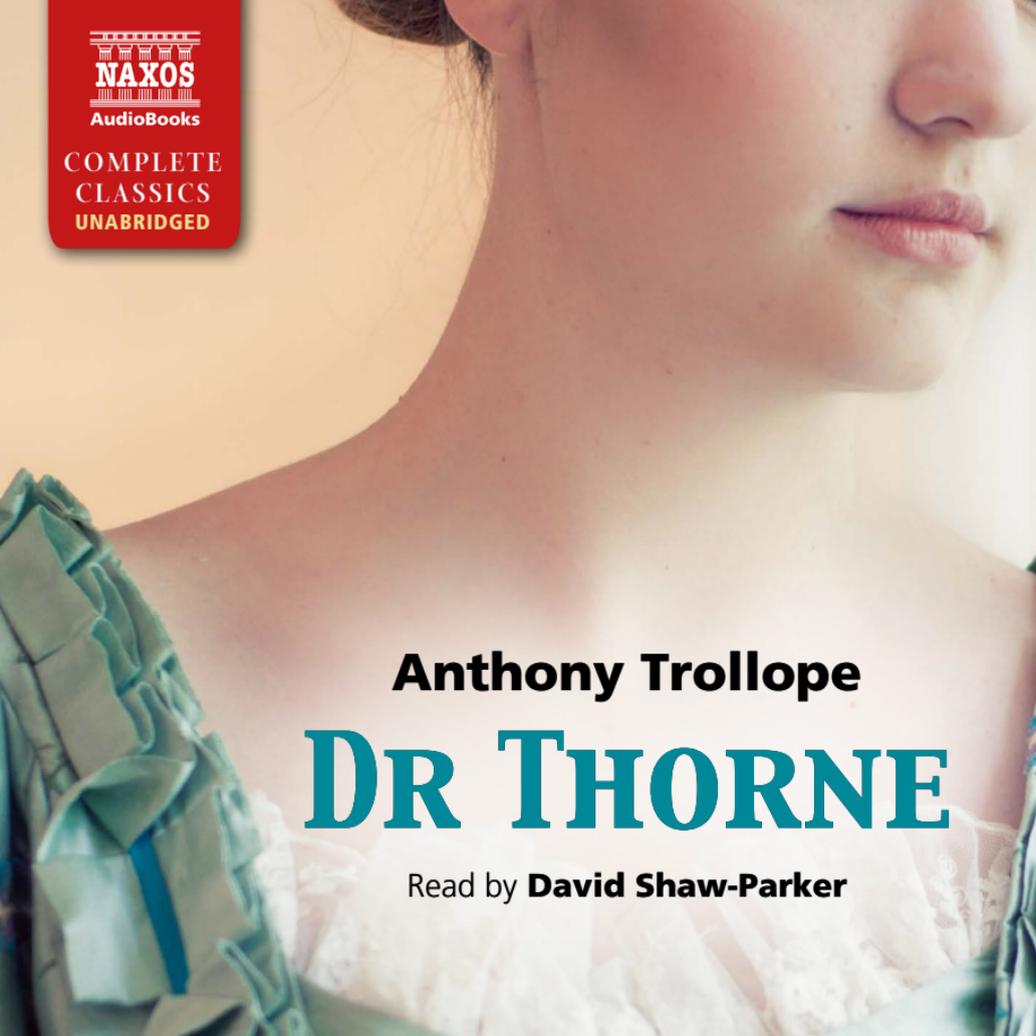


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A close-up photograph of a woman's face and neck, showing her nose, lips, and the side of her face. She is wearing a light green, ruffled garment. The background is a soft, warm orange color.

