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Leo Tolstoy

Resurrection

Read by **Neville Jason**

CD 1

1	Chapter 1	8:13
2	Chapter 2	6:48
3	Then Katusha went to live with her aunt in town.	6:40
4	Chapter 3	6:03
5	Nekhludoff made a grimace.	6:45
6	Chapter 4	6:17
7	Chapter 5	5:50
8	Chapter 6	7:25
9	Chapter 7	7:16
10	Chapter 8	7:10
11	Chapter 9	9:08

Total time on CD 1: 77:43

CD 2

1	Chapter 10	6:32
2	Chapter 11	7:43
3	The President did not continue at once...	6:54
4	Chapter 12	7:08
5	After this there grew up between Nekhludoff and Katusha...	4:34
6	Chapter 13	9:57
7	Chapter 14	10:11
8	Chapter 15	5:57
9	In the interval between the early and the late mass...	5:36
10	Chapter 16	7:17
11	Chapter 17	7:33

Total time on CD 2: 79:30

CD 3

1	Chapter 18	6:38
2	Chapter 19	6:12
3	Chapter 20	8:18
4	Chapter 21	7:22
5	The sense of the speech...	5:42
6	Chapter 22	7:52
7	Chapter 23	6:32
8	The third question, concerning Maslova...	6:15
9	The jury men rang the bell.	6:16
10	Chapter 24	6:59
11	Chapter 25	4:00
12	Chapter 26	4:37

Total time on CD 3: 76:49

CD 4

1	'Well, have you succeeded in undermining the basis of society?'	8:22
2	Chapter 27	6:34
3	The broad-chested, muscular, handsome Philip...	6:37
4	Chapter 28	8:18
5	And he clearly recalled to mind that moment...	8:06
6	Chapter 29	8:15
7	Chapter 30	7:51
8	Chapter 31	7:33
9	Chapter 32	10:00
10	Chapter 33	7:37

Total time on CD 4: 79:20

CD 5

1	On the way to the Law Courts, passing along the same streets...	2:13
2	Chapter 34	4:37
3	The accused himself confessed everything...	7:38
4	Chapter 35	6:46
5	Chapter 36	5:33
6	Chapter 37	9:17
7	Chapter 38	5:32
8	Chapter 39	8:52
9	Chapter 40	6:56
10	Chapter 41	6:32
11	The first apartment behind the entrance doors...	4:56
12	Chapter 42	5:28
13	Chapter 43	3:53

Total time on CD 5: 78:23

CD 6

1	A minute later Maslova came out of the side door.	10:44
2	Chapter 44	5:55
3	Chapter 45	8:42
4	'But he spoke so badly that no one could make anything of it...'	7:28
5	Chapter 46	6:50
6	Chapter 47	6:32
7	Chapter 48	8:21
8	Chapter 49	7:44
9	Chapter 50	9:21
10	Chapter 51	7:45

Total time on CD 6: 79:30

CD 7

1	Chapter 52	5:56
2	Chapter 53	5:51
3	Chapter 54	5:52
4	Chapter 55	5:32
5	Chapter 56	5:40
6	Chapter 57	9:20
7	Chapter 58	6:42
8	Chapter 59	10:41
9	Book 2: Chapter 1	7:34
10	Nekhludoff had known all this before...	6:29
11	Chapter 2	9:46

Total time on CD 7: 79:30

CD 8

1	Chapter 3	6:23
2	Chapter 4	10:19
3	Chapter 5	10:18
4	Chapter 6	7:33
5	This was terrible, and must not go on.	6:41
6	Chapter 7	9:00
7	Chapter 8	9:02
8	Chapter 9	7:28
9	The tall, reasonable man proposed...	7:42

Total time on CD 8: 74:31

CD 9

1	Chapter 10	10:38
2	Chapter 11	5:41
3	Chapter 12	5:43
4	Chapter 13	7:28
5	When she returned to the ward...	6:29
6	Chapter 14	6:36
7	At this moment a footman with stockinged legs came in...	6:07
8	Chapter 15	5:55
9	First he went to Mariette's.	6:28
10	Chapter 16	10:05
11	Chapter 17	8:09

