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NAXOS
AudioBooks

COMPLETE
CLASSICS
UNABRIDGED

Marcel Proust

Within a Budding Grove

Read by **Neville Jason**

REMEMBRANCE OF THINGS PAST • 2

1	Within a Budding Grove	10:11
2	But who, the reader has been asking...	9:50
3	Incidentally she could naturally...	10:47
4	Finally, if I went to hear Berma...	9:21
5	But suddenly everything was altered.	10:12
6	And I gazed appealingly...	9:52
7	As I entered, the Ambassador rose...	9:44
8	You would have supposed, to hear him...	9:08
9	My interest in Berma's acting...	8:50
10	'Your friend M. de Vaugoubert...'	9:48
11	'One thing, however,' M. de Norpois concluded...	10:12
12	Poor Swann, who is as unsophisticated...	10:25
13	Perhaps, on the other hand...	10:36
14	I am aware that this is a blasphemy...	10:01
15	While he was uttering these words...	10:20
16	After M. de Norpois had gone...	8:41
17	Meanwhile my father...	10:01
18	Our visits ended...	9:37
19	Meanwhile Gilberte never came...	10:15
20	This 'marquise' warned me...	10:03

21	I was often obliged, so that my grandmother...	10:06
22	One day, after the postman had called...	10:09
23	Thus at length I found my way...	9:42
24	And she would make us go into the dining-room...	9:23
25	At such moments I should...	9:38
26	The Swanns shared this eccentricity...	10:33
27	Mme Swann had, however...	10:04
28	To return to the reasons...	8:36
29	For these the Bontemps and Cottards...	9:09
30	It was not only in those tea-parties...	10:41
31	As a rule, however...	10:32
32	If I did not understand the sonata...	10:08
33	I expressed an intense desire...	10:00
34	However it may be...	10:33
35	We were standing a little way off...	8:36
36	A favour still more precious...	10:39
37	Meanwhile we had taken our places...	10:22
38	These unintelligible words...	10:15
39	Doubtless again...	10:04
40	An intimate friend would furnish proofs...	7:12

41	I let myself go in telling him...	9:57
42	In Gilberte's eyes...	9:57
43	And yet I ought perhaps...	9:57
44	'I'll tell you who does need a good doctor...'	9:59
45	My mother had not, indeed...	9:58
46	A whole lot more of my aunt...	10:00
47	One was to appear, alas, from a quarter...	9:55
48	Grief that is caused one by a person...	8:28
49	But this resumption of friendly relations...	9:46
50	I was not unhappy...	9:57
51	This kind of existence...	10:14
52	'Aren't we to see anything of your delicious child?'	9:32
53	Swann would accompany his wife to their annual evening...	9:58
54	She relied upon Mme Cottard...	9:19
55	'When the Doctor gets a book in his hands, you know!'	10:07
56	In consequence of the violence...	9:50
57	Unfortunately certain persons...	9:50
58	She used often to say...	10:31
59	One felt that she did not dress simply...	9:44
60	What helped me to remain patient...	10:05

61	Meanwhile there was in me another force...	10:36
62	Pending these posthumous fulfilments...	10:12
63	The reason I now gave in my letters...	9:03
64	But it was still more than I could endure...	7:49
65	On her arrival...	10:50
66	Place-Names: The Place	9:25
67	Unhappily those marvellous places...	9:39
68	For the first time...	10:12
69	My grandmother, however...	9:51
70	Presently there gathered behind...	10:32
71	Certain names of towns...	8:59
72	In the little train of the local railway...	9:46
73	My sense of loneliness...	10:32
74	She was wearing a loose cambric gown...	9:51
75	For my judgment was aware...	10:09
76	Imagining that I was...	10:17
77	On the other hand...	10:18
78	And at night they did not dine in the hotel...	9:34
79	And then mere chance put into our hands...	9:10
80	'But you were quite wrong, I assure you,' replied the barrister...	7:59

81	But I was obliged to take my eyes...	11:09
82	In the end we too formed...	10:35
83	Were she to encounter Françoise...	10:14
84	But on that previous morning...	10:07
85	After this I would spend the mornings...	10:21
86	Before getting into the carriage...	9:56
87	Sometimes as the carriage laboured...	7:44
88	It is possible, for I have never in real life met any girls...	8:25
89	And this inner self of the charming...	9:59
90	I watched the trees gradually withdraw...	10:07
91	She found fault with Balzac...	10:13
92	Even in Mme de La Rochefoucauld's...	9:56
93	He was coming from the beach...	9:55
94	Indeed in Saint-Loup...	10:09
95	If I had spent two or three hours...	10:19
96	At his use of the word...	8:42
97	Each of our friends has his defects...	10:11
98	The same day, he contrived to see me alone...	10:04
99	The uncle for whom we were waiting...	10:01
100	He gave me the impression...	10:26

