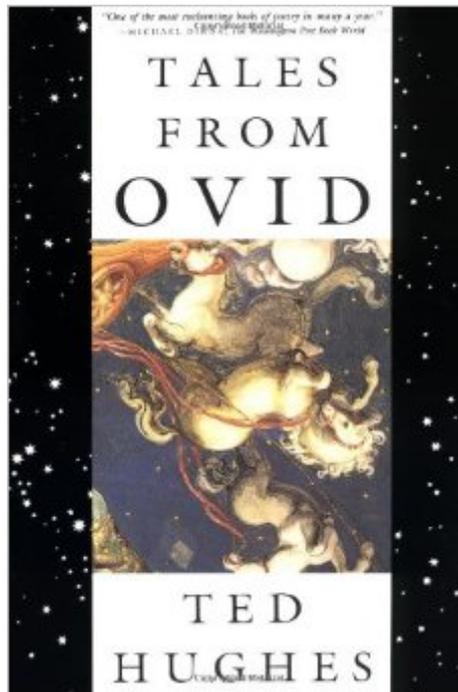


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# Tales From Ovid: 24 Passages From The Metamorphoses



## Synopsis

A powerful version of the Latin classic by England's late Poet Laureate, now in paperback. When it was published in 1997, *Tales from Ovid* was immediately recognized as a classic in its own right, as the best rereading of Ovid in generations, and as a major book in Ted Hughes's oeuvre. The *Metamorphoses* of Ovid stands with the works of Homer, Virgil, Dante, and Milton as a classic of world poetry; Hughes translated twenty-four of its stories with great power and directness. The result is the liveliest twentieth-century version of the classic, at once a delight for the Latinist and an appealing introduction to Ovid for the general reader.

## Book Information

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## Customer Reviews

Anyone who may have seen the brilliant Anthony Hopkins' movie, *TITUS*, a movie based on Shakespeare's most Ovidian play, 'Titus Andronicus,' and one which actually features Ovid's book, and who may now have a yen to read or re-read Ovid, could do worse than take a look at Ted Hughes' reworkings, in modern idiom, of Ovid's fascinating tales. Hughes, in his brief but quite informative Preface, finds in both Shakespeare and Ovid a "common taste for tortured subjectivity and catastrophic extremes of passion." He continues: "Above all, Ovid was interested in passion. Or rather, in what a passion feels like to the one possessed of it. Not just ordinary passion either, but passion 'in extremis'" (pages viii-ix). As a passionate man himself, one can understand the appeal that Ovid has for Hughes, and may suspect that he, if anyone, was the man to give us a modernized Ovid. Personally I found myself enthralled by Ted Hughes' versions of these tales. So

what, if in furtherance of his poetic aims, he has reworked the tales to some extent? Hughes is an exceptionally talented poet, and I'll leave it to those who are his equals in poetic talent to argue with his procedures. I doubt there can be many. Hughes' incredible skill as a poet is everywhere in evidence on these pages. His handling of image and sound and rhythm and line length, his lucid diction, and his stunning ability to find precisely the right word - as in such lines as "no earth / spun in empty air on her own magnet" (pages 3-4), or "Everwhere he taught / the tree its leaf" (page 5), or "Echo collapsed in sobs, / As her voice lurched among the mountains" (page 77), or "And there she was - the Arcadian beauty, Callisto. / He stared.

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