


NAXOS
AudioBooks

**CLASSIC
FICTION**

Mark Twain
**The Adventures
of Tom Sawyer**

**THE
COMPLETE
CLASSICS**

UNABRIDGED

Read by **Garrick Hagon**



NA786812D

1	Chapter 1	5:42
3	Tom did play hookey...	3:52
3	He was not the model boy...	4:31
4	So they stood...	3:36
5	Chapter 2	4:04
6	But Tom's energy did not last...	4:08
7	Tom contemplated the boy...	5:26
8	Chapter 3	5:13
9	He worshipped this new angel...	5:52
10	He so worked upon his feelings...	4:36
11	Chapter 4	4:52
12	When he entered the kitchen...	6:10
13	In due course the superintendent...	4:48
14	The visitors were given the highest seat...	4:42
15	The prize was delivered to Tom...	4:47
16	Chapter 5	5:28
17	There was a rustling of dresses...	2:54
18	Now he lapsed into suffering...	4:29
19	Chapter 6	5:02
20	The old lady sank down...	4:00

21	Huckleberry came and went...	6:06
22	'Say Huck...'	4:41
23	By and by attention ceased from him...	5:12
24	Chapter 7	4:44
25	When school broke up...	4:41
26	By and by she gave up...	3:46
27	Chapter 8	4:51
28	Yes, it was settled...	3:45
29	Just here the blast of a toy tin trumpet...	4:02
30	Chapter 9	5:46
31	The boys bent their heads together...	5:16
32	Presently when the moon emerged...	4:20
33	Chapter 10	5:23
34	A figure crept stealthily...	5:28
35	When Tom crept in...	3:16
36	Chapter 11	6:03
37	Injun Joe helped to raise the body...	4:30
38	Chapter 12	4:32
39	Tom felt that it was time to wake up...	3:50
40	Aunt Polly felt a sudden pang of remorse...	3:27

41	Chapter 13	4:32
42	About midnight Tom arrived...	2:43
43	They shoved off presently...	3:54
44	When the last crisp slice of bacon...	5:57
45	Chapter 14	5:55
46	They lay around in the shade...	5:02
47	They felt like heroes...	3:44
48	Chapter 15	6:47
49	He went on listening...	5:28
50	Chapter 16	3:50
51	Tom tried one or two other seductions...	3:58
52	The lads came gaily back...	5:14
53	About midnight...	4:25
54	The boys went back to camp...	4:21
55	Chapter 17	3:26
56	When the Sunday School hour...	5:11
57	Chapter 18	5:19
58	'And then you began to cry...'	5:30
59	Tom decided that he could be independent...	3:58
60	At recess Tom continued...	5:38

61	Chapter 19	5:16
62	Chapter 20	6:40
63	Tom took his whipping...	4:58
64	Chapter 21	5:03
65	'The Boy Stood on the Burning Deck' followed;	6:46
66	Next appeared a dark-complexioned...	5:10
67	Chapter 22	3:49
68	The dreadful secret of the murder...	3:33
69	Chapter 23	4:06
70	The boys did as they had often done...	5:53
71	The perplexity and dissatisfaction...	4:32
72	Chapter 24	2:52
73	Chapter 25	4:41
74	They arrived hot and panting...	4:28
75	The boys were there that night...	5:06
76	Chapter 26	3:06
77	On Saturday...	4:53
78	Those infernal boys quaked again...	5:30
79	'Pard, there's thousands of dollars...'	5:15
80	Chapter 27	6:35

81	Chapter 28	7:05
82	Chapter 29	4:07
83	Three miles below town...	4:55
84	Eleven o'clock came...	2:59
85	Now there was a voice...	5:44
86	Chapter 30	4:10
87	When the young men were gone...	3:55
88	During breakfast the talk went on...	4:54
89	There was no Sabbath-School...	4:09
90	Early in the forenoon...	3:36
91	Chapter 31	4:52
92	They started through a corridor...	6:15
93	They rose up and wandered along...	5:22
94	The joy of the prisoners...	4:19
95	Chapter 32	6:52
96	Chapter 33	5:30
97	The morning after the funeral...	6:34
98	The boys began to quiet down...	5:00
99	The money was soon in the bags...	4:37
100	Chapter 34	5:57