101	I now recognised in the hard look...	9:31
102	I had supposed that in thus inviting...	9:54
103	'On the contrary,' he retorted...	9:12
104	Meanwhile my grandmother...	10:04
105	There was, then, embedded in my friend Bloch...	11:02
106	M. Bloch told Saint-Loup and me that Bergotte knew so well...	10:34
107	As a rule, after bringing out from his store...	10:22
108	She had presently, with respect to Saint-Loup...	10:29
109	It is true that he had succeeded in getting out of her...	13:45
110	Seascape with Frieze of Girls	10:45
111	Just as if, in the heart of their band...	12:31
112	And yet the supposition that I might some day be the friend...	6:20
113	I could say to myself with conviction...	9:18
114	I asked myself whether the girls I had just seen...	10:13
115	But as often as not they were, indeed, only pictures...	10:03
116	Unfortunately, having on that condition only obtained...	9:08
117	The harmony of these astral tables did not prevent...	9:28
118	Often, since even after dinner there was still a little light...	9:50
119	He had, in fact, before he made the acquaintance of...	9:54
120	Last night I had been nothing more than an empty vessel...	4:58

121	Suddenly I thought of the fair girl with the sad expression...	5:18
122	Since those days, so different from the day...	10:54
123	And no doubt at first he had thought...	9:57
124	How many observations, patient but not at all serene...	9:48
125	Most of those that covered the walls...	8:58
126	Although we are justified in saying that there can be...	11:23
127	This vast celestial vision of which he spoke to me...	11:00
128	I asked Elstir whether these girls lived at Balbec...	12:00
129	At the foot of the picture was inscribed...	6:09
130	One feels unmistakably, when one sees side by side...	10:28
131	Night was falling...	10:26
132	What did I know of Albertine?	8:30
133	But apart from this, had the portrait been not anterior...	8:47
134	He chose therefore, rather than say anything...	10:15
135	I was afraid that this tone, this way of inviting a person...	10:41
136	When I arrived at Elstir's a few minutes later...	13:39
137	Moreover, if there had disappeared, provisionally at any rate...	6:58
138	We formed that morning one of those couples...	9:48
139	Having sacrificed this first moment to a custom...	9:39
140	'Oh, so you know the little d'Ambresacs, do you?'	9:00
141	At once kindled by her flame...	9:29

142	Within the next few days...	9:37
143	When the time came for her to go off to a luncheon party...	10:09
144	In the old days I should have preferred...	13:58
145	So that if before these visits to Elstir...	5:14
146	Some days we took our refreshment...	9:52
147	For the sense of boredom which it is impossible not to feel...	10:10
148	All this I realised, and yet we talked so little.	9:53
149	But in the days that followed...	10:36
150	When there is added to this the agitation aroused...	9:24
151	I was looking at Albertine, so pretty...	9:43
152	Shewing herself always tenderly indulgent...	7:02
153	Nor was it any longer the room...	7:32
154	I tried to induce Elstir...	6:07
155	'She's not written only to your father either...'	11:36
156	I had supposed that the love which I felt for Albertine...	9:31
157	If this sort of select popularity...	9:00
158	Taking first of all the supposition that she was...	8:32
159	The misunderstanding, due to an initial mistake...	9:00
160	So it was with Albertine as with her friends.	8:28
161	No matter which it might be of my friends...	8:04
162	Sometimes, however, the driving rain...	8:57

Total time: 26:19:22

Marcel Proust

(1871–1922)

Within a Budding Grove

The critic André Maurois described Proust's *Remembrance of Things Past* as 'one of the greatest works of the imagination of all time'.

The literal translation of the work's French title, 'In Search of Lost Time', contains within it a clue to the creation of this monumental work of biographical fiction. Having wasted time living a dilettante existence in the fashionable world, Proust, in middle age, decided to re-dedicate his life to art, and to attempt at last to achieve the great work of which he knew himself capable.

Remembrance of Things Past was his chance to justify his life, and to cheat death through an act of artistic creation. It was the means he would use to conquer time through recreating his lost years. Memory was the material with which he would weave the magic cord

to be launched into infinity; that cord which now binds us to him, and stretches forward into the future, linking his genius to unborn generations.

