



NAXOS
AudioBooks

**COMPLETE
CLASSICS
UNABRIDGED**



Charles Dickens

Martin Chuzzlewit

Read by **Sean Barrett**

CD 1

1	Chapter 1	6:10
2	These remarkable words wrought...	5:47
3	On another occasion, he says...	3:59
4	Chapter 2	5:44
5	It was small tyranny for a respectable wind...	6:27
6	Miss Pecksniff sat upon a stool...	6:19
7	'Even the worldly goods...'	7:00
8	'Now I think,' said Mr Pecksniff...	6:53
9	'As to your forgiveness, Mr Pecksniff...'	5:37
10	'Besides, whether I am or no,' he added...	7:01
11	Chapter 3	5:20
12	That her guest had need of some efficient...	6:06
13	And, at length, she said, in a voice too low...	4:59

Total time on CD 1: 77:30

CD 2

1	'Come,' he said, 'Tell me, who is it?'	7:57
2	'Shall I knock?' asked Mrs Lupin...	7:10
3	A long pause succeeded...	6:03
4	Mr Pecksniff shook his head...	5:53
5	Mr Pecksniff as slowly rose...	6:04
6	Chapter 4	7:14
7	'Now, this is very distressing...'	7:12
8	'Now, I'll tell you what it is...'	5:18
9	Mr Tigg, planting his legs as wide apart...	5:57
10	If ever Mr Pecksniff wore an apostolic look...	7:00
11	'I am not sorry,' said Mr Pecksniff...	6:30
12	In their strong feeling on this point...	5:55

Total time on CD 2: 78:21

CD 3

1	'I passed from the memory...'	4:57
2	Chapter 5	6:08
3	And now the morning grew so fair...	6:20
4	'I never,' Mark replied...	6:12
5	But the shops. First of all...	6:08
6	All the farmers being by this time jogging...	6:31
7	They looked at each other...	5:57
8	'But she is gone now...'	5:48
9	'This,' said Mr Pecksniff, opening the door...	4:01
10	It was undoubtedly true, and may be stated...	7:20
11	Chapter 6	6:25
12	'Let me see,' he said...	6:01
13	'I must have been born with a silver spoon...'	6:49

Total time on CD 3: 78:45

CD 4

1	Some men would have slapped him...	8:28
2	Mr Pinch sat staring at the fire...	8:08
3	Chapter 7	6:15
4	'There is actually, at this instant...'	5:41
5	'You're not answering my question, you know...'	7:17
6	Mr Tigg replenished his friend's glass...	6:08
7	'Sir, you have seen my friend, Slyme?'	5:35
8	At length, the house was closed...	7:57
9	Chapter 8	7:07
10	'Are you travelling to London, Mr Pecksniff?'	7:41
11	As nothing could be added to this...	6:27

Total time on CD 4: 76:50

CD 5

1	Mr Pecksniff and his fair daughters...	5:55
2	Chapter 9	6:28
3	As to Todgers's itself...	6:17
4	'You, my dears, having to deal...'	6:08
5	'Visitors for Miss Pinch!' said the footman...	7:27
6	'Missis's compliments to Miss Pinch...'	7:23
7	Todgers's was in a great bustle that evening...	7:30
8	Here the gentlemen were all assembled...	6:51
9	Now comes the trying time...	6:12
10	Mr Pecksniff had followed his younger...	7:29
11	Mrs Todgers looked a little puzzled...	6:36

Total time on CD 5: 74:26

CD 6

1	Chapter 10	7:03
2	'I very much regret,' Martin resumed...	7:14
3	'We uttered no complaint...'	6:22
4	'If I could have anticipated...'	6:24
5	'One glass of wine – one morsel of this homely cake?'	6:22
6	'However,' he said, 'these are not proper...'	6:37
7	Chapter 11	5:00
8	'Ah, cousin!' he said...	7:35
9	When they had been out for some hours...	6:12
10	Such as he was, he came slowly creeping...	5:47
11	Chuffey boggled over his plate so long...	6:37
12	By the time he had unfolded all the peddling...	6:10

