

NAXOS
AudioBooks

Elizabeth Gaskell
North and South

THE
COMPLETE
CLASSICS

UNABRIDGED

CLASSIC
FICTION

Read by **Clare Wille**



NAX18512D

1	Chapter 1: 'Haste to the Wedding'	8:33
2	Margaret went up into the old nursery...	4:39
3	Her Aunt was so much absorbed...	6:47
4	'I submit. You are rather severe tonight, Margaret.'	5:56
5	Chapter 2: Roses and Thorns	6:08
6	It was the latter part of July when Margaret returned home.	5:57
7	And walk Margaret did, in spite of the weather.	7:05
8	Chapter 3: 'The More Haste the Worse Speed'	5:18
9	Mrs Hale took off her black silk apron...	5:32
10	The conversation at dinner flowed on quietly and agreeably.	5:05
11	'Margaret,' said he, taking her by surprise...	7:17
12	Chapter 4: Doubts and Difficulties	9:00
13	The sight of her distress...	6:55
14	Was it to be so sudden then?	6:05
15	Mr Hale continued.	7:06
16	Chapter 5: Decision	7:24
17	The fine crisp morning made her mother feel...	5:35
18	Mistaken as Margaret felt her father's conduct...	4:48
19	And then in tears, Margaret left her...	4:13
20	Margaret needed all Dixon's help in action...	8:16

21	Chapter 6: Farewell	7:56
22	The study was all ready for tea.	6:55
23	Chapter 7: New Scenes and Faces	6:10
24	There were no letters awaiting him.	6:29
25	Margaret could not help her looks...	7:00
26	Chapter 8: Home Sickness	5:11
27	Yes! Margaret remembered it well.	6:28
28	It fell to Margaret's share to have to look out for a servant...	6:45
29	One day Margaret and her father...	4:50
30	Chapter 9: Dressing for Tea	4:47
31	In Mr Thornton's house at this very same time...	4:43
32	Chapter 10: Wrought Iron and Gold	6:47
33	She rearranged her mother's worsted-work...	6:50
34	Margaret's lip curled, but somehow she was compelled...	7:25
35	Chapter 11: First Impressions	7:31
36	One afternoon she met Bessy Higgins in the street...	5:30
37	Bessy had been watching Margaret's face...	5:33
38	Chapter 12: Morning Calls	6:58
39	Margaret was busy embroidering...	6:25
40	Chapter 13: A Soft Breeze in a Sultry Place	6:01

41	Bessy moved uneasily.	6:35
42	From that day forwards Mrs Hale became more and more...	3:35
43	Chapter 14: The Mutiny	7:01
44	'But we did not receive this letter...'	7:06
45	Chapter 15: Masters and Men	6:43
46	At last Mrs Thornton came in...	5:53
47	She smiled a grim smile...	3:41
48	Mr Thornton came that evening to Mr Hale's.	7:21
49	Mr Hale spoke next.	6:02
50	'I only state the fact.'	6:06
51	Chapter 16: The Shadow of Death	7:30
52	Meanwhile Margaret had returned into her father's study...	5:13
53	She was in violent hysterics...	5:04
54	Chapter 17: What is a Strike?	5:57
55	'But all this time you've not told me what...'	5:36
56	Her father went out of doors...	6:45
57	Chapter 18: Likes and Dislikes	6:13
58	'Well, mother,' asked Mr Thornton that night...	6:18
59	'Have the hands actually turned out?' asked Mrs Thornton...	5:45
60	Chapter 19: Angel Visits	5:24

61	'I wish I could see you dressed up,' said Bessy...	7:10
62	The medicines and treatment...	5:55
63	'It's no use Higgins...'	5:32
64	Margaret sat utterly silent.	2:15
65	Chapter 20: Men and Gentlemen	6:45
66	Mrs Hale would have been more than interested...	7:51
67	He was not in the habit of talking to ladies...	6:50
68	Chapter 21: The Dark Night	6:07
69	Dr Donaldson took his arm and led him...	6:53
70	Mrs Hale herself was not aware when she awoke...	5:50
71	Chapter 22: A Blow and Its Consequences	6:44
72	From some cause or other, there was a pause...	5:57
73	Margaret felt intuitively, that in an instant...	5:39
74	But the retrograde movement towards the gate had begun...	6:25
75	'Oh, dear, dear!' said Fanny, crying...	6:44
76	Chapter 23: Mistakes	5:27
77	The tea would have been very silent...	4:33
78	Margaret entered the room...	6:18
79	Chapter 24: Mistakes Cleared Up	6:52
80	'I do not want to be relieved from any obligation...'	7:15

