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NAXOS
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COMPLETE
CLASSICS
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Wilkie Collins

THE MOONSTONE

Read by **Ronald Pickup** and **cast**

CD 1

1	Cousin – Prologue – The Storming of Seringapatam (1799)	6:14
2	So, as told in our camp, ran the fanciful story...	7:31
3	The Story – First Period – The Loss of the Diamond (1848)	7:03
4	Chapter 2	7:48
5	After that it was all over with me, of course.	6:02
6	Chapter 3	9:57
7	Going round to the terrace, I found...	11:00
8	Chapter 4	12:25
9	I saw no sign of the girl in the plantation.	10:48

Total time on CD 1: 78:54

CD 2

1	Before I could say a word, I saw Mr Franklin...	2:18
2	Chapter 5	12:09
3	There was perhaps a grain of truth mixed up...	11:16
4	Chapter 6	12:55
5	I instantly exerted my wits	10:33
6	I handed the paper back to Mr Franklin...	10:20
7	Chapter 7	11:55
8	Chapter 8	8:02

Total time on CD 2: 79:33

CD 3

1	As for Mr Franklin and Miss Rachel...	7:40
2	Add one thing more to this, and I have done.	6:57
3	On the fourteenth, came Mr Godfrey's answer	10:01
4	Chapter 9	9:22
5	With those words she went out...	9:24
6	Chapter 10	8:42
7	You might have heard a pin fall.	8:49
8	I had just ranged the decanters in a row...	9:52
9	Here I struck in. This sort of thing didn't at all square...	8:35

Total time on CD 3: 79:29

CD 4

1	Chapter 11	7:55
2	About half-past seven I woke, and opened my window...	7:48
3	We had our breakfasts – whatever happens in a house...	7:16
4	Ten minutes later, to our infinite relief...	11:05
5	As things stood, at present, no answer...	9:41
6	I found Mr Franklin writing at the library-table.	12:35
7	Chapter 12	7:54
8	This was a nice sort of man to recover...	8:23
9	Mr Franklin was as close at hand as could be...	6:38

Total time on CD 4: 79:22

CD 5

1	'A young lady's tongue is a privileged member, sir'...	11:46
2	Chapter 13	7:48
3	I reminded my lady here that Mr Godfrey was going away.	9:30
4	Chapter 14	8:39
5	I had got on very fairly well with Sergeant Cuff so far.	9:38
6	I walked out in the fine summer afternoon...	6:41
7	Chapter 15	8:25
8	As it turned out, I found myself standing...	8:53
9	We went on to Cobb's Hole, seeing the footsteps...	7:49

Total time on CD 5: 79:15

CD 6

1	Mrs Yolland produced out of her pocket...	9:04
2	On hearing those words, the infernal detective-fever began...	6:38
3	Chapter 16	8:47
4	Being restless and miserable...	9:09
5	Not feeling sure that I had really seen the Sergeant...	8:36
6	Chapter 17	9:53
7	After leaving my mistress, I found Penelope...	9:45
8	Chapter 18	8:53
9	Sergeant Cuff was just as quick on his side.	7:20

Total time on CD 6: 78:11

CD 7

1	I went round with him to the servants' hall.	3:27
2	Chapter 19	7:52
3	With that relief, I began to fetch my breath again...	6:53
4	Chapter 20	9:32
5	Chapter 21	7:09
6	Sergeant Cuff bowed. My mistress had produced...	8:51
7	This time he looked my way.	8:54
8	He thereupon passed the whole of Rosanna's proceedings...	7:03
9	Chapter 22	9:31
10	The pony-chaise returned a good half hour...	9:52

