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Stendhal

THE RED AND THE BLACK

Read by **Bill Homewood**

1	The Red and the Black by Stendhal: Book 1	
	Chapter 1	5:33
2	You must not for a moment expect...	3:38
3	Chapter 2	3:32
4	This young cleric was sent from Besançon...	4:09
5	Chapter 3	5:17
6	The reproaches of M. de Rênal...	4:36
7	This sudden decision plunged Madame de Rênal deep in thought...	3:56
8	Chapter 4	4:05
9	As he approached his mill, Père Sorel called Julien in his stentorian voice...	5:45
10	Chapter 5	5:47
11	'What!' M. de Rênal indignantly exclaimed...	6:32
12	To Julien, making a fortune meant in the first place leaving Verrières...	5:57
13	Chapter 6	4:23
14	Never in her life had a purely agreeable sensation...	4:09
15	Julien plucked up his courage again during this long speech...	4:56
16	'What think you of this new acquisition?' M. de Rênal asked his wife...	5:30
17	Chapter 7	4:58
18	Madame de Rênal felt ashamed of this way of looking at things...	4:11
19	After many long years, Madame de Rênal...	4:50
20	This outburst left Madame de Rênal pale...	5:33

21	'I was thinking, Sir,' he said to him one day...	4:27
22	Julien knew nothing apart from these matters...	4:04
23	Chapter 8	5:13
24	Julien replied to these fresh remonstrances...	4:45
25	Madame de Rênal tried to work...	4:59
26	As it is our intention to flatter no one...	5:34
27	Chapter 9	5:18
28	When Madame Derville repeated her suggestion...	5:29
29	Despite the wisdom of these reflections...	5:22
30	'It is a secret!' repeated Madame de Rênal...	5:05
31	Chapter 10	3:58
32	Julien made a speedy escape and climbed up among the big woods...	3:57
33	Chapter 11	5:50
34	His kisses, filled with passion...	6:31
35	Chapter 12	5:53
36	'Since my husband, who does not know...'	5:19
37	Julien related to him, with suitable omissions...	5:36
38	Chapter 13	4:21
39	Julien was struck by her quavering voice and by the look in her eyes...	5:21
40	The sudden resolution he had just made formed a pleasing distraction...	4:13

41	Chapter 14	3:49
42	Madame de Rênal could not get over her astonishment ...	4:19
43	Chapter 15	4:14
44	Julien had every right to praise his own courage...	5:05
45	Chapter 16	5:33
46	The foolish idea of his being regarded as a servile lover...	6:29
47	Chapter 17	5:51
48	In the foreground appeared the highly complicated intrigues...	6:03
49	Chapter 18	5:28
50	The work of organising the Guard of Honour...	5:56
51	There was one person happier than he...	5:28
52	This melancholy splendour, degraded by the intrusion...	5:26
53	'It is quite clear,' said Julien, at last venturing to understand...	5:29
54	'This Marquis would not be polite like my dear Bishop,' he thought...	6:07
55	Chapter 19	5:24
56	'Avoid my presence,' she said to Julien one day...	5:30
57	'That is all that I ask,' she cried, rising to her feet...	5:49
58	This great moral crisis changed the nature of the sentiment...	4:51
59	Chapter 20	5:20
60	'Do not go and quarrel with M. Valenod...'	4:46

61	Chapter 21	6:30
62	'I am used to Louise,' he said to himself, 'she knows all my affairs...'	5:46
63	'God! Why is not my wife dead!'	5:45
64	'You speak like the fool that you are,' cried M. de Rênal...	5:48
65	Madame de Rênal meanwhile had run up...	5:43
66	This threat was uttered with gladness...	5:43
67	Chapter 22	4:52
68	His missive dispatched...	5:53
69	This was too much for Julien...	5:51
70	Before leaving the house Julien received four or five invitations...	5:28
71	'You aristocrats, you have every reason to be proud,' he said...	5:19
72	M. Valenod was what is called, a hundred leagues from Paris...	5:53
73	Chapter 23	5:21
74	Julien did not fail to attend the auction...	5:48
75	'Signor Zingarelli,' went on the young singer...	5:21
76	One thing astonished Julien: the weeks of solitude spent at Verrières...	4:27
77	On the morning after his return, at six o'clock...	5:28
78	M. de Rênal presently returned; he was beside himself...	5:09
79	Cruel necessity, with its hand of iron, bent Julien's will...	4:52
80	Chapter 24	5:39

