

The logo features the word "NAXOS" in a bold, serif font, centered between two horizontal lines of small, repeating decorative motifs that resemble classical architectural columns or a frieze.

NAXOS

AudioBooks

COMPLETE
CLASSICS
UNABRIDGED



Alexandre Dumas

The Black Tulip

Read by Peter Joyce

1	Chapter 1: A Grateful People	7:26
2	The wretched tool who was at hand to be the agent...	3:47
3	Thus, then, on the 20th of August, 1672...	5:00
4	No violence, however, had as yet been committed...	6:41
5	Chapter 2: The Two Brothers	5:57
6	This was just at the very moment...	7:03
7	'Then we are lost...'	6:50
8	Chapter 3: The Pupil of John De Witt	5:28
9	Mynheer Bowelt wished to speak...	5:02
10	It was not long before the Count heard...	5:19
11	The two brothers looked first at each other...	5:28
12	Chapter 4: The Murderers	7:35
13	And whilst the servant was turning round...	7:01

14	He had scarcely left the room, when John...	8:07
15	Chapter 5: The Tulip-fancier and his Neighbour	5:55
16	Cornelius then remained alone in his large house.	5:36
17	In the same degree as Cornelius de Witt had excited...	5:08
18	Maybe this was not quite in accordance...	5:01
19	Chapter 6: The Hatred of a Tulip-fancier	7:04
20	He considered a long time...	4:41
21	Just then the Tulip Society of Haarlem offered a prize...	5:53
22	Chapter 7: The Happy Man makes Acquaintance with Misfortune	6:14
23	But, on the contrary, Cornelius had received the parcel...	8:37
24	Suddenly the bell of his cabinet was rung...	4:59
25	At this moment they saw across the banister...	5:39
26	Chapter 8: An Invasion	5:57

27	But, whether from a feeling of shame...	5:22
28	He found nothing, and thought he was mistaken.	6:17
29	Chapter 9: The Family Cell	5:30
30	Thus left alone, Cornelius threw himself on his bed...	5:37
31	Chapter 10: The Jailer's Daughter	5:32
32	But, instead of acting up to the doctor's prescription...	4:56
33	Chapter 11: Cornelius van Baerle's Will	5:35
34	This was Van Baerle's whole defence...	6:26
35	Cornelius saw nothing but the golden brocade cap...	7:11
36	Cornelius took her by the hand.	8:36
37	Chapter 12: The Execution	8:04
38	Chapter 13: What was going on all this Time...	5:05
39	Mynheer Boxtel went to the headsman...	4:28

40	Chapter 14: The Pigeons of Dort	4:25
41	Van Baerle's nurse had received the letter...	6:29
42	Chapter 15: The Little Grated Window	8:58
43	This visit of the jailer...	6:15
44	Chapter 16: Master and Pupil	8:02
45	Rosa withdrew...	6:44
46	Chapter 17: The First Bulb	7:33
47	Then, as the turn which the conversation took...	5:03
48	But Gryphus, obstinate, like an old man...	5:14
49	Chapter 18: Rosa's Lover	7:47
50	'Tell me Rosa,' continued Cornelius...	6:21
51	Chapter 19: The Maid and the Flower	4:10

52	He, on his part, awoke deeper in love than ever.	5:22
53	Cornelius was now alone once more...	6:02
54	Chapter 20: The Events which took place during those Eight Days	6:42
55	'He waited for a moment...'	5:24
56	Rosa shook her head, after which followed a pause.	6:38
57	Chapter 21: The Second Bulb	6:09
58	Cornelius then awoke, trembling with joy...	4:46
59	From that hour every day marked some progress...	6:19
60	Chapter 22: The Opening of the Flower	7:17
61	Cornelius stood with his heart upon his lips...	7:34
62	Chapter 23: The Rival	6:22
63	For seven days Boxtel in vain watched Rosa...	8:11