Total time on CD 7: 79:10

CD 8

1	To take anything as her Ladyship took it was a privilege...	7:58
2	Chapter 23	8:40
3	On the next day (Sunday), the close carriage...	11:44
4	I leave you to imagine how I watched for the postman...	7:15
5	Saturday, the last day of the week...	8:07
6	Second Period – The Discovery of the Truth (1848–1849)	8:37
7	We had a meeting that evening of the Select Committee...	8:24
8	An interval elapsed, and he heard a sound below...	8:53
9	I was punctual to the luncheon hour on Tuesday.	5:09
10	Chapter 2	4:31

Total time on CD 8: 79:24

CD 9

1	'Dearest Rachel,' he said, in the same voice...	9:30
2	Rachel looked at him very strangely...	8:11
3	Before another word could be said by anybody...	7:30
4	Chapter 3	8:50
5	Mr Bruff looked surprised to see me.	10:04
6	I could see plainly that the new light I had thrown...	9:16
7	Chapter 4	10:45
8	So I passed that blissful night.	12:39
9	Chapter 5	2:34

Total time on CD 9: 79:24

CD 10

1	'Don't sit on the ottoman,' the young lady proceeded.	9:51
2	She turned round on a sudden...	11:34
3	Chapter 6	4:38
4	Chapter 7	8:46
5	Having first met her advances with all possible cordiality...	10:59
6	When her cup of tea went up to her the next morning...	8:59
7	Chapter 8	9:17
8	Let me dry my eyes, and return to my narrative.	8:02
9	The tone in which she said those words...	7:06

Total time on CD 10: 79:19

CD 11

1	When I first attracted the attention of the company by rising...	7:45
2	Mr Bruff gave it up, exactly as he had given it up...	8:46
3	Second Narrative contributed by Matthew Bruff, solicitor	9:21
4	The moment I got back I spoke to my clerk...	9:10
5	We had walked on, for nearly a mile I should say...	9:04
6	Chapter 2	11:25
7	Chapter 3	8:55
8	I remembered that Mr Franklin Blake had detected...	6:55
9	He handed me the open pocket-book.	8:07

Total time on CD 11: 79:33

CD 12

1	Third Narrative – contributed by Franklin Blake	11:20
2	Chapter 2	8:59
3	This stroke of sarcasm put him in a better humour...	9:29
4	Chapter 3	6:47
5	Having reached that inevitable conclusion...	7:55
6	My directions in the memorandum instructed me...	7:00
7	Chapter 4	7:54
8	'I won't trouble you with much about myself...'	10:17
9	'Well, I went in that morning to do my work in your room...'	9:48

Total time on CD 12: 79:35

CD 13

1	'Just at that moment, Mr Betteredge spoilt it all...'	10:15
2	Chapter 5	10:38
3	'She had only just spoken those cruel words...'	11:06
4	Chapter 6	11:44
5	I started, in ungovernable agitation, to my feet.	11:02
6	Chapter 7	8:24
7	I advanced towards her, hardly conscious...	7:43
8	She was right – in every way, right.	8:38

Total time on CD 13: 79:36

CD 14

1	I attempted to speak.	7:12
2	Chapter 8	8:08
3	Early the next morning, I set forth...	8:44
4	It was just too late to start by the train which left London...	7:28
5	With the object that I had in view...	8:42
6	Chapter 9	9:07
7	'I can add nothing which will make the description...'	10:46
8	I felt that he was unanswerable, here...	9:43
9	He paused again. I looked round at him.	9:38

Total time on CD 14: 79:34

CD 15

1	Chapter 10	8:39
2	I began to regain my self-possession.	8:53
3	I started to my feet. I tried to speak.	7:28
4	'I will try to answer you in a few words,' said Ezra Jennings...	9:53
5	Fourth Narrative – Extracted from the Journal of Ezra Jennings	9:42
6	Two o'clock. I have just returned from my round...	9:36
7	Mr Blake made me a sign to take him at his word.	9:03
8	June 20th. Mr Blake is beginning to feel...	9:04
9	He opened his door with a low bow...	7:04

