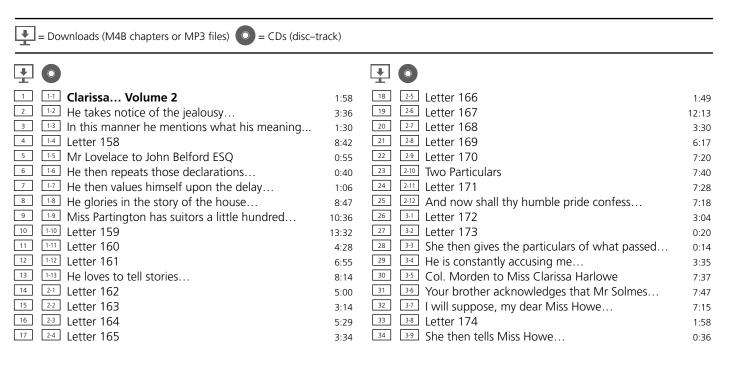


A milestone in the history of the novel, Samuel Richardson's epistolary and elaborate *Clarissa* follows the life of a chaste young woman desperate to protect her virtue. When beautiful Clarissa Harlowe is forced to marry the rich but repulsive Mr Solmes, she refuses, much to her family's chagrin. She escapes their persecution with the help of Mr Lovelace, a dashing and seductive rake, but soon finds herself in a far worse dilemma. Terrifying and enlightening, *Clarissa* weaves a tapestry of narrative experimentation into a gripping morality tale of good versus evil. The recording is divided into three volumes.

Cast

Lucy Scott	Clarissa Harlowe					
Roger May	Robert Lovelace	Total running time: 34:31:41 • 29 CDs				
Katie Scarfe	Anna Howe	-				
Nigel Pilkington	John Belford, Dr H.	View our catalogue online at n-ab.com/cat				
Hayward B. Morse Colonel W.M. Morden, John Harlowe, Antony Harlowe, James Harlowe Snr, F.J. de la Tour, John Williams						
Anna Bentinck	Judith Norton, Betty Lawrence, Mrs Charlotte Harlowe, Mrs Annabella Howe, Mrs Dorothy Hervey,					
	Lady Charlotte Montague, Sarah Hodges					
Paul Panting						
	and Captain Tomlinson, Joseph Leman, Arthur Lewen, Thomas Doleman	n, William Summers, Alexander Wyerley				
Teresa Gallagher	Arabella Harlowe, Charlotte Montague, Dolly Hervey, Hannah Burton					
John Foley	Announcer					