64	Chapter 24: The Black Tulip changes Masters	6:25
65	She did not finish her speech...	4:41
66	Chapter 25:The President van Systens	5:21
67	The reader may imagine the anger of the jailer...	4:22
68	'You've seen the black tulip!' cried Rosa...	5:16
69	Chapter 26: A Member of the Horticultural Society	5:48
70	Scarcely had he reached his anteroom...	5:29
71	At the noise of their footsteps...	8:50
72	Chapter 27: The Third Bulb	6:42
73	The Prince gave a start...	6:07
74	Boxtel hesitated for a moment...	6:10
75	Chapter 28: The Hymn of the Flowers	8:52

76	There is nothing more galling...	8:55
77	Chapter 29: In which Van Baerle, before leaving Loewestein...	5:06
78	During this time, the guards who had seized Cornelius...	5:03
79	Cornelius counted the steps which led to the esplanade...	5:35
80	Chapter 30: Wherein the Reader begins to guess...	8:21
81	Chapter 31: Haarlem	5:14
82	At the head of the notables...	5:17
83	Every eye was looking eagerly for the heroine...	5:27
84	Chapter 32: A Last Request	6:56
85	William, impassible and quiet as usual...	3:38
86	Chapter 33: Conclusion	6:54
87	On their arriving at the Hotel de Ville...	6:28

Total time: 8:57:42

Alexandre Dumas

(1802–1870)

The Black Tulip

The life of Alexandre Dumas was full of licentious brio and inventive energy: passionate, individual, outrageous, laced with scandals, affairs and illegitimate children, revolutionary in politics and art, irresponsible and irrepressible, and including the apparently mandatory strange pet (Byron had a bear at university; Dumas tamed a vulture). After even the briefest glance at his life, the fact that he wrote several of the best-loved novels of all time seems like a footnote.

His grandfather was a nobleman, his grandmother a slave in what is now Haiti; his father was a Creole general of great fame and bravery who left his family very poor at his death when Alexandre was just four. The stories of his father's bravery stayed with him, however, and were to furnish (burnish,

perhaps) some of the adventures of the Three Musketeers. Alexandre lived a rather wild outdoor childhood with the same gusto and energy that he applied to the rest of his life, and learned from an early age to stand up for himself. He later bore the racism aimed at his mixed-race background with considerable grace and wit; and although he was mocked (at times viciously) about it, it seems never to have held him back from preferment or success. Reckless overspending did that.

He moved from the small town of his birth to Paris as soon as he could, and managed to find a job as a clerk with the Duc d'Orléans largely because of his excellent handwriting. While working for the Duc, he continued his wide and extensive reading and took lessons in the sciences. He started

to write in part because he needed the money. His mother had moved to Paris and his lover had borne his first child (also called Alexandre, later a respected, successful and well-known writer himself). These added responsibilities were beyond the means of an extravagant clerk, and he started to produce short plays and stories. Then, seemingly just by the vigour of his determination, he created one of the most successful dramatic genres in 19th century France. Abandoning the stifling, and in his view repressive, precepts of the classics, he wrote in 1829 a historical melodrama: *Henry III*. The public adored it, the Romantics hailed it, the critics hated it; and, leaving his job as a clerk, Dumas arrived on the literary scene.

France in the first half of the 19th century was an unstable place, however. In 1830 the King was deposed, and Dumas's former employer was created 'Citizen King'. He was not enough of the former and too much of the latter

for Dumas's liking, but this republican zeal was hardly a guarantee of success, and his works immediately after *Henri III* were failures. It was another few years before he created – again, largely out of a need for money – another hugely popular dramatic genre with *Antony*, this time a domestic melodrama, one where the passions were expressed and illicit matters discussed. It was again a huge success. This second rise to popularity allowed Dumas to express himself further; he lived in magnificent style and liked to be seen living in this way. He gave a huge costume ball in 1833 at which *le tout monde* of the arts was invited – the rooms were decorated by Delacroix – and it was the talk of society for years. Throughout the 1830s, he wrote warmly received travel pieces about his time in Switzerland, Italy, Belgium and Germany, trips undertaken partly because of health concerns, but also because his avowed republicanism made him a target at home. They were

popular, though, and allowed him to develop narrative skills, resulting in a shift to novel writing.

