

The Woman in White

WILKIE COLLINS

Read by **Allan Corduner, Glen McCready, Rachel Bavidge, Hugh Dickson, Teresa Gallagher and Marie Collett**

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A dark and humid night on a London highway... a ghostly woman asking directions... and the reader is away on a tale of deceit, murder, madness, stolen identities and scheming cads, elaborate plots and outrageous coincidences, in the company of some of the most extraordinary characters in fiction.

Hailed as a classic the moment it was written in 1859, *The Woman in White* uses eleven different narrators to tell the tale of a man's determination to save the woman he loves, in the face of the worst intentions of the sly Sir Percival Glyde and the magnificent Count Fosco.

Cast in order of appearance

Glen McCready: Walter Hartright

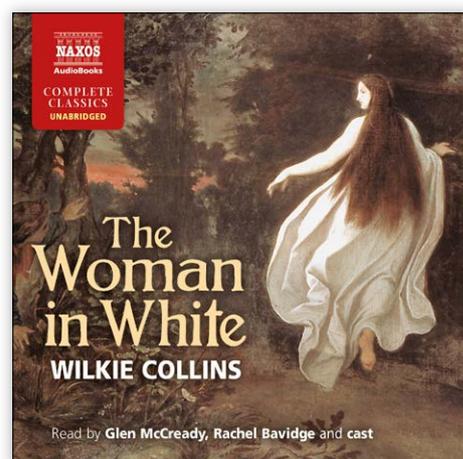
Hugh Dickson: Vincent Gilmore and Frederick Fairlie

Rachel Bavidge: Marian Halcombe

Marie Collett: Eliza Michelson and The Tombstone

Teresa Gallagher: Hester Pinhorn, Mrs Catherick and Jane Gould

Allan Corduner: Count Fosco and The Doctor



Total running time: 28:01:31 • 22 CDs

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1	1-1	The Story Begun by Walter Hartright	2:30	28	2-13	Miss Halcombe paused, and looked at me... 5:06
2	1-2	Chapter Two	3:59	29	2-14	Chapter Nine 5:33
3	1-3	Without being actually a dwarf...	5:05	30	3-1	The evenings which followed the sketching... 5:16
4	1-4	Chapter Three	5:08	31	3-2	I shrank then – I shrink still... 4:16
5	1-5	'I said,' persisted Pesca...	3:31	32	3-3	Chapter Ten 6:10
6	1-6	We declared that we were deeply interested.	5:24	33	3-4	Mr. Hartright,' she said... 5:31
7	1-7	My mother rose the moment he had done...	5:52	34	3-5	The pang passed, and nothing but the dull... 6:11
8	1-8	Neither my mother's evident astonishment...	4:59	35	3-6	I could assure her that she might... 5:25
9	1-9	Chapter Four	6:01	36	3-7	Chapter Eleven 5:05
10	1-10	'Did you hear me?' she said...	5:11	37	3-8	She gave me the letter. 5:05
11	1-11	We set our faces towards London...	6:20	38	3-9	There the extraordinary letter ended... 5:35
12	1-12	She seemed about to say more...	5:13	39	3-10	'If we are to find out anything,' I said... 3:35
13	1-13	Chapter Five	5:42	40	3-11	Chapter Twelve 5:20
14	1-14	Chapter Six	5:20	41	3-12	She then put the same question... 5:08
15	1-15	These odd words of welcome...	6:59	42	3-13	Although Miss Halcombe did not seem... 4:20
16	2-1	She had run on thus far...	5:50	43	3-14	'I need go no farther with you...' 4:10
17	2-2	Chapter Seven	6:15	44	3-15	Just as she was leaving me again... 3:39
18	2-3	On approaching nearer to him...	5:09	45	4-1	Chapter Thirteen 5:27
19	2-4	I rang; and a new servant noiselessly...	5:13	46	4-2	While these ideas were passing... 6:55
20	2-5	He pointed to the picture of the Madonna...	5:22	47	4-3	I shuddered at the thought. 5:07
21	2-6	Chapter Eight	5:00	48	4-4	'Yes, yes, you did help me indeed...' 5:51
22	2-7	She took up a parasol lying on a chair...	5:56	49	4-5	'I don't understand you,' she said... 5:19
23	2-8	Does my poor portrait of her...	5:28	50	4-6	'Oh, if I could die, and be hidden...' 5:39
24	2-9	She made the confession very prettily...	5:47	51	4-7	The scream had reached other ears... 4:02
25	2-10	We had been out nearly three hours...	5:38	52	4-8	Chapter Fourteen 5:14
26	2-11	We all sat silent in the places we had chosen...	4:10	53	4-9	The servant returned with a message... 5:41
27	2-12	As the last sentence fell from the reader's lips...	4:25	54	4-10	I had fully expected to be left alone... 4:31



