

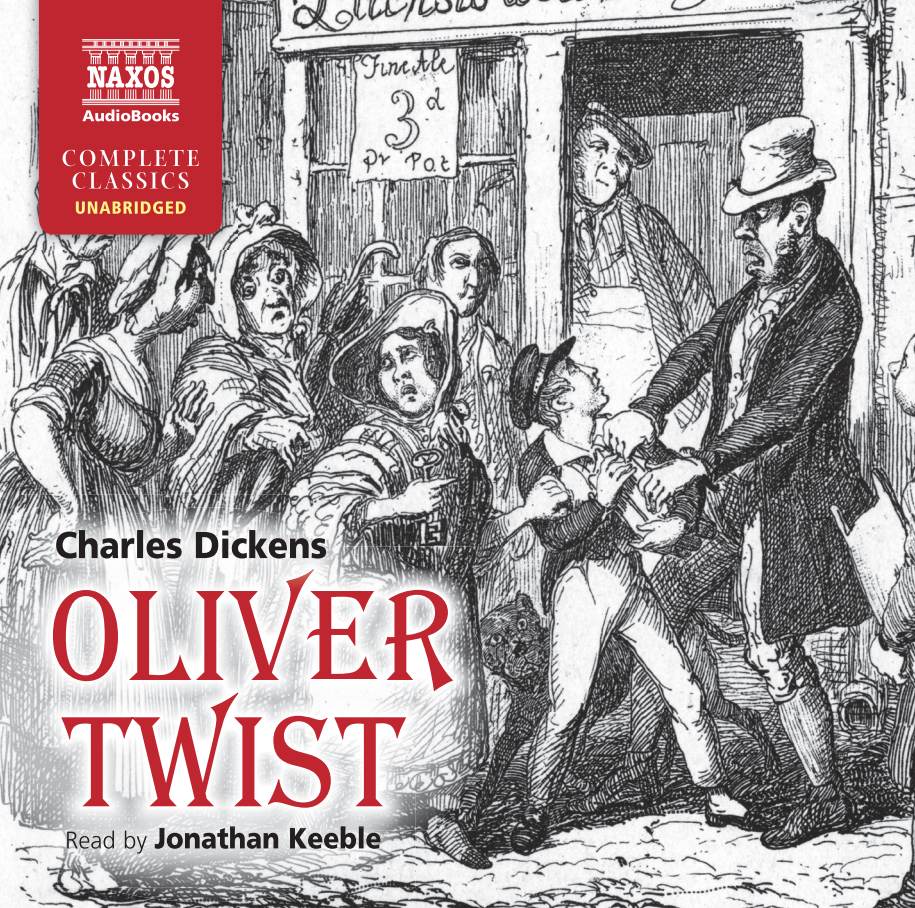
NAXOS
AudioBooks

**COMPLETE
CLASSICS
UNABRIDGED**

Charles Dickens

OLIVER TWIST

Read by **Jonathan Keeble**



1	Chapter 1	7:12
2	Chapter 2	4:13
3	It cannot be expected that this system of farming...	5:31
4	'And now about business,' said the beadle...	4:43
5	Oliver had not been within the walls of the workhouse...	5:51
6	For the first six months...	5:39
7	Chapter 3	6:07
8	'Walk in,' said the gentleman in the white waistcoat.	6:06
9	On their way to the magistrate...	7:42
10	Chapter 4	4:50
11	'By the bye,' said Mr Bumble...	5:39
12	For some time Mr Bumble drew Oliver along...	6:31
13	Chapter 5	8:03
14	Oliver had been sojourning at the undertaker's...	6:30
15	He needn't have taken the trouble to shrink...	7:17
16	The next day, (the family having been meanwhile relieved...)	4:02
17	Chapter 6	3:30
18	One day, Oliver and Noah had descended into the kitchen...	7:25
19	Chapter 7	4:22
20	Here the position of affairs had not at all improved.	5:53