81	Julien, lost in thought, was comparing...	5:20
82	Amanda observed his courage; it formed a charming contrast...	5:36
83	Chapter 25	5:03
84	Julien advanced with an uncertain step...	5:03
85	He looked upwards and made the sign of the Cross...	4:38
86	'This is a bold and healthy mind,' he said to himself...	4:35
87	Chapter 26	5:58
88	Having half mastered these several truths...	5:40
89	The moment that Julien became aware of his own folly...	5:38
90	What pains did he not take to arrive at that expression...	5:39
91	Julien perceived the immensity of the danger...	3:29
92	Chapter 27	5:18
93	No sooner had M. Castanede gone up to his own room...	4:16
94	Chapter 28	3:55
95	Next morning at daybreak, Julien made his way to the Cathedral...	5:21
96	'At last, he is going to tell me his secret,' thought Julien...	5:11
97	His distraction was nevertheless half conquered...	4:30
98	Chapter 29	5:31
99	But why speak of his friends, his enemies?	3:49
100	On the first day, the examiners appointed...	5:39

101	Despite his brilliant existence in Paris...	5:16
102	Without knowing it, the stern abbé Pirard loved this Seminary...	5:08
103	Julien was silently watching the abbé...	5:57
104	The prelate, growing more and more pleased...	3:50
105	On the following morning, Julien detected something strange...	5:41
106	Chapter 30	6:22
107	Some time after this, Julien received a letter in an unknown hand...	5:21
108	The most prudent course was to retire...	5:07
109	'I am going to draw up the ladder,' he said...	5:31
110	Without a thought of what he was telling her...	5:55
111	Madame de Rênal could refuse nothing in the face of this idea...	4:53
112	In telling Julien of the incident of the ladder...	5:13
113	While Julien was devouring his supper with a keen appetite...	4:48
114	Book 2: Chapter 1	4:54
115	A pious old peasant woman's cow dies...	4:47
116	The discussion was endless...	4:20
117	'If after a few months you are of no use to him...'	5:21
118	'It seems to me,' said Julien, blushing deeply...	5:11
119	'I, for example, a peaceable and insignificant man...'	5:05
120	Chapter 2	6:29

121	'You are perhaps going to become a fop,' the abbé said to him...	6:19
122	The men assembled in this drawing-room...	3:42
123	The Marquis must have spoken of the kind of education...	4:55
124	Chapter 3	4:10
125	On the following day Julien attended two lectures on theology...	4:06
126	Chapter 4	5:29
127	It was for this reason that Julien sometimes remained to the end...	5:00
128	Mademoiselle de La Mole was the centre of a little group...	5:59
129	Julien quitted the circle round the sofa...	5:29
130	Julien felt a sting of irritation, and yet she was right...	5:12
131	'The Marquis does not like scribblers, I warn you...	5:38
132	Chapter 5	7:18
133	Chapter 6	5:40
134	'This is my name,' said the man of fashion...	5:21
135	One thing astonished Julien vastly...	5:47
136	Chapter 7	5:01
137	M. de La Mole became interested in this singular character...	5:29
138	Some time after this, the Marquis was at length able to leave...	5:17
139	'Not bad,' said the Marquis, with a laugh...	5:48
140	Chapter 8	5:36