81	Chapter 25: Frederick	4:59
82	When she got there, she found Bessy...	7:11
83	Margaret read in her soft low voice.	5:15
84	Margaret did not think of anything...	7:25
85	Chapter 26: Mother and Son	4:45
86	Mrs Thornton had sat in the dining-room all day...	3:46
87	His step at last!	4:31
88	Chapter 27: Fruit-Piece	6:27
89	He went at an unusual pace...	8:42
90	Chapter 28: Comfort in Sorrow	6:53
91	Margaret felt that he acknowledged her power...	6:01
92	But he slouched his cap low down over his brow...	6:58
93	In the first place...	5:21
94	Nicholas Higgins suddenly stood straight...	5:09
95	'About the wages,' said Mr Hale...	7:44
96	Mr Hale saw that Higgins was vexed...	4:41
97	Chapter 29: A Ray of Sunshine	6:52
98	'Do you know Margaret, I really begin quite to like...'	7:41
99	Chapter 30: Home At Last	7:50
100	During the time that Mrs Thornton...	6:19

101	He threw himself forward...	6:02
102	Margaret could not sit still.	7:28
103	If Margaret thought Frederick's theory...	3:36
104	Chapter 31: 'Should Auld Acquaintance Be Forgot?'	4:18
105	Towards evening Dixon said to her...	5:10
106	It was evident that Frederick must go.	6:25
107	Frederick was silent for a time...	8:30
108	Chapter 32: Mischances	6:11
109	They went back to the station.	5:15
110	Chapter 33: Peace	7:13
111	Margaret sat by him in the coach.	5:36
112	Chapter 34: False and True	4:27
113	The inspector was almost daunted by the haughtiness...	8:09
114	Chapter 35: Expiation	5:35
115	Mr Thornton had hardly gone...	6:44
116	Very grey and stern did Mr Thornton look...	6:54
117	She threw herself, dressed as she was...	6:46
118	Margaret turned to the envelope...	6:26
119	Mr Hale's cheerful subjects had come to an end.	3:46
120	Chapter 36: Union Not Always Strength	6:47

121	There was a little pause.	5:35
122	Six men walked in the middle of the road...	7:33
123	Margaret saved her from falling...	6:19
124	Chapter 37: Looking South	7:38
125	No more contempt for her!	6:46
126	'Help you! How? I would do anything...'	7:32
127	'How proud that man is!'	1:36
128	Chapter 38: Promises Fulfilled	6:59
129	'I do not see any harm in what she did that evening...'	5:15
130	The more Mrs Thornton thought over...	4:00
131	Margaret's eyes flashed fire...	5:58
132	Mr Thornton was not spending the morning...	8:51
133	Chapter 39: Making Friends	5:18
134	She found Nicholas busily engaged...	6:48
135	Higgins's obstinacy wavered...	4:18
136	Margaret was silent.	5:25
137	Chapter 40: Out of Tune	5:45
138	They found Margaret with a letter open before her...	7:08
139	Mr Thornton laughed outright at this.	4:18
140	When he had somewhat abruptly left the room...	7:37