21	It was not until he was left alone...	4:52
22	Chapter 8	5:50
23	Early on the seventh morning after he had left...	7:29
24	As John Dawkins objected to their entering London...	6:17
25	Chapter 9	6:52
26	He had scarcely washed himself...	7:44
27	Chapter 10	5:30
28	This was all done in a minute's space...	5:29
29	Chapter 11	4:36
30	The office was a front parlour, with a panelled wall.	6:24
31	At this point of the inquiry, Oliver raised his head...	5:35
32	Chapter 12	7:25
33	It had been bright day for hours...	7:21
34	Oliver knew not the cause of this sudden exclamation...	6:40
35	Chapter 13	6:01
36	After swallowing two or three glasses of spirits...	6:33
37	While these, and many other encomiums...	5:11
38	Chapter 14	4:54
39	Thus encouraged, Oliver tapped at the study door.	5:50
40	At this moment, there walked into the room...	5:54

41	Now, the fact was, that in the inmost recesses...	7:26
42	Chapter 15	4:44
43	'Well, well, my dear,' said the Jew...	4:48
44	Meanwhile, Oliver Twist, little dreaming...	5:20
45	Chapter 16	6:23
46	The young gentleman did not stop to bestow...	6:31
47	'What's the matter here!' said Fagin...	4:03
48	The girl laughed again...	4:30
49	Chapter 17	6:34
50	There was so much determination and depth of purpose...	5:43
51	At six o'clock next morning...	5:05
52	It would be tedious if given in the beadle's words...	3:31
53	Chapter 18	5:48
54	One afternoon, the Dodger and Master Bates...	6:58
55	Master Bates backed this advice with sundry moral...	5:27
56	Chapter 19	4:29
57	The Jew glanced round the room...	5:02
58	'Then,' said Sykes, thrusting aside the Jew's hand...	7:13
59	'When is it to be done?' asked Nancy...	4:23
60	Chapter 20	6:09

61	He had concluded his prayer...	5:16
62	'This way,' said the girl, releasing her hold...	6:29
63	Chapter 21	5:58
64	Sykes dismounted with great precipitation...	7:09
65	Chapter 22	7:28
66	It was now intensely dark.	7:23
67	Chapter 23	6:03
68	The matron expressed her entire concurrence...	6:56
69	It was a round table.	5:30
70	Chapter 24	6:55
71	She was bouncing away, when a cry from the two women...	5:35
72	Chapter 25	4:11
73	Mr Dawkins received these handsome compliments...	4:26
74	'Hark!' cried the Dodger at this moment...	5:15
75	Chapter 26	4:40
76	The Three Cripples, or rather the Cripples...	6:21
77	She was in her room, the woman said.	7:16
78	It was within an hour of midnight.	3:33
79	They conversed for some time in whispers.	5:58
80	Chapter 27	6:48

81	Nothing was said on either side for a minute or two...	5:43
82	Now, Mr and Mrs Sowerberry...	4:27
83	Chapter 28	7:10
84	The air grew colder, as day came slowly on...	4:52
85	It happened that about this time...	4:23
86	'It was a knock,' said Mr Giles...	5:03
87	Chapter 29	3:33
88	Mr Giles was apparently considering the propriety...	5:01
89	Chapter 30	4:22
90	Mr Losberne thrust his hands into his pockets...	5:05
91	There were assembled, in that lower house...	5:06
92	Chapter 31	5:29
93	Meanwhile, the doctor walked up and down...	5:50
94	'Ah!' said Mr Blathers...	6:19
95	Oliver had been dozing...	6:16
96	Chapter 32	6:14
97	The man followed to the chariot door...	5:49
98	Who can describe the pleasure and delight...	7:25
99	Chapter 33	7:51
100	An anxious night ensued.	5:42

101	How often did Oliver start from his bed that night...	6:36
102	Chapter 34	5:03
103	Mrs Maylie was anxiously waiting to receive her son...	6:22
104	Mr Losberne and Oliver had remained...	4:53
105	It is worthy of remark...	6:10
106	Chapter 35	5:50
107	At length, one morning, when Rose was alone...	5:23
108	There was a pause...	6:06
109	Chapter 36	6:08
110	Chapter 37	5:55
111	But, tears were not the things to find their way...	7:10
112	He walked up one street, and down another...	5:00
113	As he spoke he pushed a couple of sovereigns across...	4:57
114	Chapter 38	6:08
115	Bestowing something half-way between a smile and a frown...	6:16
116	The thunder, which seemed in fact much nearer...	4:19
117	Mr Bumble drew a long breath...	4:53
118	Chapter 39	6:20
119	'Why, what evil wind has blowed you here?' he asked Fagin.	6:43
120	In due course they arrived at Fagin's abode...	6:22