141	'I know to whom I am indebted for such kindness,' replied Julien...	5:31
142	'You can tell me, Sir, as you have been here all the winter,' she said...	5:43
143	'What fault would anyone have to find with my remark?'	4:43
144	A swarm of young men with moustaches had gathered round...	4:42
145	Chapter 9	4:45
146	The crowd was immense...	4:07
147	Mademoiselle de La Mole, entirely forgetting what she owed...	5:05
148	Julien was on a pinnacle of happiness...	4:39
149	'It is quite true,' he said to himself...	5:38
150	Chapter 10	4:31
151	'Let us take a turn in the garden,' said the Academician...	7:16
152	In course of time his conversations with this girl...	5:02
153	This state of affairs, and the singular doubts which Julien felt...	4:16
154	Chapter 11	4:33
155	Mathilde's vivid, picturesque point of view affected her speech...	5:49
156	Chapter 12	4:27
157	These last words made her pensive again...	5:09
158	Obedient as Norbert was, his sister's meaning was so unmistakable...	5:35
159	Chapter 13	4:30
160	It was after he had lost himself in dreams...	4:55

161	He had kept his departure secret...	4:46
162	'I am very glad you are not going,' the Marquis said to him...	5:20
163	'Tartuffe also was ruined by a woman...'	4:58
164	Chapter 14	4:56
165	A few months since, Mathilde had despaired of meeting anyone...	5:43
166	Mademoiselle de La Mole's letter had so flattered Julien's vanity...	5:00
167	Chapter 15	4:09
168	'At the worst,' Julien told himself finally...	4:27
169	This brief exonerating memoir, arranged in the form of a tale...	4:21
170	Chapter 16	5:25
171	The head of the ladder touched the ground...	5:07
172	Mathilde, who was still greatly embarrassed...	6:07
173	Chapter 17	5:29
174	During the very night after their vow of eternal separation...	6:24
175	Chapter 18	4:41
176	Mathilde seemed adorable to him...	4:19
177	On the preceding days, in the artlessness of his misery...	4:49
178	Chapter 19	6:20
179	The result of this night of madness was that she imagined...	5:46
180	'My death will increase the scorn that she feels for me!' he exclaimed...	6:02

181	As in the darkness he explored the loose earth with his hand...	5:43
182	Chapter 20	4:03
183	The critical observations which he had been making...	5:41
184	When Julien was able to leave the library...	5:29
185	Chapter 21	3:51
186	'One thing that will prevent you from feeling bored on your journey...'	4:38
187	They arrived in a large room of a distinctly gloomy aspect...	4:59
188	Chapter 22	5:09
189	'Politics,' the author resumes...	5:28
190	'And I shall say to you in the plainest of words...'	4:58
191	'You, Sir,' M. de La Mole said to the interrupter...	5:51
192	Chapter 23	6:07
193	Animated by the debates of so lively an evening...	5:27
194	The secret note which the Marquis drafted from the long report...	5:20
195	'You need not be afraid of his waking...'	5:22
196	Chapter 24	5:34
197	The Prince found him decidedly melancholy...	4:38
198	'And now,' the Prince went on as they left the shop...	6:47
199	Chapter 25	4:21
200	'When the Maréchale flew into a passion...'	4:35

201	The dinner hour was approaching, he was to see Mathilde again!	4:48
202	Mathilde had almost forgotten him during his absence...	5:06
203	Chapter 26	4:12
204	Some hours later the risen sun surprised him...	5:02
205	Chapter 27	4:30
206	Like everyone of inferior intelligence whom chance brings into touch...	4:12
207	Chapter 28	6:04
208	Throughout the time usurped in Julien's life by the Fervaques episode...	4:58
209	Chapter 29	4:51
210	One morning, the porter brought to him...	4:10
211	Chapter 30	5:44
212	'Failing any other sentiment, gratitude would suffice...'	6:19
213	Chapter 31	3:35
214	He paced up and down his little room, wild with joy...	4:07
215	It was beside a bower of honeysuckle...	5:02
216	Chapter 32	4:17
217	'I mean to write to my father,' Mathilde said to him one day...	4:40
218	I dread, for Julien, your anger, apparently so righteous...	4:38
219	Chapter 33	4:49
220	The genius of Tartuffe came to Julien's aid...	4:01