Total time on CD 6: 77:30

CD 7

1	The flute of the youngest gentleman...	5:46
2	Mr Pecksniff and Mr Jinkins came home...	7:06
3	Chapter 12	6:38
4	'It's a proof of the kindness...'	6:09
5	Better than the gig!	5:46
6	They drank his health in his absence...	6:13
7	'And so,' he said, when he had gazed...	9:03
8	They breakfasted together very early...	6:52
9	'Now, Mr Pecksniff,' said Martin at last...	6:54
10	Chapter 13	5:52
11	He had repeated this process...	7:21
12	Martin said nothing in reply...	5:54

Total time on CD 7: 79:39

CD 8

1	'I wish I may die,' said Mr Tigg...	6:04
2	His first step, now that he had a supply...	6:36
3	The five weeks had quite run out...	6:40
4	'Lord bless you, sir,' said Mark...	4:54
5	If this were meant as a second appeal...	5:59
6	Chapter 14	7:15
7	She hung more closely on his arm...	6:25
8	"I shall not only enclose my letters to..."	5:26
9	'Martin! If you would but sometimes...'	6:11
10	Chapter 15	6:58
11	Mark was so far right...	7:31
12	At night, when the cooking-fire was lighted...	8:13

Total time on CD 8: 78:18

CD 9

1	Chapter 16	6:11
2	'You have brought, I see, sir,' he said...	5:56
3	They made their way as best they could...	6:55
4	The colonel was by this time...	7:41
5	The gentleman in the rocking-chair...	6:22
6	They encountered more weeds in the bar-room...	6:24
7	Pursuing his inquiries Martin found...	6:28
8	Now there had been at the dinner-table...	5:38
9	Chapter 17	6:03
10	It would not have been very difficult...	7:01
11	'Lord love you, sir,' he said...	7:02
12	Martin thought it rather strange...	6:55

Total time on CD 9: 78:43

CD 10

1	Then all the Norrises pressed round...	6:11
2	He drew his arm through Martin's...	5:53
3	In twelve or fifteen hours...	6:38
4	Chapter 18	7:01
5	Mr Jonas was so very much amazed...	6:49
6	Although he paused for a reply...	7:15
7	'It struck me that he was changed...'	7:34
8	Chapter 19	5:51
9	As she was by this time in a condition...	5:55
10	The conclusion of this affecting narrative...	6:43
11	Before it was possible that an answer...	5:45
12	He lay at night upon a mattress on the floor...	6:19

Total time on CD 10: 78:01

CD 11

1	Mrs Gamp had begun to make a suitable reply...	4:09
2	So through the narrow streets...	5:27
3	Chapter 20	6:49
4	A question of philosophy arises here...	5:56
5	'To tell you the truth, Mr Jonas...'	6:12
6	'Oh my goodness me!' cried the arch girl...	6:58
7	Now whether Mr Pecksniff had been listening...	8:15
8	Chapter 21	5:53
9	'I looks at him tolerable hard...'	6:03
10	Several other gentlemen had left their seats...	6:06
11	'Well!' he said, 'and you think...'	5:41
12	At the sounding of a dismal gong...	6:24

Total time on CD 11: 74:00

CD 12

1	Each long black hair on his head...	7:31
2	But here, at a most opportune and happy time...	7:37
3	'Thus,' said the General, 'thus, my friends...'	6:23
4	Chapter 22	5:25
5	'You wouldn't be unpop'lar...'	6:14
6	'Mr Chuzzlewit, I believe?'	6:49
7	Martin by degrees became so far awake...	5:50
8	Chapter 23	6:08
9	'But I was thinking – '	6:17
10	But many a man who would have stood...	5:09
11	Their own land was mere forest...	6:11
12	Chapter 24	4:50
13	'Pecksniff,' he said after a pause...	4:25