The Author

Marcel Proust was born on 10 July 1871. His father, a distinguished professor of medicine, was from a Catholic family, while his mother was Jewish. Although convinced from an early age of his calling as a writer, Proust was riddled with self-doubt and wrote relatively little at the beginning of his career.

During his twenties, he co-founded a short-lived review, *Le Banquet*; contributed to another literary publication, *La Revue Blanche*; and in 1896 had his first book published, a collection of essays entitled *Les Plaisirs et Les Jours*.

He became an enthusiastic admirer of John Ruskin and translated his *Bible of Amiens* and *Sesame and Lilies* into French. A novel, *Jean Santeuil*, which was the precursor of *Remembrance of Things Past*, was abandoned, and eventually published long after Proust's death, in 1954.

For much of his youth Proust led the life of a man-about-town, frequenting fashionable Paris drawing rooms and literary salons, which were to form the background of a number of his early stories and sketches, and subsequently of *Remembrance of Things Past*.

The death of his adored mother in 1905 resulted in a nervous collapse and aggravated his chronic asthma and insomnia. But, despite his grief and the sense of loss, from which he never recovered, his mother's death freed him with regard to his homosexual way of life, and allowed him to address same-sex love in his writing, albeit in a form which treated such experiences as happening to others rather than to himself.

In 1907 he moved into an apartment in the Boulevard Haussmann where, in the bedroom which he had had lined with

cork to keep out noise, he embarked upon his great work *À la Recherche du Temps Perdu* (*Remembrance of Things Past*). In it the minuteness of his observation, the depth of his psychological understanding and the vividness of his descriptive powers combined to create one of the most poetic and magical works in all literature.

Publication of *Remembrance of Things Past*

This long autobiographical cycle was originally published in eight sections: *Du Côté de Chez Swann* (*Swann's Way*) in 1913; *A L'Ombre des Jeunes Filles en Fleurs* (*Within a Budding Grove*) in 1918; *Le Côté de Guermantes I* (*The Guermantes Way I*) in 1920; *Le Côté de Guermantes II* and *Sodom et Gomorrhe I* (*Cities of the Plain I*) in 1921; *Sodom et Gomorrhe II* in 1922; *La Prisonnière* (*The Captive*) in 1923; *Albertine Disparue* (*The Sweet Cheat Gone/The Fugitive*) in 1925 and *Le Temps Retrouvé* (*Time Regained*) in 1927.

Proust was obliged to publish *Swann's Way* at his own expense, and even after it had appeared, had trouble finding a

publisher for the next part, *A L'Ombre des Jeunes Filles en Fleurs*. However, when it appeared in 1918 it received considerable acclaim, and was awarded the Prix Goncourt the following year.

By the time Proust died, on November 18, 1922, the first four parts of the cycle had been published, leaving the others to appear posthumously.

Within a Budding Grove – Part I

The opening of *Within a Budding Grove* finds Swann married to Odette, and greatly changed. Swann, the sophisticated man of the world, who once studiously avoided any mention of his connections with people of the highest social standing, now boasts loudly of every invitation he and his socially unacceptable wife receive. Another person greatly altered is Cottard, the foolish and insecure country doctor of the Verdurin's 'little circle'. Now a successful member of the medical profession, Cottard has become a notable and self-possessed figure in society.

Marcel's father invites a colleague home for dinner – M. de Norpois, a

distinguished former member of the diplomatic service. De Norpois shows an interest in Marcel's aspirations to be a writer, and asks to see an example of his work. Marcel shows him a piece he has written, and is dashed by the old ambassador's dismissive response. However, Marcel's father is persuaded to believe in the possibility of writing as a career, and de Norpois is instrumental in Marcel being allowed to attend a performance by the famous actress, Berma.

Odette and Swann, having until now rejected Marcel as a suitable playmate for their daughter Gilberte, are persuaded of his good influence on her, and welcome him to their house. Through Swann, Marcel becomes acquainted with his idol, the author Bergotte.

At last Marcel finds himself in the position he had dreamed of occupying – an intimate not only of his beloved Gilberte, but also of her parents, who have always seemed to him god-like beings.

Now that there seems to be no obstruction to Marcel's love for Gilberte,

the persuasion of her parents, which Marcel always counted on to influence her in his favour, begins to have the opposite effect. Marcel senses her irritation at feeling pressured by them to spend time with him, and vows never to see her again.