55	4-11	'I should like to account first, Miss Halcombe...'
56	4-12	Chapter Fifteen
57	4-13	I turned instinctively to the walk...
58	4-14	'So far as it is possible to decide...'
59	4-15	We got through the dinner...
60	5-1	The rest of the evening passed...
61	5-2	She left the room.
62	5-3	The Story Continued by Vincent Gilmore
63	5-4	I might, perhaps, have been a little...
64	5-5	I was the first to speak in answer...
65	5-6	'Certainly not,' replied Miss Halcombe.
66	5-7	Chapter Two
67	5-8	'No man could say more than that...'
68	5-9	The next morning, as soon as breakfast...
69	5-10	Under other circumstances I might...
70	5-11	I led her at once into speaking...
71	5-12	Chapter Three
72	5-13	So much for the landed property...
73	5-14	At the time when Miss Halcombe's letter...
74	6-1	I threw the letter away in disgust.
75	6-2	In the case of any other client...
76	6-3	Chapter Four
77	6-4	Mr. Fairlie shook the silver smelling-bottle...
78	6-5	The Story Continued by Marian Halcombe
79	6-6	'I shall lower myself, indeed...'
80	6-7	November 9th. The first event...
81	6-8	His attentive face relaxed a little.
82	6-9	I was determined to make him declare...
83	6-10	'May she not give it in the future...'
84	6-11	I tried vainly to soothe her...
85	6-12	Before I close my diary for to-night...
86	6-13	November 13th. A sleepless night...
87	6-14	Chapter Two
88	7-1	But I did say more.
89	7-2	It is burnt. The ashes of his farewell letter...
90	7-3	December 1st. A sad, sad day...
91	7-4	Sir Percival is to arrive to-morrow.
92	7-5	'You found, of course, that they had heard...'
93	7-6	My pen is running away into...
94	7-7	The rest of the day is indescribable.
95	7-8	The Second Epoch – The Story Continued...
96	7-9	Reading is out of the question...
97	7-10	So much for the persons and events...
98	7-11	Twelve o'clock has struck...
99	7-12	Daylight confirmed the impression...
100	7-13	Finding no one in the hall...
101	7-14	'I am rather interested about Mrs. Catherick...'
102	8-1	Chapter Two
103	8-2	Oh, Marian!' she said...
104	8-3	Most men show something...
105	8-4	And the magician who has wrought this...
106	8-5	His manner and his command...
107	8-6	'Mind that dog, sir,' said the groom...
108	8-7	Sir Percival either knows little...
109	8-8	Chapter Three
110	8-9	On leaving the house we directed...
111	8-10	There was no mistaking his manner...
112	8-11	'And why not,' asked the Count...
113	8-12	'It is truly wonderful,' he said...
114	8-13	'Miss Halcombe is unanswerable...'
115	9-1	Sir Percival had paid no attention...
116	9-2	The motive of the Count's interference...
117	9-3	Chapter Four
118	9-4	Sir Percival looked at me sharply...
119	9-5	I had not spoken hitherto...
120	9-6	This unfortunate, yet most natural...
121	9-7	Sir Percival hesitated and looked...



