

GRAD GREETINGS



A Proud Branch Member since 2009

November 2022 Volume 14, Issue 6

NEXT MEETING

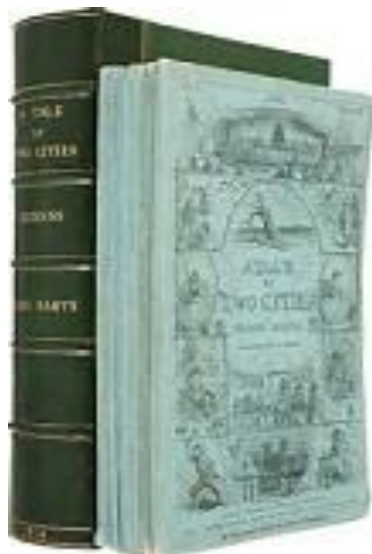
Date: Saturday, November 12, 2022
Time: 10:00 am - 12 pm PST

Place: ZOOM

Link: <https://ucsc.zoom.us/j/97712021318?pwd=MWZDNWlzL0xjWDNiSUFQNXZHV2pUQT09>

Discussion: **A TALE OF TWO CITIES**
(Introduction, Book 1st, Ch. 1-6)

Leader: Wayne Batten



CHAIRMAN'S NOTES

Happy Holiday Season, fellow Dickensians!

We are devoting this last issue of 2022 to serve as a preview and beginning of our chosen novel through the winter, A Tale of Two Cities.

Wayne Batten will introduce and lead us through the first six chapters of Book the First this coming Saturday, November 12th.

Long believed to be one of the three best-selling novels of all time (along with Don Quixote and Three Musketeers), **TTC** has sold over 200 million copies since its first publication.

TTC was originally published in 31 weekly installments, comprising of 45 chapters, in *All the Year Round*; beginning in April of 1859, and concluding in November of that same year.

We present in this issue a 1926 Introduction to TTC, penned by then contemporary Dickensian president Arthur Waugh (part 1).

You will also discover within our pages some interesting notes on TTC, along with a brief Bio of Wayne, in our GRAD GRIND.

Please also check out our back page for upcoming Dickensian zoom-related events. We will take a December break, and resume again on January 14th, with Kendall Mattern presenting.

We look forward to seeing you on zoom (the link is provided opposite) on Saturday, November 12th!

INTRODUCING A TALE OF TWO CITIES

By Arthur Waugh (reprinted from *The Dickensian*, Winter Number 1926/7)

The idea of A Tale of Two Cities first presented itself to Dickens's mind within a few weeks of the conclusion of Little Dorrit, but it was to languish a long while before it ripened into performance. It was characteristic of Dickens that the first notion should come to him in an hour of acute mental pressure and excitement; for it was always natural to him that one train of ideas should set light to another. And just as A Christmas Carol was conceived in the rush and occupation of a public meeting at Manchester, so A Tale of Two Cities began its career in the midst of a dramatic entertainment. It is to this circumstance, perhaps, that we have to ascribe the qualities of construction and concentration which render the story in many respects entirely different from any of its author's earlier works.

In June 1857, while Little Dorrit was still among the new books of the season, Dickens's old friend, Douglas Jerrold, died very suddenly, leaving his family in anything but comfortable circumstances. Dickens had been with him within a week of his death and had seen at the time that he was in wretched health; but the fact that he was actually dying had never suggested itself, even to Jerrold's own mind. His last words of parting had been – "I am perfectly well now." A few days later Dickens was in a railway carriage between Rochester and London Bridge when a fellow-traveler, opening his morning paper, said to him, "I see Douglas Jerrold is dead".



Douglas Jerrold

Dickens's first idea was to do something for the widow and the children. There had been an estrangement between himself and Jerrold, which had been only recently broken, and his memory was at once flooded with pictures of old associations. Within a few weeks everything was arranged, and Wilkie Collins's powerful drama, The Frozen Deep, was put upon the stage at the Gallery of Illustration, which had been the scene of one of the last meetings between Dickens and Jerrold; that, indeed, at which the latter showed signs of his fatal malady.

Of the quality of Dickens's own performance on this occasion, Wilkie Collins himself left eloquent testimony: it was probably the finest of his many impersonations. And during one of these busy and exciting evenings the novelist suddenly conceived the idea of A Tale of Two Cities, picturing himself in the leading character, and projecting the experiences of this dramatic success into a fresh embodiment upon the yet more native line of fiction. Such was the origin of this novel of the Revolution.