Anthony Trollope
DR THORNE

Read by **David Shaw-Parker**

1	Chapter 1	6:58
2	When, however, his father died...	6:54
3	She had worried her husband daily for years...	7:14
4	Nothing was going well with him.	6:54
5	Choose out the ten leading men...	7:00
6	The kennels, however, were now again empty.	7:26
7	Chapter 2	5:58
8	And then the father died...	5:45
9	To this farm-house came Roger Scatcherd...	6:17
10	When the baby was born...	6:10
11	It was thus that he loved to excel...	6:42
12	Chapter 3	6:31
13	It will therefore be understood...	6:08
14	People did not always know...	6:20
15	It has been said that the doctor...	6:10
16	And so the argument went on...	6:15
17	It need hardly be said...	6:04
18	Chapter 4	6:41
19	'Well, that is surprising. Mr Gresham'	6:40
20	'What! Was he thus to think of his father...'	6:44

21	The squire also remained silent...	6:33
22	Mary came in...	6:37
23	Beatrice became rather red in the face...	6:10
24	'There,' said Mary	6:31
25	Chapter 5	6:05
26	'Is it not a waste of time?' asked the countess.	6:02
27	The old housekeeper headed the maids...	6:05
28	Frank sat himself down...	5:55
29	Chapter 6	6:23
30	Lady Margaretta had found it rather dull work...	6:40
31	She now pushed it further...	6:27
32	Frank might be allowed...	7:28
33	Chapter 7	6:37
34	'She must think about it, of course...'	6:45
35	'Well, Minnie...'	7:02
36	'I have told you,' said the doctor...	5:32
37	Chapter 8	7:09
38	'What a fool!...'	6:42
39	'I am not aware of it, Mr Gresham...'	7:05
40	'I beg your pardon, Mr Gresham...	7:18

41	Frank opened his eyes wide...	7:03
42	Chapter 9	6:30
43	He trusted this man...	6:24
44	Mr Winterbones was confidential clerk to Sir Roger.	6:35
45	'Winterbones,' said the contractor...	6:34
46	Chapter 10	7:07
47	But the doctor did not say the word...	7:01
48	'I was then partner with Jackson...'	7:10
49	Now the fact was...	6:37
50	Chapter 11	6:52
51	'I will when you marry a doctor,' said she.	6:34
52	'Patience has a pony-phaeton...'	5:48
53	Chapter 12	7:23
54	When one is impatient...	7:11
55	Then Lady Scatcherd bethought her of her great panacea.	7:22
56	They very rarely saw each other...	7:15
57	Chapter 13	6:11
58	'A girl, is it?'	6:08
59	'For the matter of that,'...	6:17
60	'Ah! She would be ashamed of her mother...'	6:09

61	Chapter 14	7:16
62	Mr Gresham at once read...	7:01
63	Trusting to this well-ascertained state of things...	7:16
64	To the doctor's ears...	7:41
65	'Very well...'	6:39
66	Chapter 15	5:30
67	'Here'd be the tooter and the young gen'lmen...'	5:35
68	'Most happy, I'm sure,'...	5:47
69	The next arrival was that of the Bishop of Barchester...	3:27
70	Chapter 16	6:01
71	Mrs Proudie bowed...	6:00
72	'What! Bagley?' said Nearthewinde.	5:57
73	Even Mary Thorne could hardly have blamed him...	5:58
74	Chapter 17	6:47
75	From an early hour...	7:10
76	Mr Closerstil thought he understood all this...	6:33
77	And late in the afternoon...	6:47
78	'Then as to this speech,'...	6:41
79	'Men of Barchester,' he began...	7:35
80	Chapter 18	7:15

81	Frank was the heir...	7:07
82	But his suspense was not of a prolonged duration.	6:33
83	When, however, at this period...	7:10
84	'Afraid!' said Frank...	6:25
85	Chapter 19	7:25
86	'You stick to me, Mr Gresham,' he said...	7:09
87	'Is he – is he –' whispered Frank...	7:34
88	Chapter 20	6:23
89	'Oh, Miss Dunstable!'	6:31
90	'I am not against you, Miss Dunstable.'	6:57
91	Chapter 21	3:16
92	His mother said nothing to him on the subject...	6:01
93	Augusta seemed to bear her misfortune...	6:28
94	As he afterwards pondered on his scheme...	6:05
95	'It will be deuced hard...'	6:11
96	The interruption however came, all too soon...	6:05
97	Chapter 22	7:43
98	Alas! The money is still necessary...	7:41
99	'They were welcome to it for him,' he said...	7:57
100	Chapter 23	7:48