221	As Julien did not in any way alter his air of cold astonishment...	4:43
222	Chapter 34	4:49
223	In a moment of ill humour she wrote to her father...	6:37
224	Forced by his daughter's letter, M. de La Mole...	6:23
225	Chapter 35	4:40
226	His impassive air, his severe and almost cruel eyes...	4:52
227	'Where is Madame de Rênal's letter?' said Julien coldly...	5:21
228	Chapter 36	4:17
229	A magistrate appeared in the prison...	5:31
230	About nine o'clock in the evening...	4:28
231	This man was as menial and submissive as possible...	4:09
232	Chapter 37	5:17
233	Fouqué arrived; the simple, honest fellow was shattered by grief...	6:09
234	Chapter 38	5:11
235	Mathilde went alone and on foot through the streets of Besançon...	5:35
236	'Everything becomes clear,' she thought...	4:55
237	Chapter 39	5:04
238	Ambition was dead in his heart, another passion had risen...	6:15
239	Chapter 40	4:51
240	At the sight of these lines, M. de Frilair was almost out of his mind...	5:43

241	Chapter 41	5:07
242	On entering the court, he was struck by the elegance...	4:44
243	This thought obliterated all the rest...	3:59
244	For twenty minutes Julien continued to speak in this strain...	4:37
245	Chapter 42	5:11
246	At this moment Julien was playing upon Mathilde's nature...	3:31
247	Mathilde kept on saying to him in a faint voice...	5:38
248	Chapter 43	6:07
249	'Very well! You swear, by the love that you bear me...'	6:32
250	Chapter 44	4:59
251	The old man's severe reproaches began as soon as they were left...	5:03
252	'There is no such thing as "natural law"...'	5:30
253	He was disturbed by all his memories of that Bible...	4:44
254	Chapter 45	4:52
255	The death of M. de Croisenois altered all Julien's ideas...	4:13
256	'Your conversion would strike an echo in their hearts...'	4:10
257	Two days earlier, he had said to Fouqué...	4:59
258	To The Happy Few...	0:45

Total time: 22:04:30

Stendhal

(1783–1842)

THE RED AND THE BLACK

Julien Sorel, the son of a country timber merchant, always carries a portrait of his hero Napoleon Bonaparte, and dreams of military glory. More delicate than his bullying brothers, he takes a post as Latin tutor to the children of the Mayor of Verrières, M. de Rênal: a greedy, pompous, vain and sanctimonious man. Young Julien is attracted to, and fascinated by, M. de Rênal's beautiful wife...

Julien turned sharply round, and, struck by the charm of Madame de Rênal's expression, forgot part of his shyness. A moment later, astounded by her beauty, he forgot everything, even his purpose in coming.

Mme de Rênal, even when the plot takes him far away from Verrières, is an ever-present, and redeeming, influence on Julien's thinking and choices. Their

liaison forms the spine of the story, and her admiring devotion to this vain, self-obsessed and ambitious young man is at once surprising and moving: "I have proved myself not unworthy of Julien," she said to herself, with a sweet and secret relish.'

All the principal characters in the book analyse forensically their own manners and behaviour, and are ever aware of the social implications of a word here, a gesture there, a turn of the head, a costume:

'My wife certainly has a head on her shoulders!' the Mayor of Verrières remarked to himself... 'Although I said so to her, to maintain my own superiority, it had never occurred to me that if I do not take this little priest Sorel, who, they tell me, knows his Latin like an angel, the governor of the poorhouse, that restless spirit,

might very well have the same idea, and snatch him from me. I can hear the tone of conceit with which he would speak of his children's tutor.'