With Samuel West as Samuel Richardson



+	0			
35	3-10	Now, my dear, she says	3:41	102 8:10 The original of this charming paper 8:3
36		The Lady dates again on Monday	0:58	Image:
37		Mr Lovelace to John Belford ESQ	0:37	104 <u>9-2</u> Letter 203 8:0
38		Now, Jack, was it not very kind	2:02	Lady Charlotte Montague to Robert Lovelace ESQ 2:5
39		Mr Lovelace to John Belford ESQ	2:54	106 9.4 Thou seest how seasonably this letter comes. 0:2
40		He then, in apprehension that something	0:41	107 9-5 Miss Clarissa Harlowe to Miss Howe 1:1 108 9-6 Letter 204 6:0
41		I have ordered Dorcas to cultivate by all means Letter 175	7:10 9:15	108 9-6 Letter 204 6:0 109 9-7 Letter 205 2:5
43		Wednesday Morning	9:15 9:44	110 9-8 Letter 206 7:3
44		Letter 176	0:52	III 99 Get into parliament as soon as you can 7:3
45		She then gives Miss Howe an account	2:59	112 9-10 Letter 207 7:2
46			13:10	113 9-11 She said, that the good woman would be uneasy 8:4
47		Letter 178	6:28	114 9-12 Miss Clarissa Harlowe to Miss Howe 1:3
48		Letter 179	3:47	9:5
49		Letter 180	1:45	116 10-1 Let me indulge in a few reflections 10:4
50 51		Letter 181 Letter 182	1:37	117 10-2 Letter 209 7:4 118 10-3 Love hides a multitude of faults 7:5
52			12:33 12:23	118 10-3 Love hides a multitude of faults 7:5 119 10-4 Letter 210 12:4
53		Enclosed in the Preceding	2:18	12.4 120 10-5 Letter 211 9:1
54		Letter 184	8:01	121 10-6 Letter 212 5:5
55			10:44	122 10-7 Letter 213 7:1
56	5-1	Were not hesitation, a self-felt glow	9:29	123 10-8 Letter 214 9:4
57		Letter 186	6:48	III-1 Why, Sir! Why, Captain Tomlinson 9:5
58			11:50	10:2 I will tell you, Mr Lovelace, and the occasion
59		Mr Lovelace to John Belford ESQ	0:30	12:3 12:3
60		What, might have become of me	0:11	127 111-4 Letter 216 9:2 128 111-5 Xeve language of Constain Tangling on the second secon
61		After violent threatenings of revenge	0:27	12811-5You know not Captain Tomlinson10:112911-6Letter 2176.5
63	5-8	Thus triumphing in his unpolite cruelty Mentioning the settlements, he says	3:13 1:14	12911-6Letter 2176:513011-7Miss Clarissa Harlowe to Miss Howe1:5
64		He mentions his rash expression	1:07	Image:
65		He paints in lively colours	1:25	Image:
66		He concludes his fourth letter in a vehement rage		133 11-10 Letter 218 6:2
67		Letter 188	4:19	134 12-1 The reconciliation-prospect was enlarged upon. 7:4
68		Letter 189	8:55	135 12-2 Letter 219 8:3
69			10:42	136 12-3 Letter 220 9:3
70		Mr Belford to Robert Lovelace ESQ	1:40	137 12.4 Letter 221 6:5
71		Letter 191 Since mullerd's heart is get upon this match	8:44	138 12-5 'The Captain does not know, says he' 7:5 139 112-6 Letter 222 11:4
73		Since my Lord's heart is set upon this match Letter 192	6:58 9:01	139 12-6 Letter 222 11:4 140 12-7 Then, as thou hast somewhere observed 10:1
74		Well, then, shall this poor privilege	9:29	11 128 Letter 223 8:4
75		Letter 193	2:50	Image:
76	6-5	Letter 194	7:24	I3-2 And will she detest me for ever 7:2
77	6-6	'I then, from a letter just before'	8:22	144 13-3 Letter 224 4:2
78	6-7	Letter 195	0:44	145 13-4 Letter 225 8:0
79	6-8	She then gives the particulars of the conversation		146 13-5 I besought her pardon 8:1
80	6-9 6-10	Letter 196	7:27	Image:
82	6-11	Letter 197 Antony Harlowe to Mrs Anabella Howe	3:07 7:01	13-7 Letter 226 7:5 149 13-8 I cannot see you: nor will I 0:4
83		Here's a letter of courtship, my dear!	9:24	150 13-9 So thou seest 2:0
84	7-2		10:01	13-10 Letter 227 0:4
85	7-3	Mrs Anabella Howe to Antony Harlowe ESQ	4:40	1:5 13-11 Lovelace to Mrs Lovelace 1:5
86	7-4	Letter 198	10:07	13-12 Clarissa Harlowe to Mr Lovelace 0:4
87		5	10:08	15413-13Lovelace to Mrs Lovelace1:4
88		She retracts what she said against me in her last.	9:39	155 13-14 Clarissa Harlowe to Mr Lovelace 0:4
89 90		Letter 199 Mr.L. ovelage then transgripes	6:11	156 13-15 Lovelace to Mrs Lovelace 1:5 157 13-16 What pleasure did L propose to take 8:0
91	7-0	Mr Lovelace then transcribes Letter 200	1:19 5:20	
92		Letter 199. As Before	5:30 5:48	15814-1But what advantages do I give thee?4:415914-2Letter 22810:3
93	8-1	She struggled to disengage herself	2:16	10.3 14.3 'Will pretended to come to me with this letter.' 10.3
94	8-2	Letter 200. As Before	7:33	Initial Initial <t< td=""></t<>
95	8-3	The Lady writes again on Monday evening	1:09	1:5 Letter 229
96	8-4	Letter 201	11:46	Image:
97			11:06	16414-7Now, my dear, it is certain10:0
98			11:05	11:1
99	8-7		10:01	1:4 1:4 1:4 1:4 1:4 1:4 1:4 1:4
100	8-8 8-9	Letter 202 To Mr Lovelace	0:41 7:10	167 14:10 Well, Jack! – And what thinkest thou 6:4 168 15:1 Letter 230 12:1
		IU IVII LUVEIALE	7:19	Letter 230 12:1

