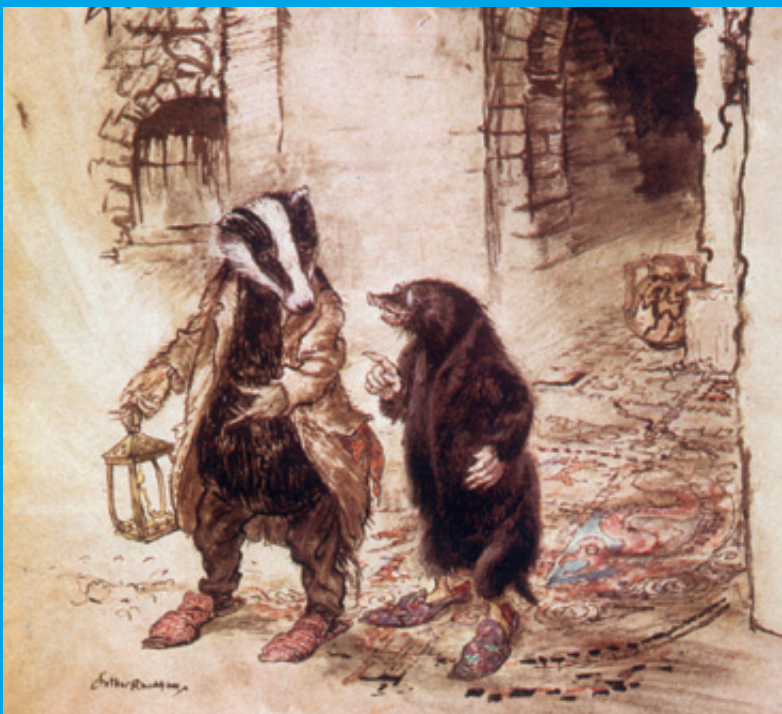


Kenneth Grahame
THE WIND IN THE WILLOWS

Read by **Martin Jarvis**

JUNIOR
CLASSICS



1	The River Bank	5:08
2	The Rat sculled smartly across and made fast	6:10
3	The Rat brought the boat alongside the bank	4:48
4	The afternoon sun was getting low	5:43
5	The Open Road	5:26
6	'I beg your pardon,' said the Rat slowly	5:17
7	After so much open air and excitement	4:52
8	The Toad never answered a word	5:06
9	The Wild Wood	4:17
10	Everything was very still now	6:14
11	It was already getting towards dusk	5:36
12	They were investigating	6:39
13	Mr Badger	4:24
14	When supper was really finished at last	3:23
15	In accordance with the kindly Badger's injunctions	4:48
16	After luncheon, accordingly	5:36
17	Mr Toad	8:48
18	They arranged watches accordingly	5:34
19	Meanwhile, Toad was walking briskly	5:36
20	Toad's Adventures	6:40

21	With a quaking heart, Toad set forth cautiously	4:23
22	They had covered many and many a mile	5:28
23	The Further Adventures of Toad	5:53
24	A long half-hour passed	3:35
25	He had travelled some miles	4:12
26	When Toad had taken as much stew on board	5:19
27	Toad eagerly scrambled into the seat	5:59
28	Like Summer Tempests Came His Tears	3:51
29	Now it was a very comforting point	6:51
30	He went back, very crestfallen	4:17
31	They had just finished their meal	4:36
32	When the Badger had quite done	4:53
33	Toad slept till a late hour next morning	7:26
34	The Return of Ulysses	6:48
35	The affair was soon over	4:33
36	The following morning, Toad, who had overslept	9:12
37	Toad's Last Little Song	4:39

Total time: 3:22:00

Kenneth Grahame

THE WIND IN THE WILLOWS

Kenneth Grahame, born in Edinburgh in 1859, began his professional life as a banker and initially developed his career as a writer by contributing to *The Yellow Book*, an elegantly-produced *fin-de-siecle* periodical with an 'aesthetic' emphasis. *The Wind in the Willows* (1908), for which he is best-known today, was not originally intended for publication, being a collection of tales first told to his son, and was slow to achieve the extraordinary popularity it enjoys today. A.A. Milne's dramatization, *Toad of Toad Hall* (1929), did much to enhance interest in the original text.