Total time on CD 15: 79:29

CD 16

1	Yesterday, also, Mr Blake had the lawyer's answer.	10:06
2	At that point in the conversation, we were interrupted...	9:18
3	Betteredge withdrew to fetch the medicine-chest...	9:00
4	Looking next towards Mr Blake, I found him...	7:55
5	We waited – seeing and hearing nothing.	8:56
6	After saying those words, I put the writing materials...	8:17
7	Fifth Narrative – The Story Resumed by Franklin Blake	8:06
8	Without noticing either of us, Mr Luker...	7:02
9	At nine, the next morning, I was ready for my visitor.	10:02

Total time on CD 16: 78:49

CD 17

1	In five minutes more, Sergeant Cuff and I...	10:18
2	The illustrious name instantly produced its effect.	8:34
3	Sixth Narrative – Contributed by Sergeant Cuff	10:29
4	III: With regard to the subject now in hand...	7:55
5	IV: Late on the evening of Friday, the twenty-third of June...	6:41
6	V: This was the story told by your cousin...	8:58
7	Seventh Narrative – In a letter from Mr Candy	5:51
8	Eighth Narrative – Contributed by Gabriel Betteredge	5:53
9	Epilogue – The Finding of the Diamond – Sgt Cuff’s Man	2:49
10	II. The Statement of the Captain (1849)	3:02
11	III. The Statement of Mr Murthwaite (1850)	8:57

Total time on CD 17: 79:34

Total time on CDs 1–17: 22:28:11

Cast

Gabriel Betteredge	Ronald Pickup
Cousin	Joe Marsh
Drusilla Clack	Fenella Woolgar
Mr Bruff	Sam Dale
Ezra Jennings & Sergeant Cuff's Man	Jonathan Oliver
Franklin Blake	Jamie Parker
Sergeant Cuff	Sean Barrett
Mr Candy and the Captain	David Timson
Mr Murthwaite	John Foley
Titles	Benjamin Soames

Wilkie Collins

(1824–1889)

THE MOONSTONE

William Wilkie Collins was born in London in 1824, the son of a successful landscape painter. After working in the tea business and reading for the bar at Lincoln's Inn, he determined to become a 'man of letters' and was fortunate to acquire Charles Dickens as his literary patron. His interest in writing novels came from his early involvement in the theatre and in 1851 he became stage valet to Dickens for one of the many dramatic entertainments which Dickens and his friends and family staged for various charitable causes. Eventually, Collins was promoted and in 1856 the two writers co-starred in a play, *The Frozen Deep*, which Collins had written himself. His plays were full of drama and suspense and it was his love of the immediacy of the theatre which went on to inform his novels with the vitality and pace which are so evident in *The Moonstone* and which were to make it so

popular with such a huge audience.

Like Dickens, Collins was both a popular and highly literary writer; a hundred years later, T.S. Eliot was to describe *The Moonstone* as 'the first, the longest and the best of modern English detective novels', and Collins's device of letting each 'witness' give his own version of the events owes as much to the drama of the courtroom as to the theatre. By adopting this structure Collins was able not only to sustain interest and suspense throughout a long novel based on a single event, but was also able to use his skill of characterisation to the full. Gabriel Betteridge is no ordinary old retainer; he is sought out as often for his wisdom as for his dependability and it is his beguiling voice which draws us into the story. Collins wrote that the 'Narrative of Miss Clack... proved most successful in amusing the public' and she remains

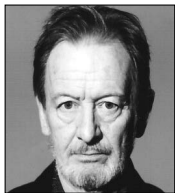
one of his greatest creations, as familiar today as she was when the book was first published. Rosanna Spearman and Rachel Verinder are both strong and passionate women who do not conform to the strict Victorian archetype. In fact, Collins defied convention himself: he formed a liaison with Martha Rudd, by whom he had two daughters and a son, but whom he never married, and continued throughout to sustain another relationship with Caroline Clow. The fact that his private life left him on the margins of respectable society may explain why Collins felt able to create characters who are less constrained by their social position than many figures in Victorian literature.