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169		Letter 231	2:32	236		8:49
170		Will Summers to Mr Lovelace	2:42	237		2:18
171		The two inner letters	0:17	238		3:36
172		Miss Clarissa Harlowe to Miss Howe	0:21	239		0:20
173 174		Now, Jack, will not her feints justify mine!	1:00	240		3:34
174		Miss Clarissa Harlowe to Mr Lovelace Now, Belford, what canst thou say	1:18	241 242		1:10
176		Letter 232	8:11 11:05	243		2:15 0:44
177		But he had first acquainted me with	12:29	244		6:49
178		Letter 233	10:17	245		8:29
179	15-12	Very good of you, Sir, to respect age	9:34	246		4:02
180		She opened not the door yet	10:09	247	22-10 Letter 261	6:09
181		Since in that case, to forgive me	9:52	248		1:57
182		I will do so, Madam, said I	10:08	249		0:58
183		For sometimes it looked to her as if we were	8:59	250		1:07
184 185		'Captain Tomlinson' to Robert Lovelace ESQ	9:34	251		0:43
186		During the conversation between me Lady Elizabeth Lawrance to Robert Lovelace ESQ	1:13 3:42	252		1:01 0:41
187		Miss Charlotte Montague to Robert Lovelace ESQ	3:36	254		0:41
188		The women having read the copies	7:31	255		1:37
189		Lord M. to Robert Lovelace ESQ	2:51	256		0:32
190	16-11	This letter clench'd the nail.	4:43	257		2:03
191		Letter 234	3:51	258		0:58
192		Letter 235	9:04	259		9:14
193		On the side of the heath is a little village	8:53	260		1:55
194		I resume, therefore, my former language	8:49	261		3:13
195 196		A stream of tears at last burst	9:11	262		1:37
197		'Good Mrs Moore, dear Miss Rawlins' Letter 236	7:28 7:50	265		1:49 6:54
198		Letter 237	7:24	265		7:36
199		I did not blush, Jack	7:15	266		3:48
200		Letter 238	7:02	267		8:24
201	18-2	Anna Howe to 'Mrs Harriot Lucas'	1:01	268	24-3 This was a cursed thrust!	7:27
202		O Jack! what heart's-ease	4:38	269		2:56
203		Letter 239	6:42	270		8:44
204		'Anna Howe' to Miss Clarissa Harlowe	13:20	271		1:27
205		These ladies always write with crow-quills, Jack. Letter 240	2:33	272 273		1:19
200		'Clarissa Harlowe' to Anna Howe	1:39 0:55			1:21 0:02
208		I took great pains in writing this.	1:33	275		8:08
209		Letter 241	8:29	276		6:53
210		Letter 242	7:03	277		2:49
211	18-12	Letter 243	8:22	278	²⁵⁻¹ 'Captain Tomlinson' to Robert Lovelace ESQ	2:58
212		God forbid that I should offer	7:59	279		0:43
213		He told me, that just then	10:54	280		2:44
214 215		I put myself between her and the door	11:01	281		1:50
215		See, Capt. Tomlinson! Letter 244	11:51	282		3:51
217		He had hoped, he said, that the circumstances	9:42 10:18	284		0:29 1:49
218			10:10	285		2:05
219		Letter 245	7:13	286		3:46
220	20-1	She went from us to the farther end of the room.	9:07	287	²⁵⁻¹⁰ Dorcas tells me, that she has just now	0:52
221		She paused. And then resuming	7:55	288		8:45
222		She owned herself unequal to the conflict.	8:10	289		8:59
223			10:42	290		0:50
224		Letter 247	4:38	291		1:16
225		Letter 248 I kneeled to her then	9:00 0:21	292		5:03
220	_	I kneeled to her then. Letter 249	9:21 7:30	295		5:36 4:18
228	_	Letter 250	0:58	295		4.1c 9:59
229			3:57	296		0:21
230			10:48	297		1:09
231	21-2	Letter 252	1:24	298		7:41
232		Miss Howe to Mrs Harriot Lucas	10:24	299		2:54
233			8:45	300		5:02
234		Delicate women make delicate women	9:40	301		4:43
235	21-6	Letter 253	8:19	302	²⁶⁻¹¹ Letter 286	3:27

