge is trying to get her pistol, and Miss Pross realizes that, and she strikes her hand and by mistake, there is a kind of, or we do not know for absolutely whether it is a mistake or a deliberate act on the part of Miss Pross, but there it is, you know. The gun goes off, the pistol fires, and there is a loud sound and Madame Defarge is down, and Miss Pross standing alone blinded with smoke.

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"Like the soul of the furious woman whose body lay lifeless on the ground", John McLenan



the knitting is done

So, when the air clears, we can see that Madame Defarge is dead there, lying dead there, and Miss Pross is holding her head, especially her ear, and "Like the soul of the furious woman whose body lay lifeless on the ground", and this is an illustration by John McLenan. So the knitting is done, because the woman who knits that register of people to be condemned by the Republic is dead, has been destroyed, directly or indirectly by Miss Pross who is now the guardian of Lucie Manette in this moment.

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The Knitting Done

- "I can hear...nothing"
- "If she don't hear the roll of those dreadful carts, not very nigh their journey's end," said Mr. Cruncher, glancing over his shoulder, "it's my opinion that indeed she never will hear anything else in this world."

tumbrels

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Miss Pross successfully meets Mr. Cruncher who has come with the carriage. He helps her into the carriage and Mr. Cruncher tries to talk to her, and she says I can hear nothing because she has loosed the power to hear, because the gun goes off pretty closely to her ears, and she has lost her sense of hearing. If she do not hear, he says, Mr. Cruncher says, "if she do not hear the roll of those dreadful carts; those dreadful carts not very nigh their journey's end" said Mr. Cruncher glancing over his shoulder, "It is my opinion that indeed she will never hear anything else in this world."

So Mr. Cruncher is talking to himself, and he says that if she is not able to hear the sound of those dreadful carts, tumbrels; tumbrels which bring the prisoners to the execution, if she is not able to hear the sound of the carts which are near their journey's end, which means they have come closer to the guillotine, and if she cannot hear this sound, she is not going to hear

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