Total time on CD 12: 78:55

CD 13

1	The old man gazed at him for a moment...	6:10
2	'And so, Mr Pinch,' said Martin...	4:49
3	'Come!' cried Tom, 'I see that you...'	7:13
4	It must be acknowledged...	7:00
5	'I am told that he was at first supposed...'	7:03
6	Chapter 25	7:13
7	Mrs Gamp made no response to Mr Mould...	7:13
8	'And what's your news Mrs Gamp?'	5:58
9	As she turned into the yard...	6:48
10	A young man – dark and not ill-looking...	6:10
11	Mrs Gamp awoke, and sat up...	6:14
12	Chapter 26	5:13

Total time on CD 13: 77:11

CD 14

1	Just as he was turning into Holborn...	5:28
2	Mr Bailey spoke...	4:58
3	'Wishing you 'appiness and joy...'	5:39
4	Chapter 27	6:14
5	The secretary smiled again...	5:22
6	'The Anglo-Bengalee Disinterested Loan...'	7:22
7	'Bullamy!' said Mr Tigg...	6:36
8	The lunch was handsomely served...	7:10
9	'Mr Montague,' said Jobling, 'allow me...'	6:42
10	'Not such an old hand, either...'	7:41
11	'Then,' said Tigg Montague, 'we grant annuities...'	6:40
12	Chapter 28	7:08

Total time on CD 14: 77:07

CD 15

1	'You're tolerably comfortable, I hope?'	6:27
2	It was especially in his way and character...	6:02
3	He was so far recovered...	6:37
4	Chapter 29	6:03
5	'And here,' continued Mrs Gamp...	6:23
6	The little barber having in his eager curiosity...	5:55
7	'Oh bless you, no!' said Mrs Gamp...	5:57
8	Chapter 30	5:41
9	'Wasn't I made a convenience of?'	6:22
10	But how happened it...?	7:26
11	'I was saying, my dear sir, that I am afraid...'	7:02
12	The summer weather...	7:08

Total time on CD 15: 77:08

CD 16

1	'If you force me by your superior strength...'	4:50
2	'As to our own share in the precious...'	5:13
3	Chapter 31	6:59
4	'I have dreaded sometimes,' Tom continued...	7:09
5	'But what is he...?'	6:43
6	He was in a curious frame of mind, Mr Pecksniff...	6:55
7	Oh, late-remembered, much-forgotten...	7:34
8	Tom had meant to spare him...	6:05
9	There were several people, young and old...	5:44
10	Chapter 32	7:46
11	Towards this most unhappy Moddle...	8:01
12	Chapter 33	6:07

Total time on CD 16: 79:13

CD 17

1	'How is it that you have come here?' asked the man...	5:47
2	Glancing from his work out at the door...	5:04
3	Mr Chollop was a man of a roving disposition...	7:45
4	'Come out from under the blanket, sir,' said Mark...	5:35
5	It was long before he fixed the knowledge...	6:08
6	Often at night when Mark and Martin were alone...	6:17
7	Chapter 34	5:26
8	In course of time, however, Mr Pogram...	6:07
9	The bell being rung for dinner at this moment...	6:26
10	As the general evening meal of the house...	6:01
11	A great bustle at the door...	7:00
12	When at last it became necessary...	6:37
13	When he and Martin met again...	3:30

Total time on CD 17: 77:51

CD 18

1	Chapter 35	6:16
2	As Mr Pecksniff passed...	5:48
3	When he had made a kind of dirt-pie...	6:06
4	Chapter 36	7:14
5	It was a charming evening.	6:27
6	The coachman was so earnest in his approval...	7:36
7	Tom stepped from the little passage...	6:30
8	Accordingly John Westlock took the French rolls...	5:50
9	His cogitations were interrupted...	6:31
10	'So just, sir,' said the gentleman...	6:19
11	It was not until they had walked...	5:07
12	Chapter 37	8:33