Like many of the best children's books, *The Wind in the Willows* is deeply appealing to adults, too: quite simply, it is beautifully written, in a style which makes few concessions to its supposed audience, especially in those lyrical passages intended to evoke an English pastoral ideal. And that ideal lies at the heart of the novel: Grahame, writing in the comfortable, prosperous safety of an Edwardian England that seemed destined to last forever, promotes a vision of domestic security perfectly tempered by

adventures which are themselves kept within bounds by the reassuring figures of Badger and Otter. These animals are the protectors of Ratty and, above all, of the vulnerable yet brave and sensitive Mole. The boastful Toad threatens to upset the idyll but, again, it is Badger who leads the campaign to bring Toad to his senses and to drive out the presumptuous creatures of the Wild Wood who have taken over Toad Hall. Some commentators have detected in all this a kind of allegory of Edwardian conservatism threatened by the first stirrings of proletarian power, and there may well be truth in this rather earnest interpretation. More simply, we might say that Grahame is eager to present a view of the world in which modesty and sanity prevail over anarchic greed. Whatever one's reading, it is hard now not to see *The Wind in the Willows* as a poignant elegy for a world which was about to be shattered for ever in the carnage of the trenches.

The novel – if it can be so described – consists of a number of loosely-linked tales which are at first centred around the Mole

and his new friend the Water Rat. The circle of friends expands to include, chiefly, Toad and Badger. Mole has to be taught the ways of the riverbank, but also the limits of the animals' world: as Ratty says, 'beyond the Wild Wood comes the Wide World...and that's something that doesn't matter, either to you or to me.' Toad, in turn, must be taught to understand his own limits, and it is the education of Toad which becomes the main narrative thread of *The Wind in the Willows*. Drama and excitement are provided by the bombastic, headstrong Toad, whose adventures with motor cars provide some of the best comedy of the book as well as (perhaps) developing Grahame's bias against a modern, mechanised world which is just beginning to encroach on the pastoral idyll so lovingly brought to life in this most enchanting of books.

Notes by Perry Keenlyside

**The music on this recording is taken
from the NAXOS catalogue**

DANZI BASSOON CONCERTOS NOS 1 & 2	8.554273
Albrech Holder, Bassoon / Neubrandenburger Philharmonie / Nicolás Pasquet	
DANZI WIND QUINTETS OP. 56, NOS 1-3	8.553076
Michael Thompson Wind Quintet	
DANZI WIND QUINTETS OP. 67, NOS 1-3	8.553570
Philip Fowke, Piano / Michael Thompson Wind Quintet	
DANZI WIND QUINTETS OP. 68, NOS 1-3	8.554694
Philip Fowke, Piano / Michael Thompson Wind Quintet	

Music programmed by Nicolas Soames

Kenneth Grahame

THE WIND IN THE WILLOWS

Read by **Martin Jarvis**

First published in 1908, *The Wind in the Willows* belongs to a golden age of children's books. These charming tales of the riverbank, describing the adventures of Ratty, Mole, Badger and their irrepressible but conceited friend, Toad of Toad Hall, have become classics loved as much, perhaps, by adults as by children.



Martin Jarvis starred as Jeeves in *By Jeeves* on Broadway in 2001. His films include the Oscar-winning *Titanic* and *Mrs Caldicot's Cabbage War*. Countless television appearances in Britain and America include *The Inspector Lynley Mysteries*, *Lorna Doone*, *A Touch of Frost*, *Murder She Wrote*, *Space*, *Inspector Morse* and *David Copperfield*. He is, uniquely, recipient of the British

Talkie award and the U.S. Audie award. His continuing series of BBC *Just William* recordings are audio classics. He received the OBE in 2000 for his services to drama.

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Edited by Sarah Butcher, SBS Studios

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Total time
3:22:00