Of course Stendhal pre-dates Sigmund Freud, but the scalpel he takes to his characters' psyches might be described as Freudian, particularly when it comes to their affections and loves. The hero of *Anatole*, a play by Arthur Schnitzler, who was a contemporary of Freud, is a similar study of vanity and chauvinistic arrogance in an unlovable, irritating young man. Throughout the history of literature and drama, we have enjoyed laughing at the folly of conceit in young men and women. There are many such examples in Restoration theatre, and, for example, in Chekhov. It is a common misconception that at all times we have to love our heroes, whatever their foibles. The truth is that we can love hating them, too – and that often this is more fun.

Julien Sorel's relationship with Mme de Rênal is the first of a number of scandals which dog Julien as he pursues his ambitions. He finds a foothold in the

Church – a respectable career which he hopes might enable him to move into Parisian high society, as the splendid military career of his dreams seems out of the question for a slight peasant boy. Artful, ever insinuating himself into useful company, Julien gains the support of influential figures in the Church. Still a young man, he at last makes it to Paris. There, while continuing his theological training as a priest, he takes up the post of secretary to the politically influential Comte de la Mole, for whom he carries out a number of difficult tasks, which include diplomatic trips to England and Germany. He is cynically fascinated by the affectations and style of high society, and much of the novel is taken up with Julien's running analytical commentary to himself on all he sees.

Along the way, the young priest is helped by a number of influential people in both the Church and Society – in particular he owes a great deal to two men: his mentor, the lugubrious Abbé Pirard, and his master, the tremendously powerful and extremely perceptive Comte de la Mole. Despite his country background, Julien

soon becomes a sophisticate in bourgeois society, a popular guest at dinner and the opera, an expert in intellectual and literary small-talk, a respectable horseman and even an accomplished swordsman. The Comte's coquettish snob of a daughter Mathilde becomes his second great passion. She is 'extremely fair and very comely', with 'scintillating' eyes. "'Madame de Rênal, too, had the most beautiful eyes," he said to himself; "...but they had nothing in common with these.'" Despite her terror of losing her place in society by forming a liaison with 'the young peasant', Julien campaigns brilliantly and...

After prolonged uncertainties, which might have appeared to a superficial observer to be due to the most decided hatred, so hard was it for the feeling of self-respect which a woman owes to herself, to yield to so masterful a will, Mathilde finally became his mistress.

Stendhal's comic timing and turn of phrase is exquisite and irresistible, especially when it comes to the craft of seduction. On

another occasion: 'Far from responding to her lover's eagerness, she was like a barely-animated corpse...'

In Paris, Julien, ever aware of the importance of correct dress, is challenged by the extreme subtleties of the dress codes: '...By dint of a survey of Count Norbert's person, Julien discovered that he was wearing boots and spurs; "And I ought to be wearing shoes, evidently as his inferior."' Coupled with his arrogance is a strong sense of humiliation about his real social position: "'...that class of young people who, born in a lowly and poverty-stricken class, had the chance to educate themselves and the courage to associate with those circles which arrogance of the rich calls society.'"

Julien's fanatical study of the mores and manners of the time, his cunning and ambition, coupled with naiveté, tortured self-analysis, and an often misplaced sense of duty and honour, entertain and dismay the listener as we accompany him into all sorts of crises of his own making. Finally, 'mounted upon the finest horse in Alsace', he achieves the extraordinary rank of 'Monsieur le Chevalier Julien Sorel

de la Vernaye, Lieutenant of the Fifteenth Regiment of Hussars’.

Even as he reflects on this triumph, he receives a letter which pitches him back into the maelstrom he has already created, leading to the novel’s surprising denouement.

The book has been filmed eight times for cinema and television, most famously in 1954 when Claude Autant-Lara’s film, starring Gérard Philipe, won the French Cinema Critics’ Award, and in 1993 when Ewan McGregor starred in a BBC TV mini-series.

In the title, the Red represents the Army, and the Black represents the Church – the choice between on the one hand aspiring to military glory and on the other to Christian humility – the primary struggle in Julien Sorel’s mind throughout the story.

