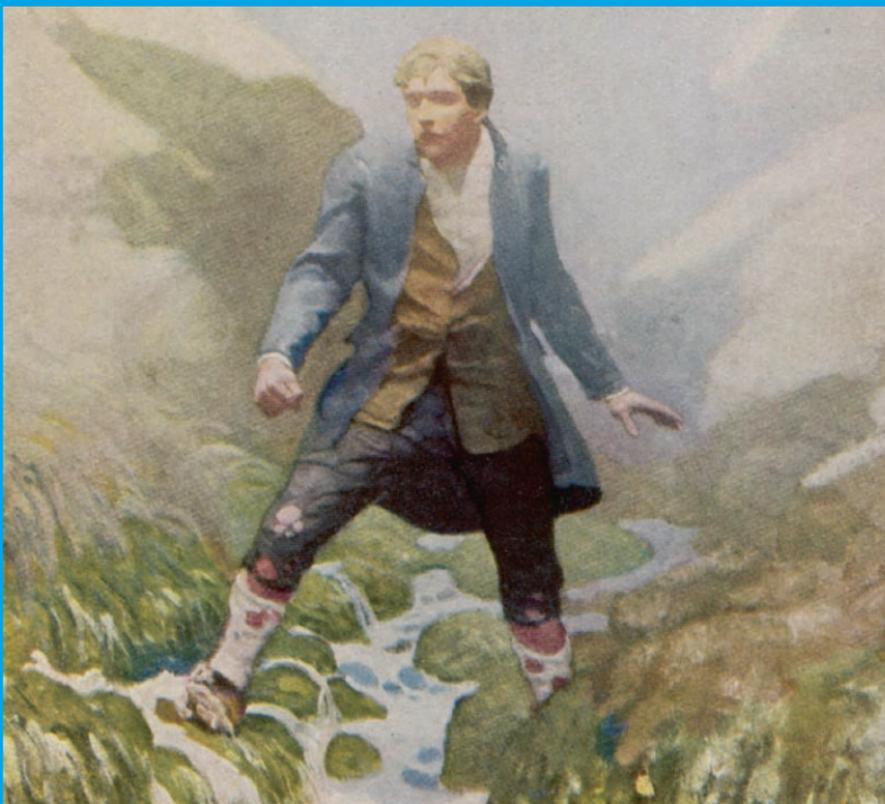


NAXOS  
AudioBooks

R.L. Stevenson  
**KIDNAPPED**

Read by **John Sessions**

JUNIOR  
CLASSICS



NA211712D

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1	I set off on my Journey to the House of Shaws	4:57
2	I come to my Journey's End	4:47
3	I make acquaintance of my Uncle	4:41
4	I run a great danger in the House of Shaws	12:11
5	I go to the Queen's Ferry	5:24
6	What befell at the Queen's Ferry	6:58
7	I go to sea in the big 'Covenant of Dysart'	4:55
8	The Round-House	4:34
9	The Man with the Belt of Gold	7:50
10	The Siege of the Round-House	5:17
11	The Captain knuckles under	3:31
12	I hear of the 'Red Fox'	7:02
13	The loss of the Brig	2:09
14	The Islet	5:04
15	The Lad with the Silver Button: Through the Isle of Mull	2:23
16	The Lad with the Silver Button: Across Morven	1:49

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17	The Death of the Red Fox	5:15
18	I talk with Alan in the Wood of Lettermore	1:42
19	The House of Fear	2:20
20	The Flight in the Heather: The Rocks	3:23
21	The Flight in the Heather: The Heugh of Corrynakeigh	4:49
22	The Flight in the Heather: The Moor	3:52
23	Cluny's cage	8:36
24	The Flight in the Heather: The Quarrel	7:07
25	In Balquhidder	0:39
26	End of Flight: We pass forth	8:13
27	I Come to Mr Rankeillor	12:58
28	I Come into my Kingdom	8:19
29	Goodbye	7:21

**Total time: 2:38:27**

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## R.L. Stevenson

# KIDNAPPED

*Kidnapped* is an epic which stands as Stevenson's personal journey into the heart of his homeland's troubled predicament. Born in Edinburgh in 1850, Stevenson was forced by a serious respiratory condition to leave the harsh climate of Scotland. The book was written when the illness had become particularly severe, and when Stevenson was feeling intensely homesick for his country. In an attempt to escape from the ordered world of 'Skerryvore', his home in Bournemouth, Stevenson embarked on a quest to recapture the rugged heroism of his native land.

The story is set in the years of upheaval that followed the rebellion of 1745. The themes of the book are twofold: first the struggle of the lowland, Presbyterian David Balfour to claim his inheritance, and second the fight of his Highland countryman (Alan Breck) to preserve his land against the English. Beginning with the image of an orphan setting out to solve the crisis of his own identity, we are reminded of the start of *Treasure Island* and the character of Jim Hawkins. Both characters begin by finding

themselves strangers in the worlds they are forced to inhabit. Yet romance turns into epic, as David's journey becomes a quest, not only into experience, but also into the very history of the Highlands. David's guide for such a quest becomes the flamboyant, feudal and Jacobite Breck. The Highland characteristics of Breck mark him out as being very different from Balfour, yet together they form two sides of the Scottish coin.

This theme of duality is central to the book's design. The name of the boat upon which David is kidnapped – The Covenant – is a good example. This name suggests not only the central document of Scottish history for which so much blood was shed, and by which Scotland achieved a short-lived independence, but also the basis of the ethnic context from which David comes. Covenant represents both the glorious and the tragic – a reminder of past achievements and a recognition of present dishonour.

Yet as the story progresses, this duality is partly resolved. After being wrongly

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suspected of involvement with the murder of Colin Campbell, Breck and David are forced to flee the pursuing English. As they travel the world of the Highland countryside, David learns about his ancestral heritage and about the blood he shares with those who must hide their passions under a rule that seeks to repress their very humanity. Gradually the relationship between David and Breck becomes a profound one. Breck becomes the father that David lost, and the brother he never had.

Thus Stevenson places two very different voices side by side and finds a way of uniting them against the common English opposition; yet Scotland herself cannot be so easily joined. After the monumental journey through the Scottish landscape and history the book can end only with Ebenezer's confession of his involvement with David's kidnapping. National epic reverts to personal narrative and, as David becomes the Lord of Shaws, we are left thinking that the title seems far less valuable than the struggle to achieve it.

**Notes by Heather Godwin**

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

<b>BERLIOZ</b> ROMEO AND JULIET	8.553195
San Diego Symphony Orchestra, conductor Yoav Talmi	
<b>CIURLIONIS</b> THE SEA/IN THE FOREST	8.223323
Slovak Philharmonic, Juozas Domarkas	

**Music programming by Nicolas Soames**

Cover picture: David Balfour on the Island of Earraid  
Courtesy of the Mary Evans Picture Library

R.L. Stevenson  
**KIDNAPPED**

Read by **John Sessions**

When the naïve David Balfour sets out on his quest for a long-lost relative, a terrifying chain of events is set in motion. He is plunged into a world of infamy and violence from which there seems no escape, until, that is, he meets the enigmatic and valiant Highlander, Alan Breck.



**John Sessions**, the highly versatile actor and comedian, is well known for his comic work in films such as *My Night With Reg*, *In the Bleak Midwinter* and *The Pope Must Die*, and the TV shows *Whose Line Is It Anyway?*, *The New Statesman* and *Spitting Image*. He also reads *The Strange Case of Dr Jekyll and Mr Hyde* and *Pinocchio* for Naxos AudioBooks.

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Edited by Andy Karamallakis, Paul Libson Audio Services

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Total time  
2:38:27