101	Chapter 35	5:19
102	Huck's face lost its tranquil content...	6:25
103	Conclusion	0:52

Total time: 8:15:25

Mark Twain

The Adventures of Tom Sawyer

Mark Twain was born in 1835 and left home at eighteen to travel and gain experience in a variety of jobs: as an itinerant typesetter, an apprentice pilot on the Mississippi, a prospector, a journalist and travel writer. His first articles were published under his own name, Samuel Langhorne Clemens, then, in 1863, he borrowed the riverboat term for sounding the water's depth, and signed a humorous travel letter as 'Mark Twain'. Under that name he published his first major work, *The Innocents Abroad*, based on his travels throughout Europe and the Holy Land. Other publications followed. Twain began to write *The Adventures of Tom Sawyer* when he was in his forties but the story reverberates with vivid memories of his own childhood in a small town about forty miles southwest of Hannibal, Missouri on the Mississippi River.

Hannibal is the model for St. Petersburg, the town where Tom is growing up. Twain sets the story 'thirty or forty years ago', that is, around 1840, but the characters and their everyday concerns are timeless: the local school with its formulaic lessons and boring school assembly and speech days; the mistrust of the townspeople towards outsiders and social layabouts like Injun Joe; the stultifying church services on hot summer days and the adolescent rivalries and romances of young school children. Seen through the eyes of Tom and Huck, society is there with all its strictures and hypocrisy and yet, when danger threatens, like the loss of a child, the town unites in mutual support and comfort. Twain's nostalgic picture of life in St. Petersburg could be everyone's dream of a bygone age when

life was simpler. It is also a microcosm for America in the years before the Civil War; under the sunny veneer of the rural community looms the conflict over slavery that is to come.

The sense and feel of the landscape permeates the story and all the characters are influenced by it. Twain constantly reminds us of what he calls 'the marvel of Nature': when the boys escape to their pirate hideout on Jackson's Island, we hear the hum of the insects, the distant cries of animals at night, smell the woods after a storm and see with Tom the splendour of dawn over the Mississippi River. Tom can spend long minutes watching the perambulations of a black bug during a long sermon and can sit quietly studying 'a little green worm ...crawling over a dewy leaf'. The world is full of wonder outside the confines of the village.

With Twain's eye for the detail of daily life and the truth and vitality of his dialogue, it is no wonder that this book has so often been dramatised, made into musicals, filmed and televised. The characters are rich and vividly realised and

they come from every part of the small community from the indentured slaves like Aunt Polly's Jim to the dignitaries of the village.

In structuring his story, Twain borrows theatrical devices like the dramatic monologue and the aside to reveal the characters' innermost thoughts, such as Aunt Polly's speech to herself at the outset of the story when she describes as if in confidence to us her task of bringing up the orphan Tom: 'I'm laying up sin and suffering for us both, I know... but law's-a-me! he's my own dead sister's boy, poor thing, and I ain't got the heart to lash him somehow.'

Scene follows scene with all the pace of a good drama. First, we meet Aunt Polly and Tom's priggish cousin Sid then move swiftly outside to watch Tom confront the fancy new boy in the village; then the scene changes to an idyllic summer day: 'Saturday morning was come, and all the summer world was bright and fresh, brimming with life.' This pastoral interlude is followed by the famous 'white-washing the fence' scene in which Tom ingeniously

lures the village boys into doing his chore for him. From then on each escapade of the boys offers more excitement until the tension and danger and melodrama of the climactic murder of the young doctor in the woods and the hunt for the criminals.

Twain presides over the drama like a genial stage manager, sometimes talking to his audience directly in eloquent asides, reminding us what he thinks of his characters and modestly giving us his insights into human behaviour 'like the great and wise philosopher' he says he is. But he is never judgmental. Even when he satirizes the institutions like Church and School it is done with warmth, avoiding the Victorian moralism familiar to so many, of the books about childhood of the period.

The death of Injun Joe in the cave evokes Twain's meditation on life and time as he reminds us in Shakespearean cadences, that the drop of water from the stalagmite in the cave which failed to save Injun Joe, will still be falling when all human endeavour will have 'sunk down the afternoon of history, and the twilight

of tradition, and been swallowed up in the thick night of oblivion.' This resonant prose is meant to be read aloud and one can imagine Twain delivering it from a lecture platform on one of his splendid reading tours.