Marcel's friend Bloch takes him to a second rate brothel, where the Madam attempts to introduce him to an intelligent Jewish girl, Rachel. Marcel has inherited his aunt's furniture, but having no space for it, has given it to the brothel. However, now he cannot bear to see it in such surroundings.

In *Place Names: The Place*, Marcel and his grandmother depart for Balbec. Marcel is disappointed at finding, instead of the wild, storm-swept coast he expected, a sunny, comfortable seaside resort. His grandmother meets an old friend, Madame de Villeparisis, and through her they are introduced to the Princesse de Luxembourg. Marcel observes the mutual suspicion of the two separate worlds: the bourgeois and the aristocratic.

There is no subtler observer than Proust of his social surroundings, which

he describes with inimitable humour (a characteristic of his writing seldom remarked upon, but notably present). His descriptions are distinguished not only by the depth of his psychological understanding, but by his keen observation of the manners and attitudes of different social circles. Indeed, the tension between the *haute bourgeoisie* and the aristocracy is one of the many themes woven into the rich texture of the work, and is the note on which Part I of *Within a Budding Grove* ends.

It feels, perhaps, a less than satisfactory ending, due possibly to Proust's habit of adding new material to what was already written, but this is not really an ending at all; merely a breaking-off point before the story continues in Part II.

Part II

Place Names: The Place (cont.)

In Part II of *Within a Budding Grove*, we follow the course of Marcel's search for love. His childish passion for Gilberte has faded, leaving an amorous vacuum,

and Marcel sees in every pretty young girl a potential lover. Having earlier been forced by illness to abandon his proposed trip to Venice, he has accompanied his grandmother to Balbec and is disappointed to find not the savage, storm-swept coast of his imagination, but a tranquil seaside resort of suburban villas, inhabited by members of local bourgeois society and a sprinkling of Parisian aristocrats.

Instead of the wild, untrammelled forces of nature, it is the luxurious Grand Hotel which becomes the setting for Marcel's lessons in life. Here he comes into contact with high society in the form of Madame de Villeparisis and her friend the Princesse de Luxembourg, vulgarity in the form of Bloch and his family, predatory homosexuality in the person of the arrogant Baron de Charlus, friendship in the sympathetic attentions of Robert de Saint-Loup, and love in the person of the enchanting Albertine.

Among other key figures to whom we are introduced is the painter Elstir, whom we have met earlier as a member of Madame Verdurin's circle. Once again,

as in the case of Dr Cottard, we find that a character who has been seen earlier as a figure of fun is actually a formidable talent, highly respected in his field.

The French title of the book, *A L'Ombre des Jeunes Filles en Fleurs* may be literally translated *In the Shadow of Blossoming Young Girls*, and the enchantment of developing sexuality is central to the book. Marcel meets a little band of young girls, and initially his head is turned by the beauty of the entire group, but gradually his affections settle on Albertine. However, Albertine is not yet ready to receive his clumsy advances.

Despite the youth and energy of these young girls, the author senses the implacable progress of time. André Maurois has written:

*The Jeunes Filles en Fleurs are more than an image. They define a season in the brief life of the human plant. Even while [Proust] is gazing in wonder at their freshness, he is already noting the tiny signs which announce the successive stages of fruiting, maturity, seeding and dessication. **

The Narrator remarks:

As in the case of a tree whose flowers blossom at different periods, I saw in the old ladies who thronged the beach at Balbec the hard, tough seeds, the soft tubers, which those girls would sooner or later become...

* André Maurois, *The Quest for Proust*, London, Jonathan Cape 1950

The Life and Work of Marcel Proust

To avoid any confusion, it may be helpful to point out that Proust's great work, *À La Recherche du Temps Perdu*, was originally translated into English by Charles K. Scott-Moncrieff and published in 1922 under the title, *Remembrance of Things Past*. It was subsequently re-translated by Terence Kilmartin and appeared in 1981 as *In Search of Lost Time*. In 2002 a new edition appeared under the same title, with each volume assigned to a different translator. The Naxos AudioBooks recordings use the Scott-Moncrieff text

and, in references to the work, I use Scott-Moncrieff's title.

My own contact with Proust began when, as a 17-year-old schoolboy, I first read *Swann's Way*. I could not have guessed then that, many years into the future, Proust would take over my life to such an extent. Over a six year period during the 1990s, I abridged and recorded *Remembrance of Things Past* for Naxos Audiobooks, for whom I have now recorded this entire, uncut text.