3:28	122	9-8	She sighed bitterly. I saw in her face...	6:02
3:35	123	9-9	'Afraid of him, after his interference...'	6:08
5:16	124	9-10	Chapter Five	5:43
6:27	125	9-11	What answer could I make?	5:06
6:16	126	9-12	As she said those melancholy words...	5:35
5:21	127	9-13	I had caught her in my arms...	5:30
4:51	128	9-14	I waited a moment to give her...	6:34
6:06	129	10-1	Chapter Six	5:21
6:39	130	10-2	'I beg your pardon,' I said...	5:04
5:51	131	10-3	'Surely. But my little feathered children...'	5:01
5:33	132	10-4	I was just composing myself...	5:05
6:05	133	10-5	I saw him for the third time in a wrecked...	5:03
6:18	134	10-6	Her voice rose as the tumult of her...	4:56
5:27	135	10-7	'I am afraid she was hurt by it.'	6:32
4:13	136	10-8	'You tried to make her go on?'	5:13
3:55	137	10-9	'Are you quite sure you have told me...'	5:13
6:02	138	10-10	When I joined Laura again...	5:22
5:13	139	10-11	While the aspect under which Sir Percival...	6:44
3:43	140	10-12	Chapter Seven	5:04
5:54	141	10-13	After skirting round by the back...	5:05
5:25	142	10-14	After soothing the poor girl...	6:18
6:36	143	11-1	Sir Percival crumpled up the paper in his hand...	5:07
6:05	144	11-2	'You dropped this downstairs...'	5:07
5:12	145	11-3	'After reading it once through,' she replied...	6:48
5:09	146	11-4	'What can we do, Marian?'	5:44
5:30	147	11-5	Chapter Eight	5:07
5:24	148	11-6	'Most assuredly,' said the Count's quiet voice...	5:21
5:11	149	11-7	The letter to Mr. Fairlie occupied me next.	4:40
5:18	150	11-8	I was a little doubtful how she would meet...	5:42
5:36	151	11-9	When I got back to the house I had only...	5:11
6:04	152	11-10	These considerations occurred to me...	5:07
4:14	153	11-11	He had detained me in the drawing-room...	3:30
5:51	154	11-12	Chapter Nine	5:42
6:17	155	11-13	I had heard the Count say...	4:59
4:12	156	11-14	No sound reached my ears...	5:30
5:16	157	11-15	That sentence of the Count's...	4:07
5:20	158	12-1	It was well for me that the Count's...	6:46
5:05	159	12-2	The Count moved from the verandah...	5:28
6:07	160	12-3	'Look here, Fosco, you and I have known...'	5:10
5:29	161	12-4	The light disappeared again...	5:47
5:24	162	12-5	'Yes. I have been to her mother...'	5:08
5:17	163	12-6	How short a time, and yet how long to me...	5:11
5:42	164	12-7	Postscript by a Sincere Friend	4:51
5:35	165	12-8	The Story Continued by Frederick Fairlie	6:23
5:47	166	12-9	Let me do the girl justice.	5:05
5:32	167	12-10	I must really rest a little before...	6:30
4:49	168	12-11	'I should feel very much obliged to you, sir...'	5:01
6:40	169	12-12	I have mentioned that my usual course...	5:30
5:26	170	12-13	Is it necessary to say what my first...	4:37
6:57	171	12-14	I thought this very convincing and attentive...	5:15
6:00	172	13-1	When I heard the word fever, and when I...	6:47
5:58	173	13-2	He had said so much already...	5:56
4:55	174	13-3	He waved his horrid hand at me...	5:59
6:35	175	13-4	The Story Continued by Eliza Michelson	5:08
5:36	176	13-5	Sir Percival was not civil enough...	5:41
5:21	177	13-6	To resume. The night passed as usual...	5:06
5:10	178	13-7	At the Count's particular suggestion...	5:20
5:02	179	13-8	Remembering Mr. Dawson's caution to me...	5:06
6:16	180	13-9	In the course of the next few days...	5:40
6:46	181	13-10	Before Mr. Dawson could answer...	5:15
5:19	182	13-11	On the tenth day it pleased a merciful...	5:28
5:51	183	13-12	I listened to him, perfectly aghast...	3:07
5:04	184	13-13	Chapter Two	5:01
5:15	185	13-14	Before I left I took care to satisfy myself...	3:27
5:19	186	14-1	I found that her ladyship had certainly...	5:37
5:31	187	14-2	His manner all through this strange...	5:12
5:59	188	14-3	'Pray don't write to Count Fosco...'	5:07



