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A close-up photograph of a woman's face and neck, showing her nose, lips, and the side of her face. She is wearing a light-colored, ruffled garment. The background is a soft, warm color.

Anthony Trollope
DR THORNE

Read by **David Shaw-Parker**

CD 1

1	Chapter 1	6:58
2	When, however, his father died...	6:54
3	She had worried her husband daily for years...	7:14
4	Nothing was going well with him.	6:54
5	Choose out the ten leading men...	7:00
6	The kennels, however, were now again empty.	7:26
7	Chapter 2	5:58
8	And then the father died...	5:45
9	To this farm-house came Roger Scatcherd...	6:17
10	When the baby was born...	6:10
11	It was thus that he loved to excel...	6:42

Total time on CD 1: 73:24

CD 2

1	Chapter 3	6:31
2	It will therefore be understood...	6:08
3	People did not always know...	6:20
4	It has been said that the doctor...	6:10
5	And so the argument went on...	6:15
6	It need hardly be said...	6:04
7	Chapter 4	6:41
8	'Well, that is surprising. Mr Gresham'	6:40
9	'What! Was he thus to think of his father...'	6:44
10	The squire also remained silent...	6:33
11	Mary came in...	6:37
12	Beatrice became rather red in the face...	6:10

Total Time on CD 2: 77:00

CD 3

1	'There,' said Mary	6:31
2	Chapter 5	6:05
3	'Is it not a waste of time?' asked the countess.	6:02
4	The old housekeeper headed the maids...	6:05
5	Frank sat himself down...	5:55
6	Chapter 6	6:23
7	Lady Margaretta had found it rather dull work...	6:40
8	She now pushed it further...	6:27
9	Frank might be allowed...	7:28
10	Chapter 7	6:37
11	'She must think about it, of course...'	6:45
12	'Well, Minnie...'	7:02

Total Time on CD 3: 78:05

CD 4

1	'I have told you,' said the doctor...	5:32
2	Chapter 8	7:09
3	'What a fool!...'	6:42
4	'I am not aware of it, Mr Gresham...'	7:05
5	'I beg your pardon, Mr Gresham...	7:18
6	Frank opened his eyes wide...	7:03
7	Chapter 9	6:30
8	He trusted this man...	6:24
9	Mr Winterbones was confidential clerk to Sir Roger.	6:35
10	'Winterbones,' said the contractor...	6:34

Total Time on CD 4: 66:55

CD 5

1	Chapter 10	7:07
2	But the doctor did not say the word...	7:01
3	'I was then partner with Jackson...'	7:10
4	Now the fact was...	6:37
5	Chapter 11	6:52
6	'I will when you marry a doctor,' said she.	6:34
7	'Patience has a pony-phaeton...'	5:48
8	Chapter 12	7:23
9	When one is impatient...	7:11
10	Then Lady Scatcherd bethought her of her great panacea.	7:22
11	They very rarely saw each other...	7:15

Total Time on CD 5: 76:25

CD 6

1	Chapter 13	6:11
2	'A girl, is it?'	6:08
3	'For the matter of that,'...	6:17
4	'Ah! She would be ashamed of her mother...'	6:09
5	Chapter 14	7:16
6	Mr Gresham at once read...	7:01
7	Trusting to this well-ascertained state of things...	7:16
8	To the doctor's ears...	7:41
9	'Very well...'	6:39
10	Chapter 15	5:30
11	'Here'd be the tooter and the young gen'lmen...'	5:35
12	'Most happy, I'm sure,'...	5:47

Total time on CD 6: 77:37

CD 7

1	The next arrival was that of the Bishop of Barchester...	3:27
2	Chapter 16	6:01
3	Mrs Proudie bowed...	6:00
4	'What! Bagley?' said Nearthewinde.	5:57
5	Even Mary Thorne could hardly have blamed him...	5:58
6	Chapter 17	6:47
7	From an early hour...	7:10
8	Mr Closerstil thought he understood all this...	6:33
9	And late in the afternoon...	6:47
10	'Then as to this speech,'...	6:41
11	'Men of Barchester,' he began...	7:35
12	Chapter 18	7:15