By the mid 1840s, he had had at least two illegitimate children, had married and almost immediately separated from his wife (the marriage was a financial convenience, although its fiscal success was not much longer than its marital one), and was one of the great men of his age, as well known for his outfits as his work. And what work! He had written *The Three Musketeers*, *The Count of Monte Cristo* and *The Man in the Iron Mask*. He had opened his own theatre, and had even become a mayor. Purely in terms of quantity, Dumas's output was beyond prodigious, beyond overwhelming. He worked extensively with others, especially Auguste Maquet, but his energy and drive were frequently too much for them. They would bring him material thought to be worth attention but dully written and he would invest it with his personal style,

panache, dialogue and more. He worked 14 hours a day, wearing out scores of collaborators, and created a kind of industrial production line of novels, plays, journalism, travel-writing and essays (although he successfully sued a rival who accused him of such a process). The numbers are almost incalculable, and in some cases extremely doubtful, for he was often – and often rightly – accused of plagiarism. He would claim almost anything as his, and there is a story that he nearly gave his name to someone else's prose edition of the *Iliad*.

The Black Tulip was published in 1850 and is something of a departure for Dumas, being a much more intimate tale. Typically it does relish the bloodthirsty (and largely true) events in 17th-century Holland; but its general focus is on the love affair between Cornelius and Rosa, and it has as a central theme the tulip itself. This may well have a symbolic resonance, since Dumas does not spend much

time on the issue of the tulip mania that gripped the Netherlands at the time but concentrates on the idea that such a near mythic plant can survive and grow under the very heels of oppression, much as does the love between Cornelius and Rosa.

Dumas fell into and out of fashion over the next 20 years, earned and spent several fortunes, was involved in the uprisings of 1848 in France, and befriended Garibaldi during Italy's unification. As a result of this last development he became for four years the head of excavations and museums in Italy, and lived in Naples. He founded newspapers and magazines, scandalised society by being pictured with one of his mistresses, and was a dedicated gourmet and gourmand, writing a dictionary of cookery in the 1860s and frequently running from meals to the kitchen to get the recipe. He was occasionally obliged to run from France too, either for financial or political reasons, but he travelled

widely in Europe as well as North Africa (where he found the vulture). He was profoundly good-natured and gregarious but the endless work was always going to wear him down (although his death came relatively quickly). In 1870 he moved in with his son near Dieppe, and died that December.

Dumas excelled in historical romances, and brought the past vividly, thrillingly to life, with a stirring sense of adventure and especially strong dialogue, something he had honed from his years as a dramatist. He represented a new kind of pragmatic, liberal Romanticism and gave expression to personal and artistic freedom – from repression, from convention, from stultifying ordinariness. He was a bursting barrel of invention and good-heartedness. He was for life.

Notes by Roy McMillan



Peter Joyce trained at Rose Bruford College and won the Radio Prize. There followed a catalogue of repertory work throughout the UK including two years at the prestigious Victoria Theatre, Stoke on Trent. His credits include appearances with the RSC in the West End and he is currently the director of two companies: Assembled Stories, which records classic literature onto CD, and Past Present Science, for which he travels the world performing his one man shows about Galileo and Newton.

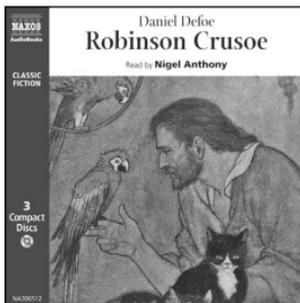
Credits

Produced by Roy McMillan
Recorded at Motivation Sound Studios, London
Edited and mastered by Sarah Butcher

ALL RIGHTS RESERVED. UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THESE COMPACT DISCS PROHIBITED.