In the Preface to the first edition of the book, Collins wrote: 'The attempt made here is to trace the influence of character on circumstance. The conduct pursued, under a sudden emergency, by a young girl, supplies the foundation on which I have built this book.' However, the book is much more than this might suggest and part of Collins's success is no doubt attributable to his astute commercial sense. *The Moonstone* appeared in serial

form in the popular magazine *All the Year Round* from January 4 to August 8 1868. He explained in a preface of 1871 how difficult the process had been, when he was struck down by illness and his mother lay dying: 'I doubt if I should have lived to write another book, if the responsibility of the weekly publication of this story had not forced me to rally my sinking energies of body and mind – to dry my useless tears, and to conquer my merciless pains.' In fact, Collins suffered from recurring attacks of gout and depression and relied increasingly on laudanum for relief from his pain. The drug was freely available and no doubt he drew on his own experiences of laudanum when he wrote *The Moonstone*.

Between 1859 and 1870, Collins published four major novels, *The Woman in White*, *No Name*, *Armadale* and *The Moonstone*. Although he went on to write many more novels, none was to match the perfection in style and content of *The Moonstone*. Wilkie Collins died in 1889.

Notes by Heather Godwin



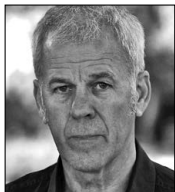
Ronald Pickup works extensively in both stage and screen productions. His recent film work includes *The Best Exotic Marigold Hotel* and *Prince of Persia: Sands of Time*. He has also appeared in the television series *Parade's End*, *Larkrise to Candleford*, *Fortunes of War* and *Orwell on Jura*. His theatre credits include *Heartbreak House*, *Waiting for Godot*, *Uncle Vanya*, *Peer Gynt* and *Long Day's Journey Into Night*.



Joe Marsh graduated from Bristol Old Vic Theatre School in 2008, having previously read English at the University of Cambridge. His theatre credits include Alexander Onassis in *Aristo* (Chichester Festival Theatre) and Olivia in *Twelfth Night* (Lord Chamberlain's Men). His television credits include *Silent Witness* (BBC) and *Above Suspicion* (La Plante Productions). Other audio credits include *Pierrot Lunaire* (NMC Recordings).



Fenella Woolgar trained at the Royal Academy of Dramatic Art (RADA). Shortly after graduating, she starred in Stephen Fry's film *Agatha* and has since performed in films by Mike Leigh (*Vera Drake*), Richard E Grant (*Wah-Wah*) and Woody Allen (*Scoop* and *You Will Meet a Tall Dark Stranger*). She has worked in theatre at the National Theatre and The Old Vic, and won the Clarence Derwent Award for Best Supporting Actress in the West End in 2012.



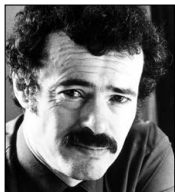
Sam Dale has over 40 years experience as a professional actor. He was a member of the BBC Radio Drama Repertory Company ('The Rep') on two occasions, which led to a host of productions for Radio 4, including *On Mardle Fen*, *Fortunes of War*, *The Divine Comedy*, *The Compete Smiley*, *I Claudius* as well as numerous novels by Raymond Chandler. For Radio 4's 'Book of the Week', he has read Jennifer Johnston's *Shadows on Our Skin* and two volumes of Chris Mullin's diaries. Other audiobook work includes Jonathan Franklin's *The 33*.



Jonathan Oliver has worked in theatres across the country: *War and Peace* at the Royal National Theatre, *The Homecoming* at Leicester Haymarket and the role of Antony in *Antony and Cleopatra* at the Bridwell. TV credits include *Eskimo Day*, *House of Elliott* and *Hannay* and he is active in voice-over and radio.