Total time on CD 7: 76:17

CD 8

1	Frank was the heir...	7:07
2	But his suspense was not of a prolonged duration.	6:33
3	When, however, at this period...	7:10
4	'Afraid!' said Frank...	6:25
5	Chapter 19	7:25
6	'You stick to me, Mr Gresham,' he said...	7:09
7	'Is he – is he –' whispered Frank...	7:34
8	Chapter 20	6:23
9	'Oh, Miss Dunstable!'	6:31
10	'I am not against you, Miss Dunstable.'	6:57
11	Chapter 21	3:16

Total time on CD 8: 72:34

CD 9

1	His mother said nothing to him on the subject...	6:01
2	Augusta seemed to bear her misfortune...	6:28
3	As he afterwards pondered on his scheme...	6:05
4	'It will be deuced hard...'	6:11
5	The interruption however came, all too soon...	6:05
6	Chapter 22	7:43
7	Alas! The money is still necessary...	7:41
8	'They were welcome to it for him,' he said...	7:57
9	Chapter 23	7:48
10	She had been going to Greshamsbury all her life...	7:41
11	After an absence of some six weeks...	7:56

Total time on CD 9: 77:42

CD 10

1	Chapter 24	6:44
2	From time to time he moaned and muttered...	6:45
3	And yet what had her husband done for her...	6:45
4	Among those at college...	6:26
5	This was the best side of his character...	7:00
6	Chapter 25	6:55
7	Then followed a list of all the great works which he had achieved...	6:22
8	He said nothing; but merely tightened his grasp...	6:43
9	The proposition for a moment took away the doctor's breath...	6:30
10	'Try me; try me! my hand is a rock...'	6:52
11	Indeed, he thought it more than probable...	6:32
12	Chapter 26	4:23

Total time on CD 10: 78:02

CD 11

1	'It is so cruel,' Beatrice would say...	6:32
2	'Indeed, I am very uneasy, doctor...'	6:44
3	This was dreadful to Lady Arabella.	7:08
4	Chapter 27	7:29
5	'Then what is it, my dear, that you want me to do?'	7:36
6	The squire and the doctor also met constantly...	7:35
7	Upon this, Lady Scatcherd had herself set off...	8:00
8	Chapter 28	5:51
9	Sir Louis – partly in the hopes of Mary's smiles...	5:50
10	'But he won't go,' said Sir Louis.	5:58
11	'Filth in the morning!'	5:46
12	'I don't understand you,' said the doctor.	5:09

Total time on CD 11: 79:42

CD 12

1	Chapter 29	7:13
2	'You, at any rate, have some decent feeling for Mary.'	7:20
3	When Beatrice, with would-be solemn face...	7:12
4	This she denied.	7:16
5	The poor fellow got so far...	7:42
6	Chapter 30	6:18
7	The tenor of his father's thoughts...	6:38
8	'It is a sad story,' said the father.	5:57
9	Chapter 31	7:31
10	But all the world knew of Mary's engagement...	7:33
11	After a while Dr Fillgrave himself suggested Dr Century.	7:39

Total time on CD 12: 78:25

CD 13

1	Such had been the way in which...	3:10
2	Chapter 32	7:04
3	Miss Gushing's responses came from her with such fervour...	7:24
4	'I do think you are a happy girl,' said Patience to her one morning.	7:02
5	Chapter 33	7:03
6	'You are very kind, Trichy,' said Mary...	6:58
7	'I am glad I have told you,' said Mary...	7:00
8	Greyson was a London apothecary...	6:31
9	Chapter 34	6:21
10	Mr Gazebee, the junior member of this firm...	6:24
11	He was a little fellow...	6:05
12	Mary had secluded herself in her bedroom...	6:15

Total time on CD 13: 77:23

CD 14

1	Sir Louis drank two or three glasses of wine...	6:40
2	It was not probable...	6:12
3	'Well! Eh! what is it?'	6:36
4	Chapter 35	5:59
5	He had not ceased to rally his son...	5:52
6	'What do you say, Mr Gazebee?'	6:13
7	Sir Louis, if he continued his brilliant career of success...	5:28
8	Chapter 36	7:04
9	Her pride had been wounded to the core...	7:18
10	Frank, although he had been so slow to move...	6:57
11	Chapter 37	7:37
12	Mary, his niece, his own child...	7:49