101	She had been going to Greshamsbury all her life...	7:41
102	After an absence of some six weeks...	7:56
103	Chapter 24	6:44
104	From time to time he moaned and muttered...	6:45
105	And yet what had her husband done for her...	6:45
106	Among those at college...	6:26
107	This was the best side of his character...	7:00
108	Chapter 25	6:55
109	Then followed a list of all the great works which he had achieved...	6:22
110	He said nothing; but merely tightened his grasp...	6:43
111	The proposition for a moment took away the doctor's breath...	6:30
112	'Try me; try me! my hand is a rock...'	6:52
113	Indeed, he thought it more than probable...	6:32
114	Chapter 26	4:23
115	'It is so cruel,' Beatrice would say...	6:32
116	'Indeed, I am very uneasy, doctor...'	6:44
117	This was dreadful to Lady Arabella.	7:08
118	Chapter 27	7:29
119	'Then what is it, my dear, that you want me to do?'	7:36
120	The squire and the doctor also met constantly...	7:35

121	Upon this, Lady Scatcherd had herself set off...	8:00
122	Chapter 28	5:51
123	Sir Louis – partly in the hopes of Mary’s smiles...	5:50
124	‘But he won’t go,’ said Sir Louis.	5:58
125	‘Filth in the morning!’	5:46
126	‘I don’t understand you,’ said the doctor.	5:09
127	Chapter 29	7:13
128	‘You, at any rate, have some decent feeling for Mary.’	7:20
129	When Beatrice, with would-be solemn face...	7:12
130	This she denied.	7:16
131	The poor fellow got so far...	7:42
132	Chapter 30	6:18
133	The tenor of his father’s thoughts...	6:38
134	‘It is a sad story,’ said the father.	5:57
135	Chapter 31	7:31
136	But all the world knew of Mary’s engagement...	7:33
137	After a while Dr Fillgrave himself suggested Dr Century.	7:39
138	Such had been the way in which...	3:10
139	Chapter 32	7:04
140	Miss Gushing’s responses came from her with such fervour...	7:24

141	'I do think you are a happy girl,' said Patience to her one morning.	7:02
142	Chapter 33	7:03
143	'You are very kind, Trichy,' said Mary...	6:58
144	'I am glad I have told you,' said Mary...	7:00
145	Greyson was a London apothecary...	6:31
146	Chapter 34	6:21
147	Mr Gazebee, the junior member of this firm...	6:24
148	He was a little fellow...	6:05
149	Mary had secluded herself in her bedroom...	6:15
150	Sir Louis drank two or three glasses of wine...	6:40
151	It was not probable...	6:12
152	'Well! Eh! what is it?'	6:36
153	Chapter 35	5:59
154	He had not ceased to rally his son...	5:52
155	'What do you say, Mr Gazebee?'	6:13
156	Sir Louis, if he continued his brilliant career of success....	5:28
157	Chapter 36	7:04
158	Her pride had been wounded to the core...	7:18
159	Frank, although he had been so slow to move...	6:57
160	Chapter 37	7:37

161	Mary, his niece, his own child...	7:49
162	On the next day...	8:16
163	Chapter 38	6:56
164	That was one of his motives, he said...	6:46
165	All of these would be excellent arguments...	7:04
166	And then, dear Augusta, come to us here.	6:54
167	Though, by so doing...	6:57
168	Chapter 39	7:49
169	Lady Arabella had had her reason for naming the list before her son...	7:40
170	Frank, jumping up from his chair...	8:18
171	Chapter 40	6:07
172	I will not disgust my reader by attempting to describe...	6:02
173	The doctor entered the room where she was lying on her sofa...	5:19
174	'Now I wish you could tell me...'	4:59
175	Chapter 41	6:11
176	'Very well, have it your own way.'	6:03
177	In truth, she was looking well.	6:15
178	'I do believe it,' said the squire...	6:48
179	Chapter 42	6:51
180	'What occurrences, Lady Arabella?'	6:51