141	She did not breathe freely...	7:09
142	Chapter 41: The Journey's End	5:44
143	When her father had driven off...	5:27
144	The next day she had the little Boucher children...	4:14
145	And Mr Hale thought of Margaret...	5:50
146	If Mr Bell had had a prophetic eye...	8:09
147	Chapter 42: Alone! Alone!	5:57
148	In the same spirit of kindness...	6:56
149	Mrs Thornton and Fanny were in the dining-room...	6:34
150	Mr Thornton's eyes glowed like red embers.	6:41
151	Chapter 43: Margaret's Flittin'	6:21
152	The house teemed with comfort now...	4:00
153	Nicholas was out...	5:21
154	At this instant Mr Thornton entered...	6:32
155	Chapter 44: Ease Not Peace	5:50
156	She looked forward with longing....	5:44
157	And with tea came Mr Henry Lennox...	5:35
158	He joked, to give her time to recover...	7:22
159	Chapter 45: Not All a Dream	7:00
160	Chapter 46: Once and Now	5:10

161	Margaret tried to speak...	4:20
162	Here and there old trees had been felled...	7:21
163	They did not speak much more...	4:35
164	The parsonage was so altered, both inside and out...	5:27
165	Margaret was silent for some time...	6:00
166	'No, you would not.'	6:35
167	But it was no smiling matter to Margaret.	6:22
168	Chapter 47: Something Wanting	5:56
169	'She's a Papist, Miss, isn't she?'	6:22
170	Chapter 48: 'Ne'er to be Found Again'	6:50
171	Mr Bell did not make his appearance...	6:57
172	Chapter 49: Breathing Tranquillity	6:18
173	But all this time for thought...	7:26
174	Chapter 50: Changes at Milton	5:24
175	He reviewed his position as a Milton manufacturer...	5:38
176	'Stop a minute, measter.'	5:59
177	He turned away from her and covered his face...	6:03
178	Chapter 51: Meeting Again	5:44
179	Margaret looked with an anxious eye at Mr Thornton...	6:07
180	'I have been unsuccessful in business...'	4:39
181	Chapter 52: 'Pack Clouds Away'	4:51
182	Her voice had cleared itself...	4:35

Total time: 18:36:11

Elizabeth Gaskell

(1810–1865)

North and South

Elizabeth Gaskell lived a life that seemed a paradigm of Victorian respectability in many respects. Daughter of a clergyman, she was married – happily – to another minister, involved in good works, wrote improving books, contributed to a magazine edited by Charles Dickens, and was the mother of several children. While all of this is true, it is as much as she wanted people to know of herself. Despite writing one of the best biographies of her time (her *Life of Charlotte Brontë*, 1857), she was extremely reluctant to let anyone outside her family know anything about her. This was not because she hid some terrible personal secret (although perhaps she did, for all we know), but because she felt that the public's only entitlement to her was through her work. Yet the reason the public was interested in her life was precisely because the work was so involving, impassioned and more than

occasionally controversial. The paradigm was not inaccurate, just incomplete.

Elizabeth Cleghorn Stevenson was indeed born to a minister. But he was a radical dissenter who had left his post near Manchester because he was not in favour of paid ministry. He tried farming, teaching and journalism in Scotland, hoped to go to India as a private secretary, and became a civil servant living in London; he also wrote on agriculture and history. Elizabeth's mother was related to the Wedgwood family, and thus indirectly to the Darwins. Elizabeth had a brother, John, who was the only surviving sibling – six others died in infancy. Elizabeth's circumstances were significantly changed by the death of her mother when she was a little over a year old. Her father decided that the girl needed a maternal influence, and sent her to live with her aunt, Hannah Lumb, in Knutsford near

Manchester. Aunt Lumb was as fine a mother-substitute as either Elizabeth or her father could have wished. Quite apart from the broad, independent education she received while in Knutsford (and thereafter), she found material enough there for the town to be fictionalised into Cranford, the eponymous setting for what is probably still her most popular work.

Although born in London, Elizabeth was brought up in England's north, an area that was the core of the industrial revolution. While many manufacturers, merchants and associated trades enjoyed the considerable riches of this huge shift in the country's economy, the workers did not; and the literate and literary population was largely unaware of what was suffered by those from whose work they benefited. Elizabeth was not like many of her class. In addition to her own upbringing near Manchester, her father's experiences in the area and in Scotland would have been passed on to her; and she soon met a man who pioneered the education of the working class, a Unitarian minister, poet and social

reformer, William Gaskell. With him, in the first 10 years of their marriage, she became very much the picture of a dutiful wife, bringing up their children and helping at Sunday school. But it was – again – not the complete picture. She loved language, collected dialect terms, wrote verses for her husband and started writing short stories; as a result she was allowed to flourish, if within William's shadow.