When I was asked to write *The Life and Work of Marcel Proust* (see www.naxosaudiobooks.com), it occurred to me that, although the people on whom Proust based his characters were no longer living, the places he wrote about were still there, and so I travelled to France to see them.

I was delighted to discover that Illiers, where Marcel Proust spent his holidays as a child, and which figures in the book as Combray, is now marked on maps and road signs as Illiers-Combray, in official recognition of the reason for this sleepy village's wider fame.

In a narrow street just off the market square in Illiers-Combray is the house in which Proust's father, Adrien Proust, was born, and further along is the house of his aunt Élisabeth, now a Proust museum, where Élisabeth's fictional counterpart, the bedridden Aunt Léonie, watched the world go by from her bedroom window. Around the corner from the house is a little boulangerie with a sign in the window announcing proudly: 'This is where Aunt Léonie bought her madeleines'. It only occurs to me as I buy a packet of the scallop-shaped cakes, that Aunt Léonie is a creature of fiction. Never mind, Aunt Élisabeth might well have patronised the establishment, or one very like it. Up the hill there is a real house called Tansonville, the name of the house occupied by Charles Swann, and later by his daughter Gilberte and her husband Robert de Saint-Loup, and further on there is a real village called Méréglise, a name almost identical to the fictional Méséglise.

Water lilies are still reflected in the glassy surface of the river Loir, which in the book bears the more poetic name

the Vivonne, and beyond the stream lies the Pré Catalan, the enchanting park created by Proust's horticulturally minded Uncle Jules. From Illiers I travelled on to Cabourg, a seaside resort on the Normandy coast, the original of the fictional Balbec. Here I found the Grand Hotel in all its Edwardian splendour. It was rebuilt after Proust spent holidays there as a child, but he returned as an adult, and sections of *Remembrance of Things Past* were written beneath its roof. As in *Within a Budding Grove*, the great glass windows of the restaurant look out over the promenade to the beach below, and with a little imagination, that group of budding young girls in bikinis is transformed into the little band of 'jeunes filles en fleurs' outlined against the sea.

I travelled on to Paris, visiting 102 Boulevard Haussmann, Proust's home for many years, where he wrote so much of *Remembrance of Things Past*. The building is still owned by the same bank that purchased it from Proust's aunt, when her inconsiderate decision to sell it forced him to move. His bedroom is still there, but unfurnished, and to see the

room as it was, one is obliged to visit the Musée Carnavalet, where his bed, chaise-longue and other effects are displayed in a reconstruction of the famous cork-lined room.

A walk to the gardens of the Champs Élysées brought me to an area with a sign announcing that I am in the Allée Marcel Proust. Children chase each other – perhaps playing the modern equivalent of ‘prisoners base’, the game played by Gilberte and her friends. This is where the real Marcel played as a child with the real Marie de Benardaky, with whom he fell in love, just as the fictional Marcel falls in love with the fictional Gilberte Swann.

In the real world the same spaces are occupied now by different people. Time has moved on, but places remain, and we have the privilege of being present in not only the imaginary world Proust created, but that portion of the real world which had a part in its creation. His presence has left behind a trace of magic, and we see places differently, because we see them through his eyes. One day those places will have crumbled into dust, as will we ourselves, and the space we now

consider ours will be occupied by others. But as long as civilisation remains, those who come after us will be able to share Proust’s vision and enter his world. Proust was aware that art is the only true reality, and that through his creations the artist continues to live after his death, beyond space and beyond time.

Notes by Neville Jason

A Proust Chronology

1871, July 10	Marcel Proust born
1873, May 24	Robert Proust born
1878–1886	holiday visits to Illiers (now Illiers-Combray)
1880, spring	Marcel's first attack of asthma
1882–1888	attends the Lycée Condorcet
1888	contributed to <i>La Revue Lilas</i> and <i>La Revue Verte</i>
1889–1890	military service at Orléans
1890, January 3	death of maternal grandmother, Adèle Weil
1890, August	holiday at Cabourg
1890, November	enrols as a student in the Faculty of Law and at the Ecole Libre des Sciences Politiques
1890, November – 1891, September	contributes to <i>Le Mensuel</i>
1892, March	first edition of <i>Le Banquet</i>
1893, March	last edition of <i>Le Banquet</i>
1893, April 13	meets Comte Robert de Montesquiou-Fezensac