Total time on CD 14: 79:50

CD 15

1	On the next day...	8:16
2	Chapter 38	6:56
3	That was one of his motives, he said...	6:46
4	All of these would be excellent arguments...	7:04
5	And then, dear Augusta, come to us here.	6:54
6	Though, by so doing...	6:57
7	Chapter 39	7:49
8	Lady Arabella had had her reason for naming the list before her son...	7:40
9	Frank, jumping up from his chair...	8:18
10	Chapter 40	6:07
11	I will not disgust my reader by attempting to describe...	6:02

Total time on CD 15: 78:54

CD 16

1	The doctor entered the room where she was lying on her sofa...	5:19
2	'Now I wish you could tell me...'	4:59
3	Chapter 41	6:11
4	'Very well, have it your own way.'	6:03
5	In truth, she was looking well.	6:15
6	'I do believe it,' said the squire...	6:48
7	Chapter 42	6:51
8	'What occurrences, Lady Arabella?'	6:51
9	'We will pass over that for the present.'	7:05
10	Then Mary rose from her seat...	6:36
11	Her love had been pure from all such thoughts...	7:05
12	Chapter 43	6:01

Total time on CD 16: 76:09

CD 17

1	Mary said not a word to him about the letter...	6:45
2	Dr Fillgrave could not refrain...	6:35
3	The doctor could not remain with her long...	6:56
4	Chapter 44	7:34
5	'Pray do not mind me, mother.'	7:25
6	'And, mother, would you have me...'	7:39
7	On the previous day he had received a letter...	7:43
8	Chapter 45	5:59
9	'I have a great regard for your father.'	6:14
10	'Dr Thorne will be up in town on Thursday evening...'	6:03
11	'No, I shall go to-morrow.'	6:37

Total time on CD 17: 75:36

CD 18

1	Chapter 46	7:20
2	'Oh, no, I am not,' said she...	7:25
3	'I suppose it must be so, doctor.'	7:18
4	'Indeed, I do,' said the doctor...	7:03
5	Chapter 47	6:03
6	And how slept Frank that night?	6:34
7	'And I think it will perhaps be better,' continued Lady Arabella...	6:12
8	'Frank, of course, will judge for himself, Rosina...'	6:25
9	'At any rate, they can count their money-bags,' said Mrs Umbleby.	6:24
10	And all the Bakers and the Jacksons were there.	6:23

Total time on CD 18: 67:12

Total time on CDs 1–18: 22:47:22

Anthony Trollope

(1815–1882)

DR THORNE

It is sometimes useful to think of the great nineteenth-century novelists as laying out before their readers a map of the England in which they lived – a map which obviously possessed realistic features that were clearly recognisable, but also carried the special imprint of the writer's personality and imagination; in other words it's a map that is social and psychological, rather than purely geographical. When we think of 'Trollope-land', we think immediately of Barchinore, the imaginary setting for the author's series of linked novels, which may not be quite so famous as Hardy's Wessex novels, but which embody very clearly the kind of four-square, masculine humour and sense of social realism in which Trollope was supreme. In Barchinore, wealthy dignified clergymen, squires and aristocrats spin out their lives with local politics and social

rituals, while their wives and daughters pursue marriage and influence. Behind most things there lurks, as irresistible as the force of gravity, the force of money – the desire to gain it and hold it, and the fear of losing it. That this theme had its origin in Trollope's own life there can be no doubt, for his father's financial ruin cast a shadow over his early life that was not lifted for twenty years. There is no tragedy in the world of Trollope's novels, but there is vice and virtue, there is adversity, conflict, pathos and comedy, and arising out of these things there is Trollope's favourite theme – the revelation of character.