Total time on CD 18: 78:24

CD 19

1	An uneasy thought entered Tom's head...	4:56
2	'Come, come!' said Tom...	5:07
3	When boarding-house accounts are balanced...	5:22
4	Chapter 38	7:00
5	Mr Bailey, taking up his name without delay...	7:59
6	'Hallo!' said Jonas...	8:31
7	Chapter 39	6:09
8	'What are you writing, Tom?' inquired his sister...	6:09
9	'Why, my goodness, John! How did you come in?'	5:54
10	'But the strangest part of the story,' resumed John...	7:12
11	They occupied the two chairs, and Mr Fips...	6:49
12	There were two rooms on that floor...	7:47

Total time on CD 19: 79:02

CD 20

1	It is astonishing how much three people...	2:54
2	Chapter 40	6:01
3	Mr Fips, of Austin Friars, rather deepened...	6:09
4	Even when they had left off...	7:05
5	Tom and his sister glanced at each other...	5:51
6	'There are so many people, and so much motion...'	5:24
7	Jonas maintained a dogged silence...	6:47
8	Chapter 41	5:58
9	'I wish you to venture (it's a very safe venture)...'	5:53
10	'He know!' cried Jonas.	5:48
11	Jonas not being in a condition to pursue...	5:55
12	Chapter 42	6:18
13	He uttered an involuntary exclamation...	7:19

Total time on CD 20: 77:28

CD 21

1	The travellers had opened the carriage door...	5:17
2	As it was clear that he was not to be moved...	6:09
3	Chapter 43	6:03
4	When Mr Tapley stopped in these calculations...	6:33
5	She was so positive that there was nothing for it...	6:09
6	'Well, but we know beforehand,' returned the politic Mr Tapley...	7:14
7	He hurriedly advanced to seize...	6:50
8	'Upon that subject,' said Martin...	7:12
9	'Not a word?' said Martin, for the second time...	7:07
10	Martin looked with admiration on her glowing face...	6:21
11	Chapter 44	6:38
12	During this digression...	5:32

Total time on CD 21: 77:12

CD 22

1	'I could have wished,' said Mr Pecksniff...	5:54
2	It took so long to bring the subject to this...	5:11
3	Chapter 45	5:33
4	They found out Tom, though, quickly...	5:05
5	There are snug chambers in those Inns...	6:25
6	Ah, but it would have been a good thing...	5:43
7	Chapter 46	7:06
8	In furtherance of this bashful arrangement...	6:04
9	'Walk up, pray, Mr Pinch,' said Miss Pecksniff...	6:25
10	With these words the worthy woman...	6:19
11	The old clerk, subsiding into his usual state...	6:08
12	As this excellent woman had been...	5:55
13	'You have no cause to be violent, sir...'	6:05

Total time on CD 22: 78:00

CD 23

1	For the moment only...	5:38
2	Leaving Mrs Gamp in the act...	5:52
3	Chapter 47	6:09
4	Before he could retort or turn away...	5:52
5	As the sunlight died away, and evening fell...	6:48
6	But here were London streets again...	5:15
7	Chapter 48	6:05
8	Mr Tapley was the first to resume his composure...	6:10
9	He was very much delighted...	4:55
10	Mr Tapley nodded assent...	7:10
11	As he did not move or speak...	6:09
12	He stopped once more, and was silent...	6:02
13	Besides, there was the great difficulty...	6:29

Total time on CD 23: 78:43

CD 24

1	Chapter 49	6:02
2	'There! Now drat you, Betsey...'	6:43
3	At this juncture the little bell rang...	6:33
4	During this touching address, Mrs Prig...	6:10
5	'I'm a-goin', ma'am, ain't I?' said Mrs Prig...	5:28
6	'Never mind,' said John.	6:22
7	Chapter 50	6:55
8	'Tut, tut,' said Tom, stopping her...	8:04
9	'My dear,' said Tom, 'I will repay your affection...'	6:09
10	'No Mr Fips's friend to-day, I suppose,' thought Tom...	5:35
11	Chapter 51	6:12
12	Well! Where was she?	6:06