1893	contributes to <i>La Revue Blanche</i> ; degree in law
1894, May 22	meets Reynaldo Hahn
1894, December	trial of Captain Alfred Dreyfus
1895, March	degree in philosophy
1895, summer	holiday in Brittany with Reynaldo Hahn
1896	publication of <i>Les Plaisirs et Les Jours</i> ; writing Jean Santeuil
1897, February 6	duel with Jean Lorrain
1898, January 13	Emile Zola's article <i>J'Accuse</i> published
1899	begins translation of Ruskin's <i>Our Fathers Have Told Us</i> (<i>La Bible d'Amiens</i>)
1899, summer	holiday at Evian-les-Bains, visits the Brancovan family at Amphion
1900, June and October	visits Venice
1902	abandons work on <i>Jean Santeuil</i>
1903, November 26	death of Adrien Proust
1904	publication of <i>La Bible d'Amiens</i>

1905, September 26	death of Jeanne Proust
1906, June	publication of <i>Sesame and Lilies</i> (<i>Sésame et les Lys</i>)
1906, July	Dreyfus declared innocent
1906, December	moves to 102 Boulevard Haussmann
1907, summer	holiday at Cabourg, where he will spend the next seven summers. Meets Alfred Agostinelli
1908–09	begins writing <i>À la Recherche du Temps Perdu</i>
1913	Agostinelli re-enters Proust's life. Employs Celeste Albaret
1913, November	<i>Du Côté de Chez Swann</i> (<i>Swann's Way</i>) published
1914, May 30	Alfred Agostinelli dies in an aircraft accident
1918, June	publication of <i>A L'Ombre des Jeunes Filles en Fleurs</i> (<i>Within a Budding Grove</i>), <i>Pastiches et Mélanges</i> and new edition of <i>Swann's Way</i>
1919, June	moves to 8, rue Laurent-Pichat
1919, December	<i>Within a Budding Grove</i> awarded the Prix Goncourt
1920, October	moves to 44, rue Hamelin

1920, October	<i>Le Côté de Guermantes I</i> (The Guermantes Way I) published
1920, April	<i>Le Côté de Guermantes II</i> and <i>Sodom et Gomorrhe I</i> (Cities of the Plain I) published
1921, December 11	death of Montesquiou
1922, April	<i>Sodom et Gomorrhe II</i> published
1922, October	awarded the Légion d'Honneur
1922, November 18	death of Marcel Proust
1923	<i>La Prisonnière</i> (<i>The Captive</i>) published
1925	<i>Albertine Disparue</i> (<i>The Fugitive/The Sweet Cheat Gone</i>) published
1952	<i>Jean Santeuil</i> published
1954	<i>Contre Sainte-Beuve</i> (<i>Against Sainte-Beuve</i>) published



Marcel Proust (right) and his younger brother Robert, c. 1877



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*, *The Once and Future King*, *War and Peace* and *The Castle of Otranto*; 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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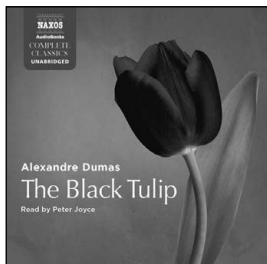
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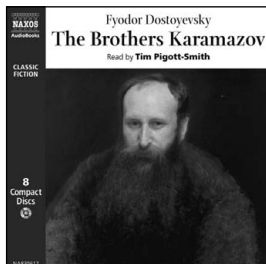
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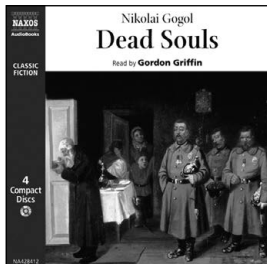
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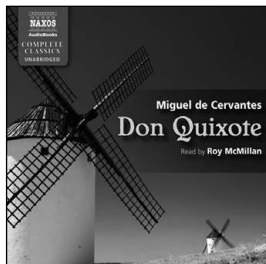
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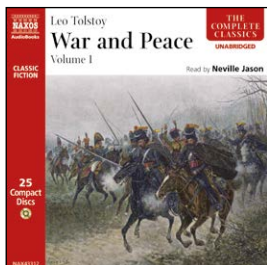
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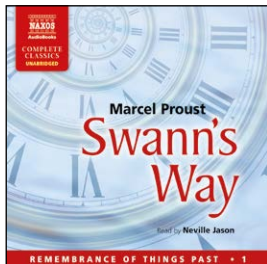
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