181	'We will pass over that for the present.'	7:05
182	Then Mary rose from her seat...	6:36
183	Her love had been pure from all such thoughts...	7:05
184	Chapter 43	6:01
185	Mary said not a word to him about the letter...	6:45
186	Dr Fillgrave could not refrain...	6:35
187	The doctor could not remain with her long...	6:56
188	Chapter 44	7:34
189	'Pray do not mind me, mother.'	7:25
190	'And, mother, would you have me...'	7:39
191	On the previous day he had received a letter...	7:43
192	Chapter 45	5:59
193	'I have a great regard for your father.'	6:14
194	'Dr Thorne will be up in town on Thursday evening...'	6:03
195	'No, I shall go to-morrow.'	6:37
196	Chapter 46	7:20
197	'Oh, no, I am not,' said she...	7:25
198	'I suppose it must be so, doctor.'	7:18
199	'Indeed, I do,' said the doctor...	7:03
200	Chapter 47	6:03

201	And how slept Frank that night?	6:34
202	'And I think it will perhaps be better,' continued Lady Arabella...	6:12
203	'Frank, of course, will judge for himself, Rosina...'	6:25
204	'At any rate, they can count their money-bags,' said Mrs Umbleby.	6:24
205	And all the Bakers and the Jacksons were there.	6:23

Total time: 22:47:22

Anthony Trollope

(1815–1882)

DR THORNE

It is sometimes useful to think of the great nineteenth-century novelists as laying out before their readers a map of the England in which they lived – a map which obviously possessed realistic features that were clearly recognisable, but also carried the special imprint of the writer's personality and imagination; in other words it's a map that is social and psychological, rather than purely geographical. When we think of 'Trollope-land', we think immediately of Barseshire, the imaginary setting for the author's series of linked novels, which may not be quite so famous as Hardy's Wessex novels, but which embody very clearly the kind of four-square, masculine humour and sense of social realism in which Trollope was supreme. In Barseshire, wealthy dignified clergymen, squires and aristocrats spin out their lives with local politics and social

rituals, while their wives and daughters pursue marriage and influence. Behind most things there lurks, as irresistible as the force of gravity, the force of money – the desire to gain it and hold it, and the fear of losing it. That this theme had its origin in Trollope's own life there can be no doubt, for his father's financial ruin cast a shadow over his early life that was not lifted for twenty years. There is no tragedy in the world of Trollope's novels, but there is vice and virtue, there is adversity, conflict, pathos and comedy, and arising out of these things there is Trollope's favourite theme – the revelation of character.

For Trollope, the key to success in a novel was that the characters must live: we must recognise in their lives a mirror of our own. It was Henry James who praised Trollope for his mastery of the real, his dramas of the commonplace, for Trollope

knew how to make the commonplace exciting. His novels are page-turners, and we cannot wait to see what will happen next. Not that they are tales of suspense or sensation, like those of Wilkie Collins or Mrs Henry Wood, but that we are drawn into the observation of their lives as if into a compulsive game, following these people as they negotiate the intricate landscape of Victorian society. The *Chronicles of Barsetshire* series is always thought of as an intimate portrait of Victorian church life, in the ancient cathedral town of Barchester, resembling Winchester or Salisbury, and four of the six novels are indeed linked in this way to become a *roman-fleuve*. The other two however, although sharing the same topography, have nothing to do with the Church. *The Small House at Allington* and *Dr Thorne* are both classic studies of the Victorian social codes surrounding love, marriage and money, codes with which the central characters must come to terms, or rebel against in their search for honesty and personal integrity.

Dr Thorne is the stronger novel of the two, with a more sensational background in transgression and family

secrets. Unusually for Trollope, violence, alcoholism and illegitimacy feature as themes, alongside the more familiar ones of snobbery, the marriage market and the rise and fall of family fortunes. The plot centres on the will of a dying man, and the secret connected with it, which, when it is revealed, leads to a complete reversal of fortune for the central characters. Out of the flowing river of social ambitions, pride and deceit, Dr Thorne himself rises like a rock – honest, compassionate, clear-sighted and incorruptible. He is the link between the various groups of people, between past and present, between selfish manoeuvring and true moral standards. Trollope was always the moralist. He casts his eye over this world, and finds comedy in the traditional sense of confusion, vanity, striving, pain and self-deception, out of which somehow order and poetic justice finally arise. He would certainly have laughed at Wilde's dictum, 'The good ended happily, the bad unhappily: that is what fiction means', but he would also have endorsed it absolutely.