For Trollope, the key to success in a novel was that the characters must live: we must recognise in their lives a mirror of our own. It was Henry James who praised Trollope for his mastery of the real, his dramas of the commonplace, for Trollope

knew how to make the commonplace exciting. His novels are page-turners, and we cannot wait to see what will happen next. Not that they are tales of suspense or sensation, like those of Wilkie Collins or Mrs Henry Wood, but that we are drawn into the observation of their lives as if into a compulsive game, following these people as they negotiate the intricate landscape of Victorian society. The *Chronicles of Barsetshire* series is always thought of as an intimate portrait of Victorian church life, in the ancient cathedral town of Barchester, resembling Winchester or Salisbury, and four of the six novels are indeed linked in this way to become a *roman-fleuve*. The other two however, although sharing the same topography, have nothing to do with the Church. *The Small House at Allington* and *Dr Thorne* are both classic studies of the Victorian social codes surrounding love, marriage and money, codes with which the central characters must come to terms, or rebel against in their search for honesty and personal integrity.

Dr Thorne is the stronger novel of the two, with a more sensational background in transgression and family

secrets. Unusually for Trollope, violence, alcoholism and illegitimacy feature as themes, alongside the more familiar ones of snobbery, the marriage market and the rise and fall of family fortunes. The plot centres on the will of a dying man, and the secret connected with it, which, when it is revealed, leads to a complete reversal of fortune for the central characters. Out of the flowing river of social ambitions, pride and deceit, Dr Thorne himself rises like a rock – honest, compassionate, clear-sighted and incorruptible. He is the link between the various groups of people, between past and present, between selfish manoeuvring and true moral standards. Trollope was always the moralist. He casts his eye over this world, and finds comedy in the traditional sense of confusion, vanity, striving, pain and self-deception, out of which somehow order and poetic justice finally arise. He would certainly have laughed at Wilde's dictum, 'The good ended happily, the bad unhappily: that is what fiction means', but he would also have endorsed it absolutely.

Trollope's world has a quality of middle-class solidity about it, an unquestioning

air of conservatism. Take for example his highly critical picture of the aristocracy, in this case the De Courcy family: they are greedy, idle, riddled with snobbery and entirely exasperating. In the background Trollope introduces the Duke of Omnium, a debauchee, wealthy and all-powerful, who cares for nothing but pleasure. But nothing follows from this, no voice demands why these people should exist and wield the power that they do, or whether they might perhaps be dispensed with. There are no great ideas or universal principles at stake in his novels, no great forces of disturbance or change looming from the outside world, and none of his characters live through anything approaching a dark night of the soul. This is essentially a material world, a hierarchical world, where people know their place and feel neither longing for a higher destiny nor an irrational impulse that would lead them down to disaster.

The great exception to this rule is love. Love is the great horizon of transcendence in Trollope, the experience by which this material world is measured and tested. When Frank Gresham and Mary Thorne's love is opposed by all the surrounding

forces of their society, there is no question of their abandoning each other, for to do so would be to abandon their own being. Here at last is something beyond prudence, money, expedience and social approval, something which defines them as free spirits. Likewise in the plot of *The Warden* there is the love between John Bold and Eleanor Harding, representing opposing sides after the pattern of Romeo and Juliet. Trollope had a noticeable fondness for creating portraits of fine, beautiful women in love, whose happiness was fenced about with insuperable barriers: Mary Thorne, Eleanor Harding, Lucy Roberts in *Framley Parsonage* and Lily Dale in *The Small House at Allington*. Possibly this form of writing was an emotional release for Trollope, whose own marriage was enigmatic, always kept under wraps, and about which he said that it was of 'no possible interest to anyone'. But it is also noticeable that these women do not give way to passion; they do not elope or defy the world in some way. What they do is to love with proud, silent devotion and wait until the world around them changes – which it always does. Miraculously,

the obstacles are withdrawn, love can triumph and marriage can follow. Thus *Dr Thorne* and other Trollope novels reflect the belief that there is an inherent moral order in human life in which ‘the good end happily’.