Total time on CD 9: 79:28

CD 10

1	Chapter 18	8:21
2	Chapter 19	8:02
3	The General expressed neither satisfaction nor dissatisfaction...	8:31
4	Chapter 20	9:18
5	Chapter 21	9:25
6	Chapter 22	6:43
7	Chapter 23	10:01
8	Chapter 24	8:31
9	Countess Katerina Ivanovna noticed...	8:58

Total time on CD 10: 77:56

CD 11

1	Chapter 25	10:14
2	Chapter 26	4:34
3	Chapter 27	7:53
4	He remembered the case of the sectarians...	7:38
5	Chapter 28	10:23
6	Chapter 29	6:26
7	When Maslova entered the room...	8:48
8	Chapter 30	5:33
9	The fifth class consisted of persons...	6:47
10	Chapter 31	7:01

Total time on CD 11: 75:23

CD 12

1	Chapter 32	6:45
2	'The Senate has rejected the appeal.'	6:55
3	Chapter 33	9:53
4	Chapter 34	6:01
5	While this was going on in the prison yard...	6:33
6	Chapter 35	8:35
7	Chapter 36	10:51
8	Chapter 37	6:34
9	The dead man was taken from the cart...	5:07
10	Chapter 38	8:08

Total time on CD 12: 75:28

CD 13

1	Chapter 39	7:25
2	'Nekhludoff,' he called out, 'won't you join me...'	6:48
3	Chapter 40	5:44
4	'Why, what was I thinking about?' Nekhludoff asked himself...	5:34
5	Chapter 41	6:37
6	Taras spoke of himself as being unable to utter a word...	9:28
7	Chapter 42	10:18
8	Book 3: Chapter 1	6:50
9	Chapter 2	5:39
10	Chapter 3	6:19
11	Chapter 4	6:49

Total time on CD 13: 77:48

CD 14

1	Chapter 5	10:18
2	Chapter 6	5:52
3	The first to pass was the Inspector...	6:14
4	Chapter 7	5:49
5	Chapter 8	8:40
6	Chapter 9	5:24
7	Chapter 10	4:30
8	Chapter 11	8:35
9	Chapter 12	7:53
10	The other political prisoner from among the people...	4:51
11	Chapter 13	5:50
12	Chapter 14	5:25

Total time on CD 14: 79:30

CD 15

1	Chapter 15	5:23
2	Chapter 16	9:07
3	Chapter 17	6:11
4	Chapter 18	7:17
5	Chapter 19	6:32
6	Ordinary, simple men with a conception of the demands...	5:56
7	Chapter 20	9:00
8	Chapter 21	6:24
9	Chapter 22	10:54
10	Chapter 23	7:55

Total time on CD 15: 74:46

CD 16

1	Chapter 24	5:34
2	All of them were not only kind and attentive...	7:09
3	Chapter 25	8:18
4	Chapter 26	4:12
5	Chapter 27	6:31
6	Chapter 28	9:03
7	'But surely it cannot be so simple,' thought Nekhludoff...	7:27

Total time on CD 16: 48:20

Total time on CDs 1–16: 20:13:55

Leo Tolstoy

(1828–1910)

Resurrection

‘One of the most beautiful poems of human compassion; perhaps the most truthful ever written’ is how the French author Romain Rolland described Leo Tolstoy’s *Resurrection*. Compassion is at the heart of this remarkable story of a man’s awakening to the results of his actions, and his attempt to make amends. Despite its often grim and forbidding setting, the work is shot through with optimism and hope; with the assurance that despite all humanity’s faults and misdeeds, there is always the possibility of the re-birth of natural goodness.

This credo, which underlies the narrative of the story, is vividly announced in the novel’s opening paragraph, with a picture of vernal regeneration:

Though hundreds of thousands had done their very best to disfigure the small piece of land on which they were crowded together, by paving the ground

with stones, scraping away every vestige of vegetation, cutting down the trees, turning away birds and beasts, and filling the air with the smoke of naphtha and coal, still spring was spring, even in the town.