Trollope's world has a quality of middle-class solidity about it, an unquestioning

air of conservatism. Take for example his highly critical picture of the aristocracy, in this case the De Courcy family: they are greedy, idle, riddled with snobbery and entirely exasperating. In the background Trollope introduces the Duke of Omnium, a debauchee, wealthy and all-powerful, who cares for nothing but pleasure. But nothing follows from this, no voice demands why these people should exist and wield the power that they do, or whether they might perhaps be dispensed with. There are no great ideas or universal principles at stake in his novels, no great forces of disturbance or change looming from the outside world, and none of his characters live through anything approaching a dark night of the soul. This is essentially a material world, a hierarchical world, where people know their place and feel neither longing for a higher destiny nor an irrational impulse that would lead them down to disaster.

The great exception to this rule is love. Love is the great horizon of transcendence in Trollope, the experience by which this material world is measured and tested. When Frank Gresham and Mary Thorne's love is opposed by all the surrounding

forces of their society, there is no question of their abandoning each other, for to do so would be to abandon their own being. Here at last is something beyond prudence, money, expedience and social approval, something which defines them as free spirits. Likewise in the plot of *The Warden* there is the love between John Bold and Eleanor Harding, representing opposing sides after the pattern of Romeo and Juliet. Trollope had a noticeable fondness for creating portraits of fine, beautiful women in love, whose happiness was fenced about with insuperable barriers: Mary Thorne, Eleanor Harding, Lucy Roberts in *Framley Parsonage* and Lily Dale in *The Small House at Allington*. Possibly this form of writing was an emotional release for Trollope, whose own marriage was enigmatic, always kept under wraps, and about which he said that it was of 'no possible interest to anyone'. But it is also noticeable that these women do not give way to passion; they do not elope or defy the world in some way. What they do is to love with proud, silent devotion and wait until the world around them changes – which it always does. Miraculously,

the obstacles are withdrawn, love can triumph and marriage can follow. Thus *Dr Thorne* and other Trollope novels reflect the belief that there is an inherent moral order in human life in which ‘the good end happily’.

‘Trollope-land’ became rather darker and tenser in later novels such as *The Eustace Diamonds* and more especially *The Way We Live Now*, where we see English society falling into more blatant deceit and decadence. Nevertheless, it is still evidently quite distinct from the deliberately enclosed, carefully restricted ‘Austen-land’, where delicately-portrayed psychology is the centre of our attention. ‘Thackeray-land’ is largely urban, and by turns witty, theatrical and sordid, the author’s moral sense finding its outlet in satire. ‘Dickens-land’ is similar but has its being solely in London, and is consequently darker, more sinister and permeated by a very real sense of human pain and deprivation. ‘Eliot-land’ is far more spacious, a place where powerful vistas of the mind and the spirit seem to open up before us within the framework of the realist social novel. ‘Hardy-land’ is

equally realistic, but here the author’s bleak and tragic pessimism broods over human existence, even in obscure lives of humble countrymen and women. ‘Trollope-land’ was the most ‘realistic’ because it was the mechanics of life, and its many surfaces, that delighted him. Does this mean he was superficial? Perhaps, and literary critics such as F.R. Leavis have dismissed Trollope’s works as worthless trivia. But this is not exactly true – it is more that he resembled a cunning and creative chef, mixing his ingredients with consummate skill. He saw the novel as an entertainment, albeit a moral one, and he spoke of ‘putting things into’ them, such as in love, intrigue, social incidents, with perhaps a dash of sport, ‘for the sake of my readers’. Which of these social panoramas held the truth is an impossible question, for they were all valid, all have survived triumphantly and all now bear witness to the supremely fascinating pageant of Victorian England.

Notes by Peter Whitfield



David Shaw-Parker trained at RADA and began his career with the Royal Shakespeare Company in 1977. His recent theatre appearances include *My Fair Lady*, *The False Servant* and *Oedipus Rex* at The Royal National Theatre, and *The Country Wife*, *Acorn Antiques*, *Heavenly Ivy* and *Uncle Vanya* in London's West End. He has recorded extensively for BBC radio and his previous recordings for Naxos AudioBooks include Plato's *Symposium* and *Alice Through the Looking Glass*.