In the printed book, most chapters begin with quotations purporting to be from famous authors. In many cases Stendhal himself wrote the quotations, including the portentous ‘The truth, the harsh truth’ attributed to Dante, with which the book begins. In fact the book’s

abiding feature is ‘the truth’. No character is allowed to be perfect, and his or her imperfections are scrutinised mercilessly for their grim dramatic value, in the way a satirical journalist might compose a portrait of an unloved politician. The satire in the book is cruel rather than affectionate; we laugh somewhat guiltily as Stendhal mocks the hubris, the sanctimoniousness, the vanity and the cant of all those Julien encounters, and of our hero himself.

One might be inclined to see *The Red and the Black* merely as an exposé of the shameful hypocrisy of society in the post-Napoleonic period. France, no longer in the throes of a revolution, once again found itself talking about nothing in particular in the country inns, the churches and the drawing-rooms of Paris. It is a brilliant love story, of course, a fascinating psychological portrait, a highly researched study of manners and an extraordinary social and political history of early-19th-century France. But the book is even more than this: in the end it is a rueful and chastening look at the human condition, at all of us, with our foibles, jealousies, ambitions and imperfections.

Stendhal was the nom-de-plume of Marie-Henri Beyle, who was born in Grenoble in 1783. His first schoolteacher was a Jesuit priest. He served in the army under Napoleon, but on the restoration of the monarchy moved to Italy, where he started his career as a travel writer. His great love of the Arts, and his declared ecstatic dizziness at the overwhelming beauty and magnificence of Italian paintings, frescoes, statues and architecture, particularly in Florence, led to the recent coining of the expression: 'the Stendhal Syndrome'. On his return to Paris in 1821 he moved into Society, had several publicized *affaires* and published *The Red and the Black* in 1830. *The Red and the Black* is considered by many to be one of his two masterpieces, the other being *The Charterhouse of Parma*, also a romance in which the central hero treads a path between the military and the ecclesiastical. He took a diplomatic post in Italy, but in 1841 became ill and returned to Paris, where he died of a stroke in 1842.

Notes by Bill Homewood



Bill Homewood's West End credits include leads in *Jesus Christ Superstar*, *Grand Hotel*, *Phantom of the Opera*, *The Boys From Syracuse*; *A Midsummer Night's Dream*, *Twelfth Night* and *The Hollow Crown* (Royal Shakespeare Company). His innumerable television series include *The Professionals*, *Berkeley Square*, *A Wing and a Prayer*, *The Renford Rejects*, *London's Burning*, *Casualty*, *Coronation Street*, *Crocodile Shoes*, *The Bill* and *Spy Trap*. Bill also directs theatre in the USA, the UK and France, where he runs a ranch with his wife Estelle Kohler. His recordings for Naxos AudioBooks include *Les Misérables*, *King Solomon's Mines* and *The Count of Monte Cristo*.

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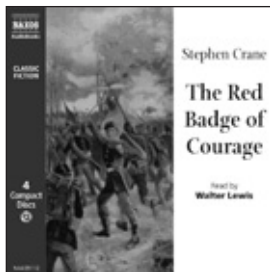
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Stendhal

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Young Julien Sorel, the son of a country timber merchant, carries a portrait of his hero Napoleon Bonaparte and dreams of military glory. A brilliant career in the Church leads him into Parisian high society, where, 'mounted upon the finest horse in Alsace', he gains high military office and wins the heart of the aristocratic Mlle Mathilde de la Mole. Julien's cunning and ambition lead him into all sorts of scrapes, but it is the struggle between his passion for two beautiful women – the quixotic Mathilde and the loyal Mme de Rênal – which ultimately decides his destiny.



Bill Homewood is well known for his appearances in numerous television shows and leading roles in the West End and for the Royal Shakespeare Company. His other recordings for Naxos AudioBooks include *Les Misérables*, *King Solomon's Mines* and *The Count of Monte Cristo*.

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CD ISBN:
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