In writing A Tale of Two Cities, Dickens set before himself a plan which differed considerably from those upon which any of his earlier stories were constructed. He had in his mind to write a novel of incident rather than a novel of character, and to reveal the characters of his dramatis personae from their direct relation to the incidents rather than by his customary methods of description and self-revelation. This plan, of course, has long since ceased to be novelty; but it was at that time new to Dickens and cost him a great deal of labour and thought. "Nothing", he wrote to Forster, "but the interest of the subject, and the pleasure of striving with the difficulty of the form of treatment – nothing in the way of mere money, I mean – could else repay the time and trouble of the incessant condensation. But I set myself the little task of making a picturesque story, wising in every chapter, with characters true to nature, but whom the story should express more than they should express

(continued, pg. 4)

By Tim Clark, Chairman



(Miscellaneous *Tale of Two Cities* tidbits to whet the Dickensian Whistle)

A Historical Work of Fiction

Also well-known for his theatrical endeavors, Dickens produced a play by Watts Phillips, The Dead Heart. This work featured the same historical setting, basic storyline and climax. There were rumors of plagiarism as A Tale of Two Cities was being serialized in *All the Year Round*.

Dickens was an ardent admirer of Thomas Carlyle, the erstwhile historical authority of the French Revolution. “*No one can hope to add anything to the philosophy of Mr. Carlyle’s wonderful book*”, Dickens wrote in the preface, alluding to The French Revolution: A History.”

Of all of Dickens’ novels, only **TTC** and Barnaby Rudge were the only works of historical fiction.

Lucie is Ellen

In the Wilkie Collins play, The Frozen Deep, the character played by Dickens sacrifices his own life so that his rival suitor may win the woman that both men love. It was during this production that the infatuation of the 18 year-old Ellen Ternan by Dickens began.

Isn’t it interesting that Sydney Carton and Charles Darnay both represent the initials of the author; and most likely the psychological persona that Dickens assumed as he pursued Ellen, whose features and characteristics are duplicated in Lucie Manette?

I have known Wayne a long time from our first meeting at the Dickens Universe almost 20 years ago. Wayne was then co-instructing a high school teaching workshop on A Tale of Two Cities. Earlier this year, Wayne presented this novel for the Pickwick Book Club of our DF Santa Cruz. I immediately realized I had the perfect man to lead off our reading and discussion of the novel.

Born in Beaverlodge, Alberta, Wayne Batten immigrated with his parents in 1950 and attended public private schools in Fort Washakie and Douglas, Wyoming. Wayne served first as assistant and then as head organist at St. Mathew’s Cathedral in Laramie from 1969 until 1973.



Wayne holds degrees from the University of Wyoming and Vanderbilt University. After a two-year postdoctoral appointment at Vanderbilt, when his time on the reservation earned him the sobriquet “One Feather”, Wayne taught English (regular, honors, AP) at Montgomery Bell Academy, an all-boys preparatory school in Nashville, for thirty years.

Wayne has attended the Dickens Universe since 1995. Since retiring from teaching in 2015, Wayne has published articles on Kate Chopin, Jesse Hill Ford, Charles Dickens, and pornographic tragedy. Wayne resides with his partner, Chuck Sullivan, in the forest of West Meade, Nashville, where they have raised a small herd of wild deer.

(Waugh, continued from pg. 2)

themselves by dialogue. I mean, in other words, that I fancied a story of incident might be written (in place of the bestiality that is written under that pretence), pounding the characters in its own mortar, and bearing their interest out of them.”

So he kept manfully at work, and the minor rewards of “mere money” were not wanting to stimulate him. The American publisher paid him a thousand pounds for the right to use advance sheets, and to publish each instalment a day after its appearance in England; and in the country of its birth, the tale made immediate way. When the second monthly part appeared, thirty-five thousand back numbers were ordered; and Carlyle, who is said to have sent Dickens two cart-loads of books of reference dealing with the period of the revolution, was enthusiastic upon the result of his assistance. By the time he had finished the story, which he did in October; Dickens was in love with his work. “I hope it is the best story that I have ever written,” he said; “it is an extraordinary success, and I think the end of it is certain to make still a greater sensation.”

At the same time, he was anxious to see it dramatized, feeling, very justly, that this story, which had originally sprung from the inspiration of a dramatic performance, had in its elements which fitted it peculiarly well for the purpose of the stage. He asked Regnier’s advice about getting it “put on” at a Paris theater but was told that the Censor would never permit the pictures of the Revolution to fire the imagination of the French audience! Accordingly, the idea slept for a season; but early in 1860 the story was played at the Lyceum, in a version prepared by Tom Taylor, with Madame Celeste as Madame Defarge, and Walter Lacy as St. Evremonde. Dickens was indefatigable at the rehearsals, and piece proved to be a great success.