Total time on CD 24: 76:26

CD 25

1	Jonas looked out of the window again...	6:07
2	'I know that fellow,' he said...	5:57
3	And now he heard the voice of his accomplice...	7:16
4	Poor Chuffey paused to dry his eyes again...	6:56
5	'That is the man,' said Nadgett.	7:32
6	Oh, miserable, miserable fool!	6:00
7	'Now then,' he added, turning hastily to Jonas...	5:54
8	Chapter 52	6:20
9	It was clear that Mark expected to be ordered...	6:19
10	He was quickly summoned to the door...	5:52
11	'Hear me, rascal!' said Mr Chuzzlewit...	6:10
12	Mr Chuzzlewit resumed...	6:04

Total time on CD 25: 76:33

CD 26

1	Mr Pecksniff laid his hand upon his breast...	7:11
2	The whole of these proceedings were so agreeable...	7:05
3	'I ask your pardon, ladies and gentlemen...'	6:20
4	Chapter 53	5:29
5	She sat down on the little sofa...	5:48
6	He had hardly time to say thus much...	6:10
7	Young Martin sat at the head of the table...	5:45
8	Chapter 54	6:24
9	He shook his head in doubt...	6:59
10	Old Martin gave his arm to the younger sister...	5:55
11	The door was thrown open at this juncture...	6:29
12	They thought as little of Miss Pecksniff...	4:29

Total time on CD 26: 74:11

Total time on CDs 1–26: 33:35:27

Charles Dickens

(1812–1870)

Martin Chuzzlewit

*'I think Chuzzlewit in a hundred points immeasurably the best of my stories.
I feel my power now, more than I ever did.'*

(Dickens writing to his biographer John Forster in 1843)

Dickens's phenomenal success as a novelist meant that he was always under pressure from his publishers to keep producing novels. As his books first appeared in monthly instalments, spread over a year or longer, such an output was almost impossible to maintain – even for someone like Dickens who lived to write. After he had completed *Barnaby Rudge* in 1841, Dickens at last drew the line, and told his publishers Chapman and Hall that he would be taking a year off. Dickens was never a man to relax, however, and he resolved to spend part of his self-imposed sabbatical in America. To pacify his publishers he promised that he would begin another novel upon his return.

The 'New World' of America proved

a catalyst to Dickens's fertile imagination. Every experience was noted and reported back in letters to friends in England, with a wealth of detail. For instance, in a letter to Forster, on the Americans' habit of spitting: 'In every bar-room and hotel passage the stone floor looks as if it were paved with open oysters...'

At first impressed with its energy, Dickens soon came to despise the brash vulgarity that characterised this emerging nation in the 1840s. America was beginning to exercise its liberty from European influence. Dickens, who proclaimed himself a republican, began to see America as a lost opportunity for the founding of a new society based on freedom and equality; instead it

appeared to be developing into a land eager to exploit and make money out of the oppressed – just as in Europe. His experience was published in a journalistic collection of essays on the American way of life called *American Notes*. The tone is that of an innocent abroad, seeing, observing, only mildly judgemental; but his profound disillusion with America was soon to find another outlet.

Dickens began his new novel in November 1842, and it came out in monthly instalments, as before. He was in a confident mood, but his creativity could never flow until he had found the right names for his characters. They *were* their names. Among his working notes for this novel was a sheet of paper full of experiment – he had already decided that Martin would be his hero's first name, but should the surname be Chuzzlewig, Chubblewig, Chuzzletoe, or Chuzzlebog? Or even Sweezleden, Sweezlebash or Sweezlewag? For a while he settled on Martin Chuzzlewig, but then changed it to Chuzzlewit.