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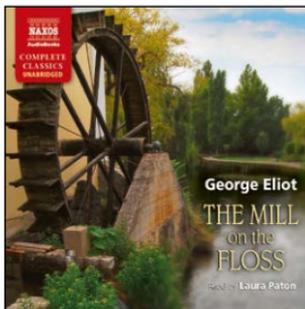
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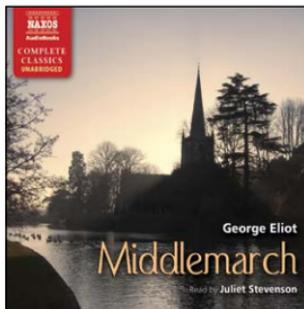
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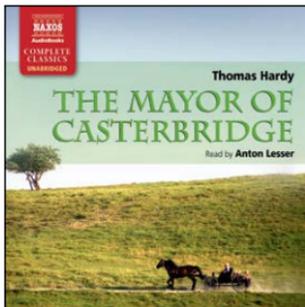
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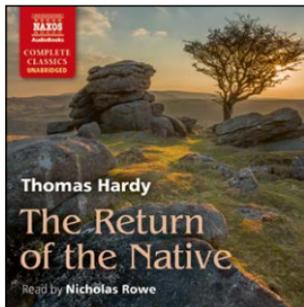
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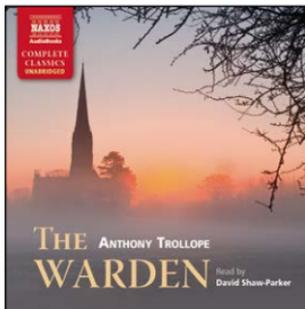
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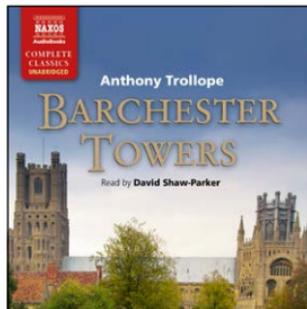
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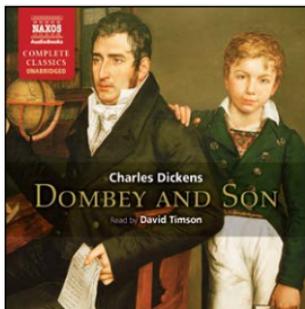
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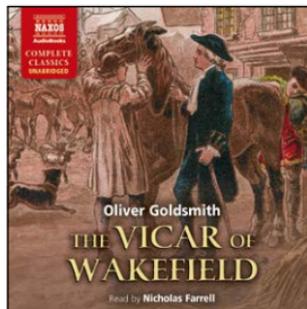
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Read by Nicholas Farrell

Anthony Trollope

DR THORNE

Read by **David Shaw-Parker**

Dr Thorne, the third novel in Anthony Trollope's *Chronicles of Barsetshire*, sees the author steer away from the church politics of the first two novels and move towards the scandals and prejudice of the upper tiers of Victorian era aristocracies.

It tells the tale of Frank Gresham and Mary Thorne, a couple intent on marriage despite their conflicting social backgrounds. Frank is engaged in a fierce battle with his family as his mother vehemently opposes the marriage and pushes him to marry a wealthy heiress; however, Frank shuns her attempts as he is determined to accept Mary on her own terms.

Trollope's classic, trademark prose shines in *Dr Thorne*: always solicitous, gentle and kind to his readers, the author peppers his narrative with wonderfully witty observations that will leave you smiling.



David Shaw-Parker trained at RADA and began his career with the Royal Shakespeare Company in 1977. His recent theatre appearances include *My Fair Lady*, *The False Servant* and *Oedipus Rex* at The Royal National Theatre, and *The Country Wife*, *Acorn Antiques*, *Heavenly Ivy* and *Uncle Vanya* in London's West End. He has recorded extensively for BBC radio and his previous recordings for Naxos AudioBooks include Plato's *Symposium* and *Alice Through the Looking Glass*.

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