In *Huckleberry Finn* Huck says of *The Adventures of Tom Sawyer*, 'That book was made by Mr. Mark Twain, and he told the truth, mainly.' Huck could not have described Twain's prose style better. It is direct and truthful, beautifully structured without falling into the grandiosity of some of the writers of his day, a style which became a benchmark for later writers like Ernest Hemingway and Gertrude Stein. Twain's ear for the various dialects of his characters is remarkable; he mixes the colloquial and the literary, the simple phrasing of everyday speech with incredible flights of rhetoric. It the ease and variety of Twain's prose which makes it such a joy to read aloud.

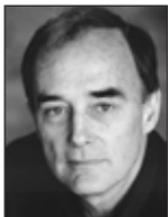
Although his parents are no longer alive, Tom has been 'schooled' in the local schoolhouse and domesticated by his Aunt Polly, but he hates putting on

the uniform of society and rebels against Sunday School and all things boring and conventional. Tom's heart is with the historical romances of Walter Scott, in the adventurous tales of Robin Hood and Treasure Island, though his grasp of any of the texts is scanty.

Huck is a pragmatist. Innocent of literature, he is street wise and full of native lore and superstition and asks deeper questions of life. He can teach Tom a few tricks about surviving, like how to cure warts with a dead cat. When he is led by Tom into wild escapades, he still keeps to his own path. He is an outsider, a drifter uncorrupted by greed and ambitiousness who 'does not have to call any man master'. Tom and Huck, the one all-knowing, the other trying to understand, give us glorious scenes of incomprehension, as when Tom is trying to describe to Huck how to find hidden treasure by 'signs and hy'roglyphics'. 'Hyro – which?' 'Hy'roglyphics – pictures and things, you know, that don't seem to mean anything.' They are two sides of the

same world in which Huck will remain a free spirit while Tom will probably end up a lawyer or a soldier, as Judge Thatcher predicts, or maybe even a politician. Thankfully, we never see Tom grow older; he remains true to himself, an iconic figure of boyhood, a rapsallion for ever.

Notes by Garrick Hagon



Garrick Hagon has appeared in many films including *Batman*, *Star Wars*, *Cry Freedom*, *Antony and Cleopatra*, *Fatherland*, *Black Book*, *The Walker*, *La Vie en Rose* and *Churchill at War*. His television credits include *A Perfect Spy*, *The Nightmare Years*, *Henry V*, *The Chief* and *Love Hurts*. On London's West End he played Chris Keller in *All My Sons*, and he is a frequent story reader for the BBC. He also reads *The Sea-Wolf*, *The Call of the Wild*, *Classic American Poetry* and *Huckleberry Finn* for Naxos AudioBooks.

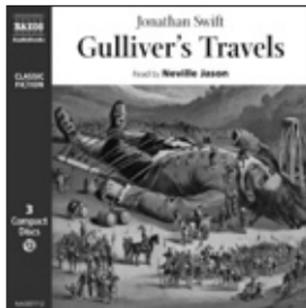
Cover picture: 'Tom Sawyer' by Mark Twain.
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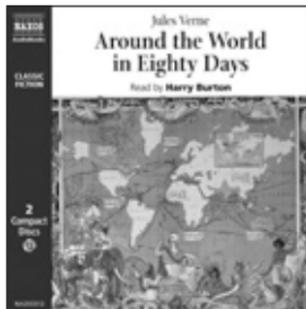
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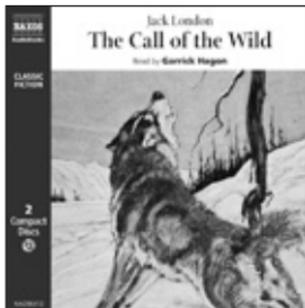
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Mark Twain

The Adventures of Tom Sawyer

Read by **Garrick Hagon**

Tom Sawyer is a dare-devil, a schemer, a prankster, a main-chancer. His inventiveness and energy know no bounds; whenever his Aunt Polly thinks he is tucked up in bed, he is most likely creeping out into the night on deeds of daring – ‘not the Model Boy of the village,’ as the author puts it. In creating this humorous and dramatic story of childhood, Mark Twain has given us a vivid picture of life in a small town on the Mississippi in the mid-19th century and created one of the most popular boy heroes in literature.

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