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303 27-1 Letter 287	4:23	321 28-6 Letter 303	4:26
304 27-2 Letter 288	2:58	322 28-7 Letter 304	2:10
305 27-3 Letter 289	5:30	323 28-8 Letter 305	2:21
306 27-4 Letter 290	2:53	324 28-9 Letter 306	4:44
307 27-5 Letter 291	2:09	325 28-10 Letter 307	13:22
308 27-6 Letter 292	2:08	326 28-11 Letter 308	7:20
309 27-7 Letter 293	9:57	327 28-12 Letter 309	6:32
310 27-8 'Mabell equipped herself accordingly'	11:57	328 28-13 Letter 310	10:17
311 27-9 Letter 294	9:35	329 29-1 Letter 311	7:44
312 27-10 When I reflect upon my last iniquitous intention	9:14	330 29-2 Letter 312	0:36
313 27-11 Letter 295	3:02	³³¹ ²⁹⁻³ She then gives a narrative	10:30
314 27-12 Letter 296	3:40	332 29-4 Letter 313	8:34
315 27-13 Letter 297	3:34	333 29-5 He was surprised, he said	8:53
316 28-1 Letter 298	1:56	³³⁴ ²⁹⁻⁶ Letter 314	12:24
317 28-2 Letter 299	1:21	335 29-7 Nevertheless, at the pretended Lady's motion	11:26
318 28-3 Letter 300	3:29	336 29-8 Letter 315	1:25
319 28-4 Letter 301	12:19	337 29-9 The very hour that I found myself	2:14
320 28-5 Letter 302	2:31	338 29-10 She then gives the substance of the letters	2:41

Total running time: 33:31:41 • 29 CDs

Recorded at RNIB Camden Talking Books Studios A Story Circle production Directed by Garrick Hagon and Liza Ross Edited and mastered by Timothy Brown Executive Producer: Genevieve Helsby (*) 2018 Naxos AudioBooks. Artwork (*) 2018 Naxos AudioBooks Booklet and cover design: Hannah Whale, Fruition – Creative Concepts, using image courtesy of Shutterstock. ALL RIGHTS RESERVED. UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORDING PROHIBITED.

CD catalogue no.: NA0317

CD ISBN: 978-1-78198-150-4

Digital catalogue no.: NA0317D

Digital ISBN: 978-1-78198-151-1



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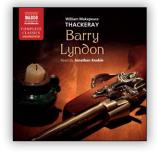
Samuel Richardson **Pamela** Read by Clare Corbett and cast



Henry Fielding **Shamela** Read by Clare Corbett and cast



Henry Fielding Joseph Andrews Read by John Telfer



William Makepeace Thackeray **Barry Lyndon** Read by Jonathan Keeble



Lucy Scott trained at the Royal Central School of Speech and Drama. Her stage credits include *Emma* (Tricycle Theatre), *Search and Destroy* (New End Theatre) and *Mansfield Park* (Chichester Festival). Her television credits include *Pride and Prejudice* (BBC), *Rosemary and Thyme* (ITV) and *Spooks* (BBC). She also appeared in the film *Tom Brown's Schooldays* with Stephen Fry. She has narrated many audiobooks.



Roger May has recorded many books and short stories, including *Death on the Nile*, *The Elephant Keeper* and *The Day of the Triffids* for BBC 7. He has also featured in over 100 radio plays for the BBC. His stage credits include *The Winslow Boy* with Timothy West and *The Railway Children* – a site-specific production on the old Eurostar platform in Waterloo Station. He has featured in *Frankenstein* and *Julius Caesar* among other titles for Naxos AudioBooks.