Here, as in many other ways, with his green agenda Tolstoy was ahead of his time. He was in advance too in the theme of this novel: prison reform. Happily many of the more obvious instances of the brutality of prison life have since been eradicated, but despite the general acceptance today that what should be required by society is ‘reform rather than revenge’, the implementation of this maxim remains woefully inadequate.

On the question of serfdom, Tolstoy was fiercely opposed to the selling of ‘souls’, and in favour of enabling the peasants to own the land they worked. But his more extreme view that no man has the right to own land

or property is no more accepted today than in his lifetime. The same may be said of his contention that because we are all sinners, we have no right to judge others, a view which would logically lead to the abolition rather than the reform of the legal and penal systems. Frequently Tolstoy expresses views which, although not practicable, open up a debate which throws light on situations which have been traditionally accepted by society. His depiction of the Russian courts and prisons shows the irony of a cruel and inhuman system frequently operated by good, even idealistic, people, blinded by usage to the suffering and injustice they cause.

The basis of the story of Prince Dmitri Nekhludov and Katerina Maslova is taken from a real-life case, in which a man who had seduced and abandoned a young girl in his youth, many years later found himself serving on a jury at her trial. Despite the fact that she had become a prostitute, he was determined to make amends by marrying her, but she died before he could do so. This story had an added personal resonance for Tolstoy. In his youth he had been very different from the saintly social reformer of his later years. A wealthy young aristocrat, he was an officer in the Tsar's army and

lived the same life of drunken dissipation as his fellow officers. On his family's estate at Yasna Polyana, he seduced a young peasant girl who had a child by him.

But there could hardly be a more dramatic change of character than that which was later to overtake Tolstoy. In his early forties he suffered a mid-life crisis which finally led to his becoming vegetarian, celibate, tee-total, anti-clerical and pacifist. He rejected all forms of worldly pleasure and set himself to live a pure and holy life. Determined to embrace poverty, he gave away the publishing rights to his earlier books and confined his writing to philosophical and religious works. But having taken up the cause of a religious sect, the Dukhobors, who needed money to emigrate to Canada, Tolstoy put into action his long-neglected intention of writing the story of *Resurrection*, the entire proceeds of which he donated to their cause.

Having abjured novel writing since the publication of *Anna Karenina* and *War and Peace*, *Resurrection* marks Tolstoy's return to fiction, and his last novel finds him at his most polemical. Here we find his deeply-felt bitterness regarding man's inhumanity to man movingly expressed, and his aims for social and spiritual improvement

energetically argued. Nekhludov's story echoes the struggle in which Tolstoy was engaged in his own life: the battle between selfishness and moral idealism. In the hands of a lesser artist this might have produced a barren tract, but Tolstoy had lost none of his story-telling powers, and *Resurrection* is full of drama, pathos, ironic humour and vividly drawn characters.

Nekhludov is by no means a simple do-gooder, but a complex personality who is shocked into action, and only gradually manages to divorce himself from the selfish pursuits of his luxurious life to follow the harsh path of what he sees as his duty. Maslova is the victim of the inequalities of birth: neither peasant nor aristocrat, intelligent and educated, but used as a servant by Nekhludov's family and thrown out unceremoniously when found to be pregnant. Without means, she is not suited to a peasant life, and her taste for an accustomed comfortable existence leads her inexorably into prostitution.

The prison scenes are drawn from people and situations Tolstoy had met on his prison visits and have a tragic authenticity; the pathetic young man and his mother, unjustly accused of incendiarism, the 'politicals', educated people imprisoned

for demanding social reform, the dreadful cruelty of the officer who orders a child to be torn from his father's arms, the terrible scene of the hanging of an ignorant youth. It would be good to think that humanity had progressed further than this in our time, but we read of such events in the newspapers every day.

Unsurprisingly, *Resurrection* was greeted with a mixed response on its publication. Its honest depiction of sexual matters and realistic sordid environments shocked many readers, and the anti-clerical references led to Tolstoy being excommunicated by the Church. This may be seen as both absurd and unjust when one considers the essentially Christian message of the book: that the answer to humanity's problems lies in the true reading of the Gospels.