121	Before the sound of their footsteps had ceased...	3:47
122	As that day closed in...	4:58
123	It was a family hotel in a quiet, but handsome...	3:46
124	Chapter 40	5:56
125	'I'll tell you lady. Last night he came again.'	4:30
126	'Nothing could save him,' cried the girl.	4:41
127	Chapter 41	6:10
128	Mr Brownlow inclined his head.	4:57
129	In fact, as he threw himself at one dexterous dive...	5:16
130	'How?' inquired the doctor.	4:36
131	Chapter 42	5:42
132	Through these streets Noah Claypole walked...	5:59
133	After expressing this opinion...	4:35
134	'Now, what do you think?' said Fagin.	5:39
135	Chapter 43	6:34
136	Fagin was about to translate these mysterious expressions...	4:54
137	'We must know how he gets on today...'	3:28
138	Noah Claypole, or Morris Bolter as the reader pleases...	4:30
139	'Now then, where are the witnesses?' said the clerk.	3:32
140	Chapter 44	7:21

[141]	'Whew!' said the housebreaker, wiping the perspiration...	7:12
[142]	Chapter 45	7:09
[143]	Chapter 46	5:45
[144]	He drew himself straight upright against the wall...	6:48
[145]	After receiving an assurance from both...	4:29
[146]	'She will be persuaded now,' cried the young lady.	3:56
[147]	Chapter 47	6:39
[148]	Fagin looked hard at the robber...	4:15
[149]	Without one pause, or moment's consideration...	4:11
[150]	Chapter 48	6:35
[151]	This was an antic fellow, half pedlar and half mountebank...	6:44
[152]	Let no man talk of murderers escaping justice...	7:32
[153]	Chapter 49	5:56
[154]	'You have a brother,' said Mr Brownlow, rousing himself...	5:57
[155]	'Before he went abroad, and as he passed through London...'	3:28
[156]	'Denial to me is vain,' replied Mr Brownlow...	7:34
[157]	Chapter 50	6:06
[158]	There was a short silence...	5:42
[159]	He laid his hand upon a chair...	5:34
[160]	Of all the terrific yells that ever fell on mortal ears...	7:17

161	Chapter 51	6:06
162	At length, when nine o'clock had come...	6:20
163	There was a short silence here...	7:31
164	'Young lady,' said Mr Brownlow, turning to Rose...	4:14
165	They were a long, long time alone.	5:25
166	Chapter 52	7:00
167	He sat down on a stone bench opposite the door...	6:05
168	The space before the prison was cleared...	7:16
169	Chapter 53	6:52
170	And now, the hand that traces these words...	3:21

Total time: 16:18:40

Charles Dickens

(1812–1870)

OLIVER TWIST

Dickens attacks the modern workhouse with a sort of inspired simplicity as a boy in a fairy tale who had wandered about, sword in hand, looking for ogres and who had found an indisputable ogre. All the other people of his time are attacking things because they are bad economics or because they are bad politics, or because they are bad science; he alone is attacking things because they are bad – G.K. Chesterton

In *Oliver Twist*'s simple request for more, we find an embodiment of the suffering caused by the particular ogre that Dickens had decided to target; but at the same time, Oliver is in many ways not really a character at all. Other than when he runs away from the Sowerberrys, he has almost no active part in his own fate throughout the novel. He is a symbol of innocence and goodness in a tainted world. The opening chapters suggest that the whole book might have ended up as a broad sketch attacking the Poor Laws, until Dickens realised he had a chance to make something more substantial and

set about doing that. If that sounds as though he was making the book up as he went along, it is because largely he was doing just that.