189	14-4	I thought it right, at this point...
190	14-5	At the time named the chaise drew up...
191	14-6	On turning the corner of the house...
192	14-7	Mrs Rubelle, whom I had indicated...
193	14-8	I had hardly walked half-way towards...
194	14-9	He came punctually, and I found cause...
195	14-10	I need write no particulars...
196	14-11	The Story Continued in Several Narratives...
197	14-12	Towards night-time the lady roused up...
198	14-13	'Your master is a foreigner...'
199	14-14	Chapter Two – The Narrative of the Doctor
200	14-15	Chapter Three – The Narrative of Jane Gould
201	14-16	Chapter Four – The Narrative of...
202	14-17	Chapter Five – The Narrative of Walter...
203	14-18	It was the morning of the third day...
204	15-1	Time had flowed on, and silence had fallen...
205	15-2	The Third Epoch – The Story Continued...
206	15-3	In the eye of reason and of law...
207	15-4	Chapter Two
208	15-5	On the day of the funeral...
209	15-6	Although Count Fosco's letter to Mr. Fairlie...
210	15-7	On inquiry, it turned out that the supposed...
211	15-8	The nurse was there.
212	15-9	Lady Glyde's recollection of the events...
213	15-10	From this point her recollections were found...
214	15-11	The scene that followed...
215	15-12	Chapter Three
216	15-13	The house-work, which, if we had dared...
217	15-14	The only events of former days...
218	15-15	The first source of information to which...
219	16-1	There was time enough in the morning...
220	16-2	Chapter Four
221	16-3	'Do you believe that I have spoken the truth...'
222	16-4	I was obliged to wait and collect myself...
223	16-5	I considered. The housekeeper could not...
224	16-6	I looked at the letter while he was speaking...
225	16-7	The note contained these lines...
226	16-8	'You mean,' said Marian, 'the discovery...'
227	16-9	Chapter Five
228	16-10	While we were speaking together...
229	16-11	The first difficulty then was to find...
230	16-12	Chapter Six
231	16-13	Mrs. Clements did all in her power...
232	16-14	Anne was asleep when they got there.
233	17-1	Chapter Seven
234	17-2	'With Catherick, sir – not with his wife.'
235	17-3	'So we thought at first, sir.'
236	17-4	'What became of Sir Percival?' I inquired.
237	17-5	Reasoning on these assumptions...
238	17-6	I noted down Major Donthorne's name...
239	17-7	The time was passing, the morning was...
240	17-8	Chapter Eight
241	17-9	Am I trifling, here, with the necessities...
242	17-10	'Remember what anxious hearts you leave...'
243	17-11	'Say, if you please, that my business...'
244	17-12	She searched in the pocket of her gown...
245	17-13	She started up with the activity of a...
246	17-14	She started to her feet, and came close...
247	18-1	Chapter Nine
248	18-2	The vestry of Old Welmingham church...
249	18-3	As I moved away from the back of the church...
250	18-4	Neither he nor his companion attempted...
251	18-5	'We might be tidier, mightn't we, sir?'
252	18-6	The clerk put on his spectacles...
253	18-7	'Did you not tell me your former master...'
254	18-8	Chapter Ten