Resurrection languished in the shade of Tolstoy's better known novels for too long, but its power and nobility, and the compassion it contains for life's unfortunates, have ensured its permanent position in the canon of the world's great literature.

Notes by Neville Jason



Neville Jason trained at RADA where he was awarded the diction prize by Sir John Gielgud. His first appearance in the theatre was in Peter Brook's production of *Titus Andronicus* starring Laurence Olivier and Vivien Leigh. He is a former member of the Old Vic Company, the English Stage Company, the Royal Shakespeare Company and the Birmingham Repertory Company. Roles include John Worthing in *The Importance of Being Ernest*, Darcy in *Pride and Prejudice*, Christian in *Cyrano de Bergerac* and Robert Browning in *Robert and Elizabeth*. He is a trained singer and has appeared in numerous musicals including *The Great Waltz*, *1776*, *Ambassador*, *Lock Up Your Daughters*, *Kiss Me Kate*, *Irma La Douce*, *Robert and Elizabeth* and *Mutiny*.

Television appearances include *Maigret*, *Dr Who* (The Androids of Tara), *Hamlet* (Horatio), *Crime and Punishment* (Zamyatov), *Emergency Ward Ten*, *Dixon of Dock Green*, *When the Boat Comes In*, *Angels*, *Minder*, *Dempsey and Makepeace*, *The Richest Woman in the World*, *The Dancing Years*, *The Magic Barrel* and *Windmill Near a Frontier*. Films include *From Russia with Love* and *The Message*. He has been a member of the BBC Radio Drama Company three times, and may be heard in radio plays, documentaries and arts programmes. For Naxos AudioBooks his readings include Vasari's *Lives of the Great Artists*, *Freud*, *War and Peace*, *Gulliver's Travels*, *Far From the Madding Crowd*, *Favourite Essays*, *The Once and Future King*, *Evgenii Onegin* and *Remembrance of Things Past*, both unabridged and abridged. He plays Antonio in *The Tempest*, and has directed productions of *Lady Windermere's Fan*, *Hamlet* and *A Midsummer Night's Dream*. As a director he was awarded Talkies awards for *Great Expectations* and *Poets of the Great War*. As a reader he won AudioFile Earphone awards for *The Captive*, *Time Regained*, *The Once and Future King* and *War and Peace* (Best Audiobooks of the Year 2007 and 2009).

Credits

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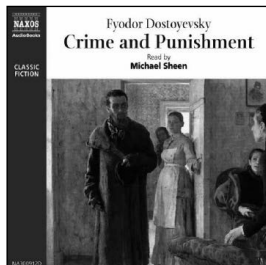
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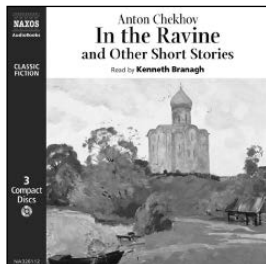
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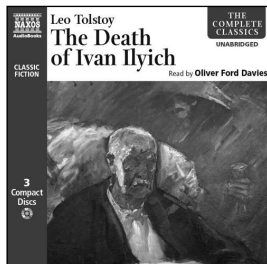
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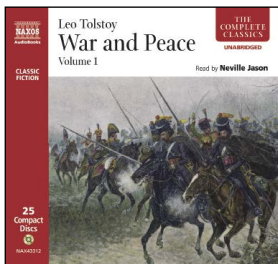
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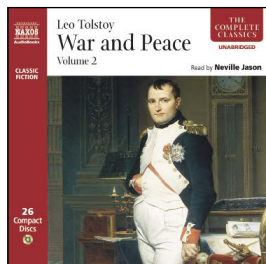
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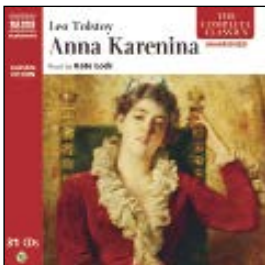
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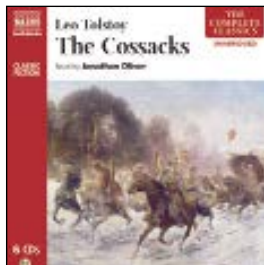
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