Katie Scarfe trained at LAMDA. Her theatre credits include *The Gathered Leaves* (Park Theatre), *Mercury Fur* (Trafalgar Studios) and *Season's Greetings* (Royal National Theatre). Television credits include *Emmerdale* (ITV) and *Holby City* (BBC). Radio credits include *A Little Twist of Dahl* and *Someone Like You* (BBC Radio 4). She has read over 30 audiobooks, including *The Decameron* for Naxos AudioBooks.



Nigel Pilkington's film credits include *The Brothers Grimm, Wallace & Gromit: The Curse of the Were-Rabbit* and *Thomas & Friends: The Great Race.* His television credits include the animations *Peter Rabbit* (CBeebies), *The Jungle Book* (CBBC), *The Ha Ha Hairies* (Cartoonito), *Bottle Top Bill* (Channel 5), and *Teenage Fairytale Dropouts* (Telegael). He has also provided character voices for video games, including *Final Fantasy XIV: Heavensward*, and is a regular on the London and Edinburgh comedy improvisation circuits.



Hayward B. Morse trained at London's RADA and has since worked on stage, television and films in Britain, Canada and America. He was in the original stage production of *The Rocky Horror Show*, the film *Death Wish 3* with Charles Bronson and received a Tony Award nomination for his performance in *Butley* on Broadway opposite Alan Bates. Recent theatre credits include *Barking in Essex* (Wyndhams), *Barefoot in the Park* (Yvonne Arnaud Theatre, Guildford) and *The Melting Pot* (Finborough). Hayward has recorded over one hundred audiobooks.



Anna Bentinck trained at Arts Educational Schools, London (ArtsEd) and has worked extensively for BBC radio. Her animation voices include the series *64 Zoo Lane* (CBeebies). Film credits include the Hammer Horror *To the Devil... A Daughter*. Her many audiobooks range from *Shirley* by Charlotte Bronte, *Kennedy's Brain* by Henning Mankell, *Beyond Black* by Hilary Mantel, *Wide Sargasso Sea* by Jean Rhys and *One Day* by David Nicholls to *The Bible*. For Naxos AudioBooks, she has read *Five Children and It, The Phoenix and the Carpet* and *The Amulet* by E. Nesbit and *Tess of the d'Urbervilles* by Thomas Hardy.



Paul Panting trained at the Bristol Old Vic Theatre. He has worked extensively as a voiceover artist and is featured in many BBC Radio Drama plays and animation series. He is the voice of Peso in *The Octonauts*, Old Puffer Pete in *Chuggington* and Muck in *Bob The Builder* (all CBeebies). His theatre credits include *A Better Woman* (Marlowe Theatre), *A Midsummer Night's Dream* (AFTLS), *Dark Tales* (Edinburgh Pleasance), *Witness For The Prosecution* (Westcliff Theatre) and *Jumping Shoes* (White Bear).



Teresa Gallagher has performed in many leading roles in both plays and musicals across the country, London's West End and Broadway. In addition, she is a well-known voice to listeners of BBC Radio Drama. Her work on film includes *The Misadventures of Margaret* and Mike Leigh's *Topsy Turvy*. For Naxos AudioBooks she has recorded the *Biography of Jane Austen* and selections from *The Decameron* by Boccaccio. She has also read *Classic Women's Short Stories, Heidi, The Treasure Seekers, The Wouldbegoods, The Story of Jesus, Thailand* from *after the quake* and *Little Lord Fauntleroy*.



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 Radio 4; 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 AudioBooks and Random House.



Samuel West has played Hamlet and Richard II for the Royal Shakespeare Company, Jeffrey Skilling in *Enron* in the West End and the voice of Pongo in Disney's 101 Dalmations II. His television credits include W1A (BBC), Jonathan Strange and Mr Norrell (BBC), Cambridge Spies (BBC) and four series of Mr Selfridge (ITV). He also narrated The Nazis: A Warning from History (BBC). His films include Darkest Hour, On Chesil Beach, Suffragette, Van Helsing and Notting Hill. He was nominated for a BAFTA for Howards End. As a reciter, West was soloist in Walton's Henry V at the 2002 Last Night of the Proms. Sam has recorded over seventy audiobooks, receiving nine AudioFile Earphones Awards for his narration. He is an Associate Artist of the RSC, a trustee of Belarus Free Theatre and Chair of the National Campaign for the Arts.