5:03	255	18-9	My indignation, I may almost say...	5:09
5:01	256	18-10	He was a jovial, red-faced, easy-looking man...	5:19
5:01	257	18-11	The paltry means by which the fraud...	5:32
5:27	258	18-12	The two unhurt men pursued me.	5:04
5:04	259	18-13	With that answer he retraced his steps.	5:54
4:29	260	18-14	The thought half maddened me.	5:19
3:39	261	18-15	Save the church!	5:25
5:13	262	19-1	Chapter Eleven	5:28
4:57	263	19-2	The course that I was myself bound to take...	5:10
3:32	264	19-3	The inquest was adjourned over one day...	5:18
0:57	265	19-4	As I left the place, my thoughts turned...	3:58
0:58	266	19-5	The Story Continued by Mrs Catherick	6:04
0:42	267	19-6	But for one consideration he might have...	5:27
5:26	268	19-7	The first words I said to him...	5:13
5:19	269	19-8	Now and then I got away and changed...	5:05
4:03	270	19-9	His first words, and the tone in which...	4:57
3:17	271	19-10	She may have said the same thing to you...	4:52
4:22	272	19-11	The Story Continued...	4:50
5:32	273	19-12	The London solicitor of the deceased...	4:38
5:33	274	19-13	Chapter Two	3:41
5:09	275	19-14	'No, they were talking together as if...'	5:28
5:08	276	19-15	'It is hard to acknowledge it, Walter..'	5:58
5:31	277	20-1	I saw that she was thinking of him now...	5:00
6:05	278	20-2	His name was mentioned among us no more.	5:08
6:02	279	20-3	After a lapse of two days proof came...	3:54
5:46	280	20-4	The mention here of Mrs. Fairlie's name...	3:47
5:21	281	20-5	Chapter Three	5:13
5:15	282	20-6	The more I thought of our position...	5:34
4:12	283	20-7	'No. I have thought about it too...'	3:38
4:49	284	20-8	'Do you fear failure yourself, Walter?'	3:47
4:21	285	20-9	Chapter Four	5:15
5:12	286	20-10	The considerations thus presented to me...	5:18
5:15	287	20-11	Before I summoned Pesca to my assistance...	5:32
5:08	288	20-12	I crossed the road, and looked...	5:08
5:24	289	20-13	The curtain fell on the first act...	5:17
5:00	290	20-14	The moment he showed himself...	6:22
5:02	291	20-15	I saw that the effort of expressing himself...	6:33
4:37	292	21-1	'So far,' he resumed, 'you think the society...'	4:44
5:28	293	21-2	'I promised you that this confidence...'	4:17
6:52	294	21-3	Chapter Six	5:23
6:23	295	21-4	I signed and dated these lines...	6:13
5:25	296	21-5	Marian was at the stairhead waiting for me.	5:57
6:03	297	21-6	Chapter Seven	5:13
6:02	298	21-7	'I can do better than that,' I replied.	5:58
4:51	299	21-8	'I decline to tell you.'	5:09
4:07	300	21-9	'Good! You have mentioned your terms...'	4:59
5:53	301	21-10	'I accept your conditions,' I said.	5:17
4:51	302	21-11	He dipped his pen in the ink...	4:49
5:41	303	21-12	Knowing as well as he did...	5:07
5:50	304	21-13	'Mr. Hartright – Monsieur Rubelle.'	4:43
6:17	305	21-14	The Story Continued by Isidor Ottavio...	4:52
5:29	306	21-15	The situation at this period was emphatically...	4:59
5:09	307	22-1	The best years of my life have been...	5:11
5:16	308	22-2	Having suggested to Mrs. Clement...	6:08
5:01	309	22-3	I had myself previously recommended...	5:15
6:46	310	22-4	The next morning my wife and I...	5:15
4:05	311	22-5	I had written a note in the morning...	5:20
5:17	312	22-6	I took my visitor upstairs into a back room...	4:58
4:54	313	22-7	At the ripe age of sixty, I make this...	3:53
5:43	314	22-8	The Story Concluded by Walter Hartright	5:43
0:34	315	22-9	I now had in my possession all the papers...	4:56
5:33	316	22-10	I occupied the interval day at the farm...	5:07
6:08	317	22-11	Mr. Kyrle rose when I resumed my seat...	5:37
4:20	318	22-12	Chapter Two	5:53
4:19	319	22-13	Approaching Notre Dame by the river-side...	6:57
5:17	320	22-14	Chapter Three	5:52

WILKIE COLLINS

The Woman in White

A dark and humid night on a London highway... a hand on a shoulder... a ghostly woman asking directions... and the reader is away on a tale of deceit, murder, nightmares, bigamy, madness, stolen identities and scheming cads, elaborate plots and outrageous coincidences, lost love and redemptive happiness, in the company of some of the most extraordinary characters in fiction. *The Woman in White* is regarded as one of the first (and probably the best) of the 'Sensation' novels of the mid-nineteenth century, books which told stories that were inspired by a combination of the reassuringly believable and the terrifyingly unlikely. For Wilkie Collins (1824–1829), the combination was ideal – it gave him a chance to discuss some of his particular concerns in a manner that had the audience almost literally paying for more when it was serialised; and it allowed him the licence to sensationalise a matter that was a genuine concern at the time.