Then, once again, a death changed everything. Their only son died of scarlet fever. William suggested that Elizabeth write a long story to help her cope with the grief. She did, and the result was *Mary Barton*, a novel which highlighted the abysmal conditions of the poor under industrialisation. Controversial, and criticised because of the attitude it took to the owners and masters, *Mary Barton* was nevertheless appreciated by the public, and the work brought her to the attention of Charles Dickens. He described Elizabeth Gaskell as his Scheherazade, and offered her the chance to write for his magazines *Household Words* and *All the Year Round*. To these she contributed

short stories, Gothic tales, original short pieces that became *Cranford*, and a serialised novel, *Ruth*, which caused contention because it dealt with an unmarried mother and the hypocrisy of the Church and ruling classes (some members of her own church even burned copies).

North and South followed in 1854, serialised in *Household Words* originally and then published in full in 1855; again this was a work which examined the relations between workers and their masters. But it also took into account the broader division between the haves and the have-nots that was already so clearly defined geographically. Gaskell took fairly liberally from her own experiences for aspects of the plot (a London-based intelligent lady finds herself living in the industrial north, after her father, a minister who had a crisis of conscience, has to move). But her skill lies in how she wove together into a coherent whole the various strands of conflict – north and south, workers and masters, men and women, faith and doubt, and of course Margaret Hale and John Thornton.

Margaret Hale is a brilliant creation, one who subverts the expectations of the other characters as well as the readers with her haughtiness and yet optimistic determination. She is set in opposition to Thornton, himself a rounded, powerful and complex individual. The result is a powerful mixture of genuine difference and profound affection. Gaskell was prepared to take risks for her work, too. Dickens, her editor, suggested that she cut down the sequence about Margaret's father experiencing religious uncertainties, as he feared it was too risky a topic; Gaskell, however, refused his advice.

Two years later she published her *Life of Charlotte Brontë*, a biography that is still regarded as one of the masterpieces of the genre (even though it was the subject of threatened legal action and required retractions and revisions). She continued to produce work of varying forms for magazines, including her final novel, *Wives and Daughters*, before her sudden death from a heart attack in 1865.

Elizabeth Gaskell is one of the least

appreciated novelists of her time. It is not just the themes with which she deals (education, poverty, faith, rebellion, class, the role of women) or the range in genre of her stories and writings (industrial, social, domestic, travel, Gothic, ghost) that makes her remarkable. It is her skill as a writer. She left a body of work that is mature, ironic, intelligent, insightful, satirical and moving, and driven from deep, personal and religious convictions – convictions so deep that she did not wish to discuss them publicly except through her work.

Notes by Roy McMillan



Clare Wille has been working as an actress and voiceover artist since graduating from RADA in 1997. Her theatre work includes *Seeing Without Light* at the Drum Theatre and Theatre Royal, Plymouth, and *Look Back in Anger* with London Classic Theatre Company. Her TV credits include Five's sketch show *Swinging*, BBC 2's rolling news spoof *Broken News*, CITV's *Girls in Love* and appearances in *Vital Signs*, *Life Begins*, *All About Me*, *Where the Heart Is* and *Doctors*. She played Pru in Victoria Wood's *Housewife 49* and DS Rachel Dawson in *Heartbeat*. She has also read *Cranford* and *Cotillion* for Naxos AudioBooks.

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Elizabeth Gaskell

North and South

Read by **Clare Wille**

When Margaret Hale moves with her father from the comfort of the south of England to the industrial north, she is at first repulsed by what she sees; and then when she discovers the conditions under which the workers are forced to live, she is outraged. But this throws her into direct conflict with the powerful young mill-owner, John Thornton.

Using personal passions to explore deep social divisions, *North and South* is a great romance – and one of Elizabeth Gaskell's finest works.

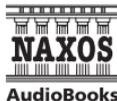


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