Not only was he having to invent it almost as he wrote it, he was inventing something else at the same time: his first book, *The Pickwick Papers*. Dickens had become a writer of observational pieces and sketches as well as a first-rate parliamentary reporter, and the publisher Chapman and Hall approached him to provide the text for the sporting plates of the successful comic illustrator Robert Seymour. Dickens was no sportsman, so

could not oblige; but rather than letting the matter go at that, he essentially turned the idea on its head and said that he would provide text to which Seymour could add illustrations. This is extraordinary. He was almost unknown as a writer outside the profession; it was not much more than a month before the deadline; and he was not the first choice of the publisher or the illustrator. He was only 22.

It did not begin propitiously. Seymour committed suicide before the publication of the second edition, so the whole project could have foundered. However, after another artist's work was found to be lacking, Dickens chose Hablot Knight Browne, known as Phiz. Phiz was to become the illustrator most closely associated with Dickens's work for the rest of his life (although it was another well-known one, George Cruikshank, who was to illustrate *Oliver Twist*). Whatever view the publishers might have had of Dickens's determination to take the lead in the creative process of the venture, he was definitely in charge

of it by this point. The next few editions were hardly successful, but the numbers began to creep steadily up until, by the end of the run, *The Pickwick Papers* had become a fully fledged phenomenon. Dickens had arrived. The novel itself was quite a significant step in literary publication (a new, full-length novel in serial form was unusual) and the reality and immediacy of the characters, their evident contemporaneity and Dickens's joyous sympathy for them was very striking. It meant that when he started *Oliver Twist*, he knew people were paying attention.

Dickens had always wanted some kind of attention. In his early childhood he had dreamt of a life on stage, an idea he never really gave up. His imagination – always powerful, observant, sympathetic and retentive – allowed him to disappear into adventure stories and essentially live in them. His precocity allowed him to think he would be able to make something of himself, to turn his abilities into a living that was more than just living. His father worked as a clerk in the Navy, but when

he was transferred to London, his change of circumstance allied to his poor handling of money had him sent to the Marshalsea debtors' prison. The shame, the disgrace and the humiliation of such a fall struck all the family hard, but it shook Dickens to an extent that was to change almost everything he did thereafter.

He was obliged to live on his own at the age of 12 in a dreary and unpleasant part of London. He saw his parents once a week. He had to pay his own rent and buy his own food with whatever remained of his minor wage. He had to walk alone to work, which was a toilsome, menial job in a filthy factory that made blacking polish for fireplaces and boots. He was surrounded by rats and (possibly worse) by the kind of people he did not feel he belonged with – the kind of people whose lives had no greater horizon. He felt desolate, abandoned and as though every hope he had quietly cherished for himself had been forcibly removed. The effect on him is incalculable, but it is displayed throughout his fiction, from the significance of food and its association

with security and love, to the familiarity and ease with which he describes the low-life of his novels, to the blistering attacks on the institutional cruelty that he saw pervading every street outside the wealthiest areas. It even has more specific referents. The character of Fagin takes his name from one of Dickens's fellow young colleagues in the blacking factory.

When he started writing *Oliver Twist* Dickens was ready for the fight against the amended Poor Laws. In essence these amendments were supposed to centralise and make more efficient the provision of relief for the most indigent; but they also deliberately made the relief as uncomfortable as possible in order to stop the poor from relying on it at the expense of the parish. To Dickens, the laws were oppressive and deliberately cruel, and they actively destroyed families, hope and health among the people who most needed help. The public was looking for another comic delight. He brought them his genius for sharp observation and recognisable characters; he showed again his astonishing command of, and joy in,

language. But he also presented a story of Swiftian indignation, punctuated with dark realism and leavened by a sense of both the absurd and the humane. The Poor Laws were in the news when he began the book, and he was always an unapologetic populist; but all his work carries a more complex personal stamp that adds another layer of meaning to his fiction.

Notes by Roy McMillan



Jonathan Keeble combines a busy career in theatre with his audio work. He has featured in over 350 radio plays for the BBC, from Shakespeare to Sherlock Holmes. He also played the evil Gareth Taylor in *The Archers*. For Naxos AudioBooks, he has read *Black Beauty* and featured in *The History of English Literature*, *Stories from Shakespeare: The Plantagenets* and *Twelfth Night*.