There had been a case in France some fifty years earlier, and reported in a book that Collins picked up in Paris in 1856, that formed the basis for much of the plot of *The Woman in White*; but there was also a scare in England at the time about the possibility that husbands would lock their wives away in asylums for the financial gain their incarceration would bring about. The issue was so much of a concern that Parliament established a committee to look into it, and given the atmosphere of the time – which was much the same as it always is; the public ever on the look-out for the latest reason to be scared out of its wits and keen to be terrified and intrigued by fictional variations – it was no surprise that writers thought there was mileage in it. Collins was also in the position of knowing someone who, after a very public falling out, had actually had his wife forcibly incarcerated (Bulwer-Lytton, the writer and politician who coined two phrases that writers everywhere recognise as ennobling their profession – 'The pen is mightier than the sword' – and deflating any pretension that believing it might entail – 'It was a dark and stormy night'). The wife was released and spent much of the rest of her life continuing her attacks upon him). So while the newspapers and novels of the time were alive with this paranoia, depending as it does on the impossible definitions of sanity and who determines them, Collins was personally involved in it. As a result, when he was asked for a new story to be serialised in Charles Dickens's magazine *All the Year Round*, he realised he could use the Parisian case he had read about, his personal experience, and the growing desire for freakish insanity-based thrills that seemed to be taking over the nation at the time to create a sensation. And he did. The serial was wildly popular, the book followed shortly afterwards, and there were pirated and legitimate theatrical versions almost immediately, as well as a satisfyingly wide range of associated merchandise (you could get *Woman in White* shawls, perfumes, hats and even dances) that just goes to prove how little tastes have changed.

Collins was a typical figure of his time in some ways, unconventional in others. He was fired by an energy that created nearly thirty novels, fifty short stories, a dozen plays, non-fiction work and more. He was a good friend of Charles Dickens, who published his works in serial form and almost certainly helped him develop his style. He never married, but had an extraordinarily complex life with a widow, Caroline Graves, with whom he lived until she married someone else. At that point he began having children with his mistress, Martha Rudd, until Caroline Graves returned two years later. The three of them seem to have reached some sort of accommodation, with Caroline Graves being

effectively his wife, and Martha remaining the mistress and mother of his children. Caroline Graves is buried beside him. Collins also suffered acute pains that he treated with laudanum (a mixture of alcohol and opium, readily available over the counter with such trade names as 'Mother's Quietness'). As a result, he became quite well-versed in narcotics and their effects; and he became an addict, suffering paranoid delusions and being convinced he was being followed by a ghostly double. It seems hardly coincidental that so many of his works feature delusions or apparitions or drugs and their effects – works such as *The Woman in White*.

The book is a Gothic thriller, a detective story and a romance, and in many ways the forerunner of current detective fiction. Rather than set the tale in an imaginary or distant country, it places the action – and the threat – firmly in suburbia, bringing the horror-show of the Gothic into the back-gardens of the readers. This is one of the ways that Collins makes the story more immediate to his readers; but the other is in the narrative style. Rather than have an omniscient narrator telling the tale from an objective position above the action, Collins lets each of the major players have his or her say in their own narrative. In one sense this was a technique as old as the novel in Europe (which had grown out of the epistolary style, in which the action is described in letters from the protagonists), but it was a fresh variation, and the directness of the first-person narrative takes the reader straight into the heart of the teller's story. What was more, Collins's great inspiration was not just for elaborate plots but for memorable characters. *The Woman in White* is peopled with brilliant creations and wonderful names: the sly and evil Sir Percival Glyde; the preposterously magnificent Count Fosco; the effete invalid Frederick Fairlie; the supremely self-righteous Mrs Catherick; even the tiny character of Hester Pyncheon seems to be more fully realised than the heroes of smaller imaginations. And in Marian Halcombe he created someone forthright, strong, self-willed – and ugly, with a moustache. This is something rather beyond what might be expected of a typical Victorian heroine, and she comes out of it rather better than the passive, wilting Laura, who boasts all the usual womanly charms.

But there is also – beyond the concerns about locking perfectly sane people up for the money – a quietly serious undertow throughout the book. At almost every turn, the hero is presented with a certainty that there has been a grievous wrong done; and each time even the most sympathetic of lawyers is incapable of helping him. He is faced with a choice: follow the law and fail for lack of funds or evidence; or follow his instinct – even to the point of criminality – in order to reveal the truth. Collins had trained as a lawyer, and while he was by no means alone in feeling that the system needed reform, he pointedly explains on several occasions how the legal profession is unable to help those who clearly deserve it. This was not his only attempt at reform – many of his later works would include similar concerns, and he began to lose his enormous popular appeal as the issues became more important to him than the stories (Swinburne said: 'What brought good Wilkie's genius nigh perdition?/Some demon whispered – 'Wilkie! have a mission'). But in 1860, although social concerns were prompting public interest in the themes of *The Woman in White*, it was Wilkie Collins's acute ear for a thrilling tale that made it into one of the most popular novels of its time and since.