‘Trollope-land’ became rather darker and tenser in later novels such as *The Eustace Diamonds* and more especially *The Way We Live Now*, where we see English society falling into more blatant deceit and decadence. Nevertheless, it is still evidently quite distinct from the deliberately enclosed, carefully restricted ‘Austen-land’, where delicately-portrayed psychology is the centre of our attention. ‘Thackeray-land’ is largely urban, and by turns witty, theatrical and sordid, the author’s moral sense finding its outlet in satire. ‘Dickens-land’ is similar but has its being solely in London, and is consequently darker, more sinister and permeated by a very real sense of human pain and deprivation. ‘Eliot-land’ is far more spacious, a place where powerful vistas of the mind and the spirit seem to open up before us within the framework of the realist social novel. ‘Hardy-land’ is

equally realistic, but here the author’s bleak and tragic pessimism broods over human existence, even in obscure lives of humble countrymen and women. ‘Trollope-land’ was the most ‘realistic’ because it was the mechanics of life, and its many surfaces, that delighted him. Does this mean he was superficial? Perhaps, and literary critics such as F.R. Leavis have dismissed Trollope’s works as worthless trivia. But this is not exactly true – it is more that he resembled a cunning and creative chef, mixing his ingredients with consummate skill. He saw the novel as an entertainment, albeit a moral one, and he spoke of ‘putting things into’ them, such as in love, intrigue, social incidents, with perhaps a dash of sport, ‘for the sake of my readers’. Which of these social panoramas held the truth is an impossible question, for they were all valid, all have survived triumphantly and all now bear witness to the supremely fascinating pageant of Victorian England.

Notes by Peter Whitfield



David Shaw-Parker trained at RADA and began his career with the Royal Shakespeare Company in 1977. His recent theatre appearances include *My Fair Lady*, *The False Servant* and *Oedipus Rex* at The Royal National Theatre, and *The Country Wife*, *Acorn Antiques*, *Heavenly Ivy* and *Uncle Vanya* in London's West End. He has recorded extensively for BBC radio and his previous recordings for Naxos AudioBooks include Plato's *Symposium* and *Alice Through the Looking Glass*.

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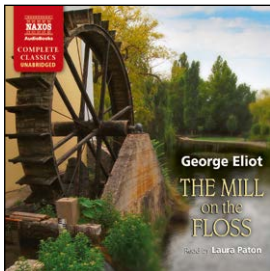
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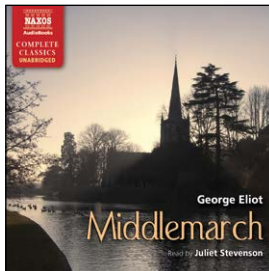
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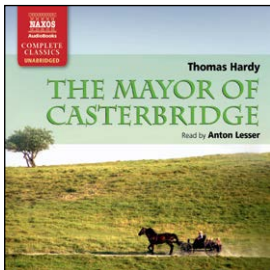
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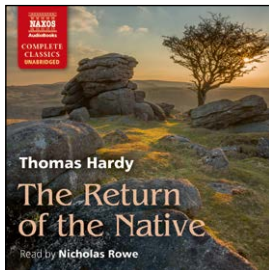
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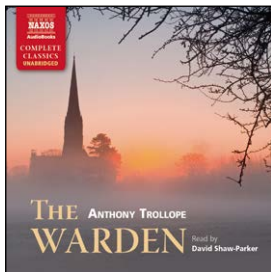
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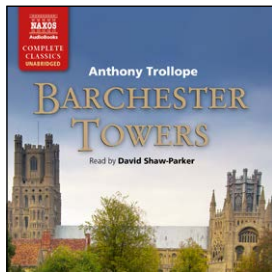
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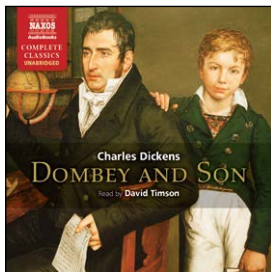
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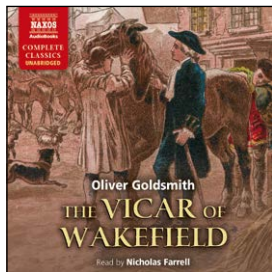
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