Cover Design: Ryan Liwanag, using images from Dreamstime.com

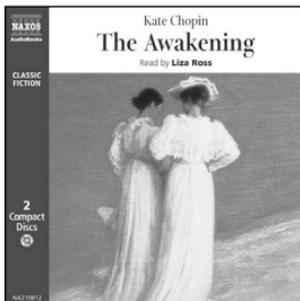
Other works on Naxos AudioBooks



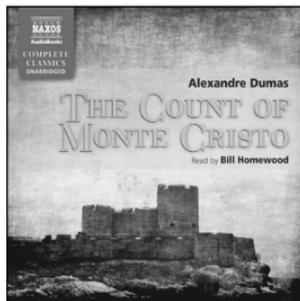
Robinson Crusoe
(Defoe) ISBN: 9789626340653
Read by Nigel Anthony



Anna Karenina
(Tolstoy) ISBN: 9789626341308
Read by Kate Lock



The Awakening
(Chopin) ISBN: 9789626341087
Read by Liza Ross



The Count of Monte Cristo
(Dumas) ISBN: 9789626341346
Read by Bill Homewood

For a complete catalogue and details of how to order other
Naxos AudioBooks titles please contact:

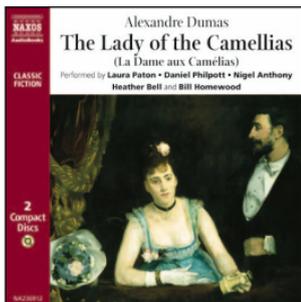
In the UK: Naxos AudioBooks, Select Music & Video Distribution,
3 Wells Place, Redhill, Surrey RH1 3SL.
Tel: 01737 645600.

In the USA: Naxos of America Inc.,
1810 Columbia Ave., Suite 28, Franklin, TN37064.
Tel: +1 615 771 9393

In Australia: Select Audio/Visual Distribution Pty. Ltd.,
PO Box 691, Brookvale, NSW 2100.
Tel: +61 299481811

order online at
www.naxosaudiobooks.com

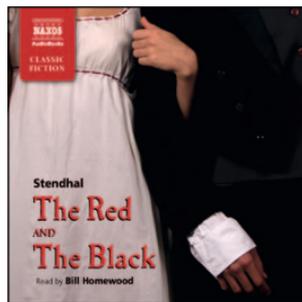
Other works on Naxos AudioBooks



The Lady of the Camellias

(Dumas) ISBN: 9789626343692

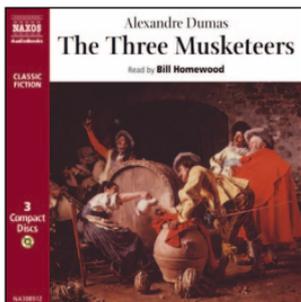
Performed by Laura Paton, Daniel Philpott, Nigel Anthony, Heather Bell, and Bill Homewood



The Red and the Black

(Stendhal) ISBN: 9781843794134

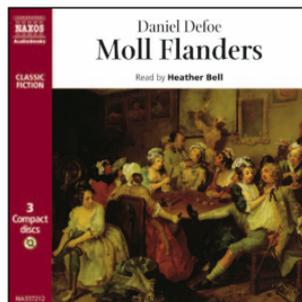
Read by Bill Homewood



The Three Musketeers

(Dumas) ISBN: 9789626340899

Read by Bill Homewood



Moll Flanders

(Defoe) ISBN: 9789626343722

Read by Heather Bell

COMPLETE
CLASSICS
UNABRIDGED

NAXOS
AudioBooks

Alexandre Dumas

The Black Tulip

Read by **Peter Joyce**

When tulip-grower Cornelius van Baerle is framed for treason and sentenced to death, he is powerless against the brutal factional politics that put him in prison. But Rosa, the jailer's daughter, is beautiful and strong-willed, and when they fall in love she determines not only to save him but also to grow the near mythical flower: the black tulip.

Set in the savage turmoil of Holland's late 17th century, this intimate novel celebrates the power of integrity over obsession, and tolerance over violence; and it creates in the black tulip a symbol of humanity's potential.



Peter Joyce trained at Rose Bruford College and won the Radio Prize. His credits include appearances with the RSC in the West End and he is currently the director of two companies: Assembled Stories, which records classic literature onto CD, and Past Present Science, for which he travels the world performing his one man shows about Galileo and Newton.

CD ISBN:
978-184-379-463-9

View our catalogue online at
www.naxosaudiobooks.com

© 2011 NAXOS
AudioBooks Ltd.
© 2011 NAXOS
AudioBooks Ltd.
Made in Germany.

COMPLETE
CLASSICS
UNABRIDGED

Total time
8:57:42

NA0033