The novel's theme is selfishness, in its many manifestations. In the first chapter

we meet the unprepossessing members of the Chuzzlewit family all looking out for their own self-interest, vying for an inheritance. Even the youngest in the family are tainted with the vice, and young Martin, the eponymous hero, is arrogant and self-centred when he first appears. We follow him making his way in the world and see his personality slowly change for the better through experience. The journey that Martin makes gave Dickens the opportunity to write a picaresque novel in much the same style as such earlier works as *Nicholas Nickleby* and *The Old Curiosity Shop*; as the writing progressed, however, Dickens found that it did not fit easily into any of his previously used patterns. *Martin Chuzzlewit* in fact turned out to be three books in one (with the addition of a great comic turn).

The 'first' book consisted of the elements of the picaresque plot: presenting the family history, and the struggle by the main character to escape inherited characteristics. The monthly sales proved to be disappointing. Dickens knew he wasn't catching the public's imagination: he had to change gear.

After the fourth instalment, therefore, a second 'book' developed, as Dickens, drawing on his recent experiences, sent his young hero to America; he intended to expose its people's brutality, coarseness and relentless pursuit of self-interest. America in the 1840s was still largely unknown to the British public, who had been fascinated by *American Notes* (not so the American critics who were vituperative about Dickens's criticism of their country). Dickens's response was to use all his comic and satirical genius in *Chuzzlewit* to reveal the flaws of a country that seemed to him to have taken a wrong turn. The relatively mild criticism in *American Notes* became a savage attack in *Chuzzlewit*.

The third book-within-a-book came from the darker side of Dickens's nature. He was always fascinated by the macabre, and in the character of Jonas Chuzzlewit he takes us into the mind of a murderer, and we experience first-hand his dark and self-destructive fears: 'A shading veil was dropping round him, closing out all his thoughts but the presentiment ... of impending doom.' Dickens is here anticipating Dostoevsky's masterly study

of a murderer in *Crime and Punishment*; and it may be that this study of Jonas, and certainly the later one of another murderer, Bradley Headstone, in *Our Mutual Friend*, influenced Dostoevsky, who was a passionate reader of Dickens's novels.

These three 'books' are linked by a vein of richly comic humour that runs throughout. The novel contains perhaps Dickens's most creative comedy thus far; even the minor characters are memorable – Mrs Todgers and her eternal struggle with the gravy, for example, or the irrepressible Bailey. But the greatest comic characters are Pecksniff, a study of unctuous hypocrisy, and that wildly eccentric comic turn Mrs Gamp. Pecksniff cites the Bible for his own purposes, to shield his devious plan of self-aggrandisement, hiding his true nature behind mock humility. 'Bless you for hating me,' he says to Old Martin. Pecksniff's hypocrisy is transparent to the reader, and therein lies the humour.

The abuse of religious quotation to bolster a character's self-importance is parodied further in the individual approach to language employed by Mrs Gamp. 'Rich

folk may ride on camels, but it ain't so easy for 'em to see out of a needle's eye,' she confidently proclaims. Sarah Gamp is Dickens's greatest comic creation. She appealed to Dickens's sense of theatre, and her rambling monologues, peppered with distorted and invented words, are at times in danger of upstaging the rest of the novel.

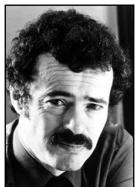
But beneath Gamp's eccentricity lies a serious purpose on Dickens's part: to expose the incompetence, even danger, of unregulated private nurses before the days of Florence Nightingale's reforms which led to the establishing of a publicly funded profession.

When *Martin Chuzzlewit* was published in novel form in 1844 a critic wrote that it was 'just now the rage to decry Dickens'. The author was suffering from the inevitable backlash that comes with public success. The more discerning critics, however, saw the novel as an advance in Dickens's literary style. The loose, episodic style of his earlier novels was developing into a more cohesive structure, with a strong moral purpose or theme expressed through sublime humour

and, as Forster put it, 'imaginative insight sent into the very core of the vices of his time'.