(end of part One)

The Only Way

Late in the 19th century, the greatest British Actor of the era, Sir John Martin-Harvey, was encouraged by his wife Angelita to read **TTC**, with the brainstorm to bring it to the stage.

Already being a well-established member of the *Lyceum Theater Company*, Martin-Harvey easily persuaded famed owner/producer Sir Henry Irving to support the endeavor, with Martin-Harvey in the lead role.

Within a week of opening, Martin-Harvey and Irving were advised that they would have to come up with a new Title, as another play, “Sydney Carton, or A Tale of Two Cities” was also in pre-production. Angelita once again provided inspiration, declaring, “*Why not call it, ‘The Only Way’?*”

Opening night on February 16, 1899 was a smash success. It proved to be Martin-Harvey’s most famous play; and was made into a film in 1927, again a financial and popular achievement.

By the time he retired, Martin-Harvey claimed to have staged The Only Way more than 3,000 times.



Sir John Martin-Harvey as Sydney Carton

GRAD Fellowship Officers

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Future GRAD Meetings

- November 12: *A Tale of Two Cities* Introduction & Book 1st (Ch. 1-6)
Wayne Batten
- January 14: *A Tale of Two Cities* from a historical context, Book 2nd, Ch. 1-12
Kendall Mattern

Both meetings are Zoom only

This is our monthly request for you to consider our Annual Fellowship dues. Nothing has changed, \$20 for a single, \$30 for a duo. Memberships are rolling, so once you pay, your renewal is not due until a year has elapsed. And of course, we do not discourage any donation that exceeds the renewal! Aside from our annual International Fellowship dues, we donate the balance to local charities and sponsorships.



Upcoming Dickensian Zoom Events

- **Saturday, November 12th**, 10:00 am PST: **Greater Riverside Area Dickens Fellowship (GRAD)** <https://www.facebook.com/groups/dfgrad>
Wayne Batten introduces “*A Tale of Two Cities*” (Book the 1st, Ch. 1-6)
- **Saturday, November 12th**, 1:00 pm EST: **Dickens Fellowship of New York (DFNY)** www.dickensnewyork.com **Mark Halperin** moderates *Little Dorrit* (Part 2, Ch. 8-14)
- **Monday, November 14th**, 3:00 pm BST: **Canterbury** canterburydf@gmail.com
Prof. Louis James presents “*The Face Behind the Image: Portraits and Pictures in Dickens fiction.*” (Hybrid) (registration required)
- **Wednesday, November 16th**, 7:30 pm GMT: **Aberdeen** eadsummers@me.com
Nicholas Cambridge presents “*Bleak Health*”
- **Thursday, November 24th**, 7:30 pm GMT: **Dickens House Museum** <https://dickensmuseum.com> **Gerald Dickens** presents “Mr. Dickens is Coming!” *Fee & Registration Required. L15 per device.*
- **Sunday, November 27th**, 1:00 pm PST: **Santa Cruz Pickwick** <https://dickens.ucsc.edu/resources/pickwick-club/index.html>
Prof. Karen Hattaway presents *Our Mutual Friend* (Book 3rd, Ch. 1-17) (registration required)
- **Saturday, December 3rd**, 1:00 pm EST: **Friends of Dickens, NY (FDNY)** www.thefriendsofdickens.org
Margaret Fleesak presents *Oliver Twist*, Ch. 20-27 (hybrid).
- **Saturday, December 3**, 1:00 pm PST: **Greater Los Angeles Dickens Fellowship (GLAD)** www.gladfellowship.org
Cherie Francis moderates *The Old Curiosity Shop* (Ch. 1-38).
- **Sunday, December 4th**, 7:30 pm BST: **Dickens House Museum** <https://dickensmuseum.com>
James Swanton performs *The Haunted Man* (Fee & Registration Required, L 15 per device)
- **Tuesday, December 6th**, 1:00 pm EST: **Montreal** www.dickensmontreal.ca
Judith Elson moderates musings on *Little Dorrit*, (Book 1 Ch. 19-27) and presents “*Whiskey Galore, the Water of Life*”.
- **Tuesday, December 6th**, 6:30 pm GMT: **London Central** dickensfellowshiptalks@gmail.com **Prof. Malcolm Andrews** presents “*Darkness and Light in Christmas Carol.*” Registration Required.
- **Wednesday, December 7th**, 7:30 pm GMT: **Aberdeen** eadsummers@me.com
Members and participants share chosen selected Christmas readings.
- **Wednesday, December 14th**, 7:00 pm GMT: **Broadstairs** info@broadstairsdickensfellowship.com **Prof. Jerry White** presents “*Where’s That Turkey? (the London Christmas of 1869: Dickens last?)*” Registration Required.