Jamie Parker is best known for his roles in the films *The History Boys* and *Valkyrie* and the television drama *Van Gogh: Painted with Words*. He has also performed in the television series *Foyle's War*, *The Hour*, *Parade's End*, *The Politician's Husband*, *Silent Witness* and *Silk*. His theatre credits include *Henry IV Parts I & II* and *Henry V* at Shakespeare's Globe and *Rosencrantz & Guildenstern are Dead* at the Haymarket Theatre.



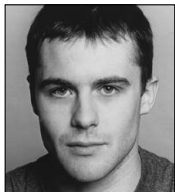
Sean Barrett started acting as a boy on BBC children's television in the days before colour, when it went out live. He grew up through *Z Cars*, *Armchair Theatre*, *Minder* and *Father Ted*. His theatre credits include *Peter Pan* at the old Scala Theatre and Noël Coward's *Suite in 3 Keys* in the West End. Films include *War & Peace*, *Dunkirk* and *A Cry from the Streets*. He was a member of the BBC Radio Drama Company. He also features in *Molloy*, *Malone Dies*, *The Unnamable*, *The Voice of the Buddha* and *Canterbury Tales III* and read the part of Vladimir in *Waiting for Godot* for Naxos AudioBooks and the part of Nakata in *Kafka on the Shore*.



David Timson has made over 1,000 broadcasts for BBC Radio Drama. For Naxos AudioBooks he wrote *The History of the Theatre*, which won an award for most original production from the Spoken Word Publishers Association in 2001. He has also directed four Shakespeare plays for Naxos AudioBooks, including *King Richard III* (with Kenneth Branagh), which won Best Drama Award from the SWPA in 2001. In 2002 he won the Audio of the Year Award for his reading of *A Study in Scarlet*. He also reads *The Adventures of Sherlock Holmes I, II, III, IV, V, and VI* and *The Return of Sherlock Holmes I, II, and III*, *The Hound of the Baskervilles*, *The Sign of Four*, *The Valley of Fear*, and *The Casebook of Sherlock Holmes*.



John Foley has worked as an actor in theatres throughout the UK and US. He has published reference books and children's stories, and written and voiced more than 600 scripts for BBC World Service and R4; other radio includes numerous adaptations of works by writers such as Brecht, Ibsen, John Osborne, Alan Bennett and Victoria Wood. He has also produced a number of audiobooks for Naxos and Random House.



Benjamin Soames trained at LAMDA. He has appeared in the popular TV series *Sharpe* and toured worldwide in *Measure for Measure* with Cheek by Jowl. A former Royal Marine Commando, serving in Kosovo and Iraq, he teaches Hostile Environment Security Training for the EU and is still active as a close protection officer in the UK and abroad. His productions for Naxos AudioBooks include *Tales from the Greek Legends*, *Tales from the Norse Legends*, *The Tale of Troy*, *The Adventures of Odysseus*, *Venus and Adonis*, *Great Inventors and their Inventions*, *Great Scientists and their Discoveries* and *Afghanistan – In a Nutshell*.

Credits

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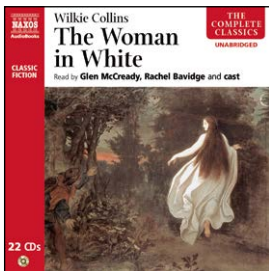
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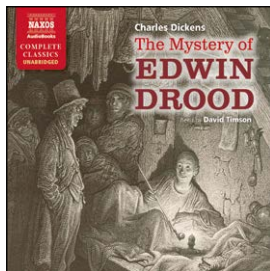
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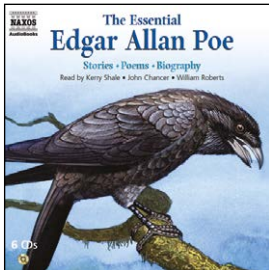
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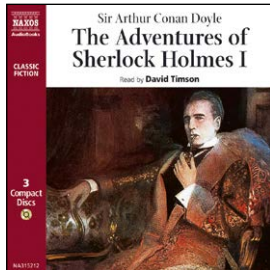
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