Notes by Roy McMillan

Cast in order of appearance

Glen McCready: Walter Hartright

Hugh Dickson: Vincent Gilmore and Frederick Fairlie

Rachel Bavidge: Marian Halcombe

Marie Collett: Eliza Michelson and The Tombstone

Teresa Gallagher: Hester Pinhorn, Mrs Catherick and Jane Gould

Allan Corduner: Count Fosco and The Doctor



Glen McCready trained at The Webber Douglas Academy. Stage credits include: Oberon in *A Midsummer Night's Dream*, Son in *A Voyage Round My Father* and Walter Langer in *Five Finger Exercise*. Television appearances include Arthur Symons in *Casanova's Lost Letters*. He has narrated numerous audiobooks including *The Lost World* by Arthur Conan Doyle, *The Woman in White* by Wilkie Collins, *The Children of the New Forest* by Frederick Marryat and *The Visible World* by Mark Slouka for Naxos AudioBooks, as well as *The Finishing School* by Muriel Spark and many others.



Teresa Gallagher has performed in many leading roles in both plays and musicals across the country, London's West End and Broadway. In addition, she is a well-known voice to listeners of BBC Radio Drama. Her work on film includes *The Misadventures of Margaret* and Mike Leigh's *Topsy Turvy*. For Naxos AudioBooks she has recorded the *Biography of Jane Austen* and selections from *The Decameron* by Boccaccio. She has also read *Classic Women's Short Stories*, *Heidi*, *The Treasure Seekers*, *The Wouldbegoods*, *The Story of Jesus*, *Thailand from after the quake*, and *Little Lord Fauntleroy*.



Rachel Bavidge was born in North Shields in Tyneside and moved to Oxford in her early teens. She has narrated numerous audiobooks and has just completed six months as a member of the BBC Radio Drama Company. Theatre credits include Mrs Boyle in *Whose Life is it Anyway?* (West End) and Margaret in *Much Ado* (Theatre Royal, Bath) both directed by Peter Hall. TV includes *The Bill*, *Casualty*, *Doctors*, *The IT Crowd*, *Inspector Lynley*, *Wire in the Blood*, and *Bad Girls*.



Allan Corduner's distinguished acting career spans over 30 years. He is currently filming *Defiance* with Daniel Craig, directed by Edward Zwick. His theatre work includes the critically acclaimed *Two Thousand Years* at the National Theatre, *The Comedians* at the Acorn Theatre in New York, *Fucking Games* at the Royal Court, and Caryl Churchill's *Serious Money* at the Royal Court, which later transferred to Broadway. Radio credits include *Insignificance*, *Dr Freud Will See You Now*, *The Irresistible Rise of Arturo Ui* (all for BBC Radio 4) and *The Night Listener* by Armistead Maupin.



Hugh Dickson is a former member of the Royal Shakespeare Company and the BBC Radio Drama Company. He has specialised in verse-speaking, working with many leading poets on radio, platform and recordings. Stage appearances include Escalus in *Measure for Measure* and Prof Riley in *Shadowlands*. Radio work includes Camillo in *The Winter's Tale* and Guy Crouchback in *Sword of Honour*. He has also read the part of the Archbishop in *Henry V* and the part of Lucretius in *The Rape of Lucrece* for Naxos AudioBooks.



Marie Collett was born in New Zealand but has lived in England for many years. Her theatre work has included productions at Manchester's Royal Exchange Theatre, *The Count of Monte Cristo*, *Lady Windermere's Fan* (which transferred to London's Theatre Royal, Haymarket), and *The Happiest Days of Your Life*. She was in *Mr Heracles* at the West Yorkshire Playhouse and Lindsay Anderson's production of *Holiday* at the Old Vic. Audio work includes *Dr Who* and several Talking Books for the Royal National Institute of the Blind.

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