Credits

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

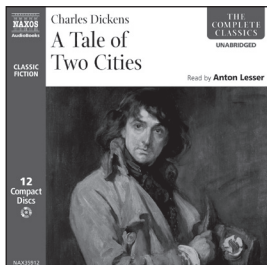
ALL RIGHTS RESERVED. UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND
COPYING OF THESE COMPACT DISCS PROHIBITED.

Cover Image: TWIST/CRUIKSHANK/CLAIMED; courtesy of Mary Evans Picture Library.

Cover Design: Hannah Whale, Fruition – Creative Concepts

Booklet Design: Dario Boragay

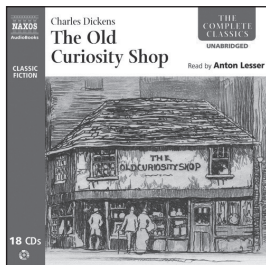
Other unabridged works on Naxos AudioBooks



A Tale of Two Cities

(Dickens) ISBN: 9789626343593

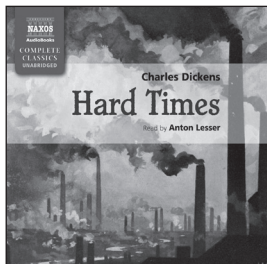
Read by Anton Lesser



The Old Curiosity Shop

(Dickens) ISBN: 9789626348956

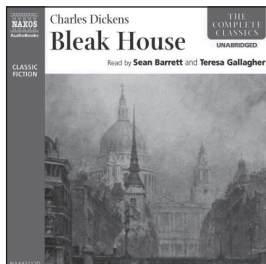
Read by Anton Lesser



Hard Times

(Dickens) ISBN: 9781843794431

Read by Anton Lesser

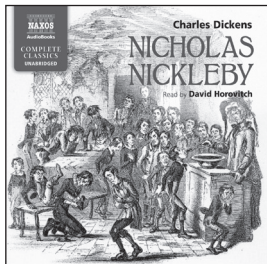


Bleak House

(Dickens) ISBN: 9789626344316

Read by Sean Barrett & Teresa Gallagher

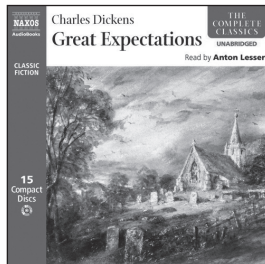
Other unabridged works on Naxos AudioBooks