After its disappointing start, by the 1850s *Martin Chuzzlewit* had begun to grow in popularity and it eventually came to be recognised as the great comic novel that it is.

Notes by David Timson



Sean Barrett started acting 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. His film credits include *War and Peace*, *Dunkirk* and *A Cry from the Streets*. He was a member of the BBC Radio Drama Company. For Naxos AudioBooks, he features in *Molloy*, *Malone Dies*, *The Unnamable*, *The Voice of the Buddha* and *The Canterbury Tales III*, and reads the part of Vladimir in *Waiting for Godot* and Nakata in *Kafka on the Shore*. He has also read *Barnaby Rudge* and *No Country for Old Men* for Naxos AudioBooks.

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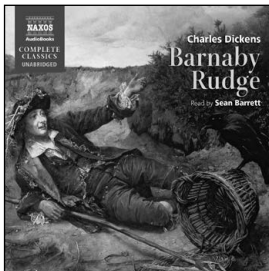
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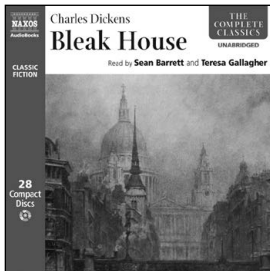
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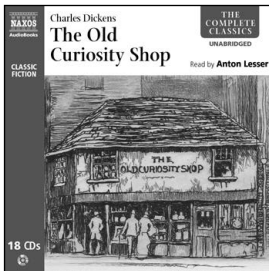
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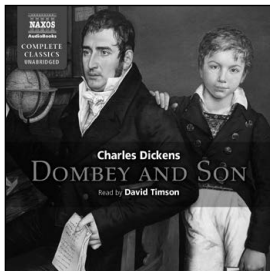
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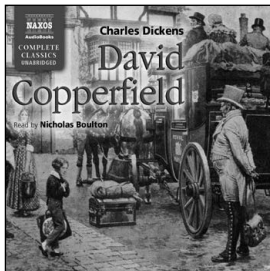


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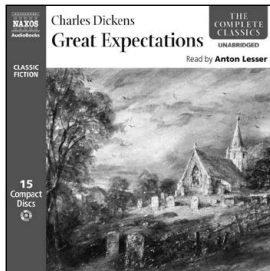
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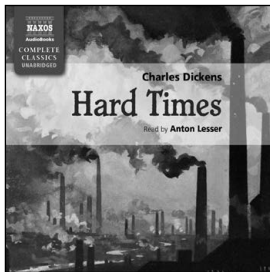
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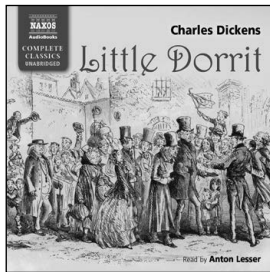
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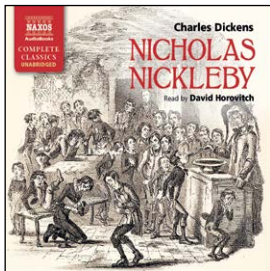
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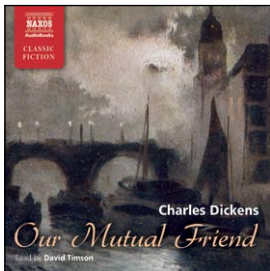
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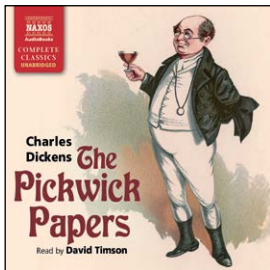
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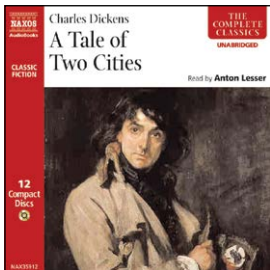
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