

What the form [of the novel] really secures is a close *imbrication* of individual and social, domestic and institutional, private and public, leisure and work. A drill in the rhythms of bourgeois Industrial culture, the novel generates a nostalgic desire to get home (where the novel can be resumed) in the same degree as it inures its readers to the necessity of periodically renouncing home (for the world where the novel finds its justification and its truth). In reading the novel, one is made to rehearse how to live a problematic—always surrendered, but then again always recovered—privacy. [Miller, 83]

One of the primary techniques of Victorian self-reflectiveness that has lately attracted attention is the insertion into the novel of analogues for novelistic narration, analogues that expose the constructing operations of the narrator even as he or she pretends to be passively mirroring an objective reality....I will discuss three social phenomena that the narrative takes as analogues for itself precisely because they are in competition with the novel. The English public execution, the French Revolution, and the crime of resurrection, or grave-robbing, are all internal analogues for the novel, but they are more than that; they are additionally alternatives to it, for they accomplish many of the novel's functions....All of these phenomena are presented in *A Tale of Two Cities* as monstrous violators of the realm of the private. [Gallagher 1984, 125-126]

All the decent Drapery of life is to be rudely torn off. All the superadded ideas, furnished from the wardrobe of a moral imagination, which the heart owns, and the understanding ratifies, as necessary to cover the defects of our shivering naked nature, and to raise it to dignity in our own estimation, are to be exploded as a ridiculous, absurd, and antiquated fashion. [*Reflections on the Revolution in France*, ed. Thomas Mahony (Bobbs-Merrill, 1955) 87, cited in Gallagher 1984, 134.]

[T]he imaginative work behind the bank is represented as the labor of begetting and then destroying a child. Calling his speculation a "child that we expected would have grown into so very large a man," the narrator repeatedly refers to the problem of "kill[ing], as it were, my own offspring." Far from being a problem, however, killing the child has become another opportunity for the exercise of the founding father's ingenious

wit. According to this metaphor, infanticide has been rendered painless—and, more to the point, lucrative—by the limited liability acts, which not only limited the investor's fiscal liability, but also absolved investors' families, as well as the corporation's (noninvesting) directors, from all fiscal responsibility. [Poovey 1995, 163]

One vault is full of what might be barrels of oysters... Another is rich here and there with piles of gold bars, set cross-wise, like sandwiches at supper, or rich biscuits in a confectioner's shop... A pile of these, lying in a dark corner [is] like neglected cheese, or bars or yellow soap....[T]he kind Old Lady of Threadneedle Street has, in short, managed to attach her dependents to her by the strongest ties—that of love. [Dickens, "The Old Lady in Threadneedle Street," *Household Words* 1 (1850), 340. Cited in Bigelow, 601-602.]

Works mentioned:

Bigelow, Gordon. "Market Indicators: Banking and Domesticity in Dickens's *Bleak House*." *ELH* 67 (2000): 589-615.

Gallagher, Catherine. "The Duplicity of Doubling in *A Tale of Two Cities*." *Dickens Studies Annual* 12 (1984): 125-145.

----- . *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form 1832-1867*. (The U of Chicago P, 1985)

Gallagher and Greenblatt, Stephen. *Practicing New Historicism*. (The U of Chicago P, 2000)

Miller, D. A. *The Novel and the Police*. (U of California P, 1988)

Morris, Pam. "*Bleak House* and the Struggle for the State Domain." *ELH* 68 (2001): 679-698

Newton, Judith. "Historicisms New and Old: "Charles Dickens" Meets Marxism, Feminism, and West Coast Foucault." *Feminist Studies* 16-3 (1990): 449-470.

Palmer, William J. *Dickens and New Historicism*. (McMillan, 1997)

Poovey, Mary. *Making a Social Body: British Cultural Formation, 1830-1984*. (The U of Chicago P, 1995)

Titolo, Matthew. "The Clerk's Tale: Liberalism, Accountability, and Mimesis in *David Copperfield*." *ELH* 70 (2003): 171-195.