Nicholas Nickleby

(Dickens) ISBN: 9781843795612

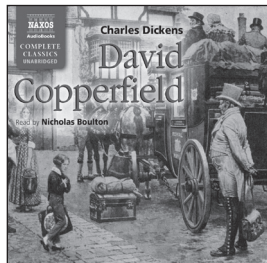
Read by David Horovitch



Great Expectations

(Dickens) ISBN: 9789626344620

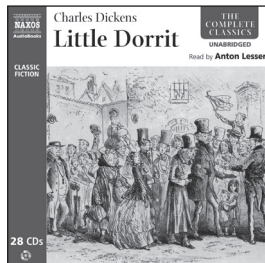
Read by Anton Lesser



David Copperfield

(Dickens) ISBN: 9781843795698

Read by Nicholas Boulton

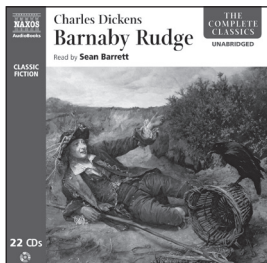


Little Dorrit

(Dickens) ISBN: 9789626344895

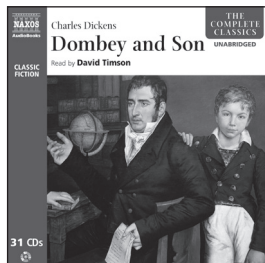
Read by Anton Lesser

Other unabridged works on Naxos AudioBooks



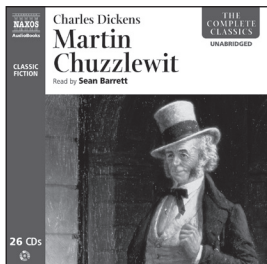
Barnaby Rudge

(Dickens) ISBN: 9789626349090
Read by Sean Barrett



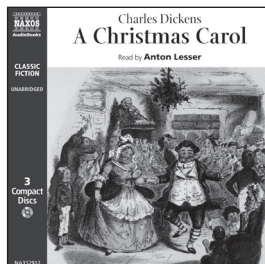
Dombey and Son

(Dickens) ISBN: 9789626349892
Read by David Timson



Martin Chuzzlewit

(Dickens) ISBN: 9789626349830
Read by Sean Barrett



A Christmas Carol

(Dickens) ISBN: 9789626341827
Read by Anton Lesser

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

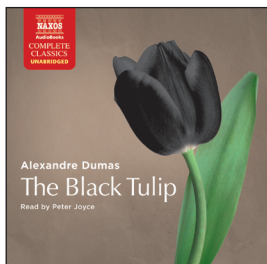
In the UK: Naxos AudioBooks, Select Music & Video Distribution,
3 Wells Place, Redhill, Surrey RH1 3SL.
Tel: 01737 645600.

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

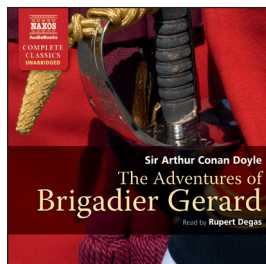
In Australia: Select Audio/Visual Distribution Pty. Ltd.,
PO Box 691, Brookvale, NSW 2100.
Tel: +61 299481811

order online at
www.naxosaudiobooks.com

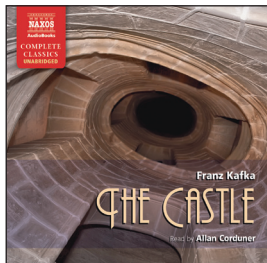
Other works on Naxos AudioBooks



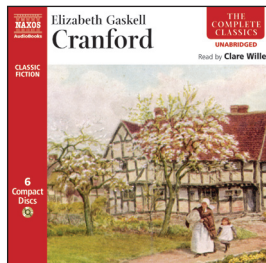
The Black Tulip
(Dumas) ISBN: 9781843794639
Read by Peter Joyce



The Adventures of Brigadier Gerard
(Doyle) ISBN: 9781843794479
Read by Rupert Degas



The Castle
(Kafka) ISBN: 9781843794059
Read by Allan Corduner



Cranford
(Gaskell) ISBN: 9789626348505
Read by Clare Wille

Charles Dickens

OLIVER TWIST

Read by **Jonathan Keeble**

Oliver Twist is a poor orphan in a cruel society. Maltreated from birth, he escapes only to become an accidental member of a gang of pickpockets and robbers. Briefly rescued, he is then kidnapped as part of a plot to defraud him of his inheritance, and his prospects seem as bleak as his surroundings. But one member of the gang won't let hope die – whatever the cost.

Charles Dickens transformed this dark fable on the Poor Laws into one of the best-loved books in English, filling it with brilliant characters (Fagin, the Artful Dodger, Mr Bumble), scathing humour and an optimism that touches even its darkest moments.



Jonathan Keeble combines a busy career in theatre with his audio work. He has featured in over 350 radio plays for the BBC. He also played the evil Gareth Taylor in *The Archers*. For Naxos AudioBooks, he has read *Black Beauty* and featured in *The History of English Literature*, *Stories from Shakespeare: The Plantagenets* and *Twelfth Night*.

View our catalogue online at

www.naxosaudiobooks.com

NAXOS
AudioBooks

**COMPLETE
CLASSICS
UNABRIDGED**

© 2012 Naxos
AudioBooks Ltd.
© 2012 Naxos
AudioBooks Ltd.
Made in Austria.

**Total time
16:18:40**

UNABRIDGED

NA0076D

CD ISBN:

978-184-379-565-0

