



commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more. Tracing the influence of the great Roman poet on writers in the English language, this compendium of commentary and verse spans the literary tradition from Chaucer to Ted Hughes, exploring Ovid's influence on the many writers who found him so compelling. Original.

To be modern is to live not in a single era, but in a churn of new technologies, deep history, myth, literary traditions, and contemporary cultural memes. In *Future Perfect*, Charles Martin's darkly comic new collection, the poet explores our time and the times that come before and after, which we inhabit and cultivate in memory and imagination. Through poems that play with form and challenge expectation, Martin examines the continuities that persist from time immemorial to the future perfect. Sensitive to the traces left behind by the lives of his characters, Martin follows their tracks, reflections, echoes, and shadows. In "From Certain Footprints Found at Laetoli," an ancient impression preserved in volcanic ash conjures up a family scene three million years past. In "The Last Resort of Mr. Kees" and "Mr. Kees Goes to a Party," Martin adopts the persona of the vanished poet Weldon Kees to reimagine his disappearance. "Letter from Komarovo, 1962" retells the tense real-life meeting between Anna Akhmatova and Robert Frost a year before their nations almost destroyed one another. And in the titular sonnet sequence that ends the book, Martin conjures a childhood in the Bronx under the shadow of the mushroom cloud of nuclear war as the perfected future supplanting the present. Introducing Buck Rogers to Randall Jarrell and combining new translations or reinterpretations of works by Ovid, G. G. Belli, Octavio Paz, and Euripides, *Future Perfect* further establishes Charles Martin as a master of invention.

A Novel

The New, Annotated Edition

The Odyssey

Hesiod and Theognis

Fasti

When Michael Hofmann and James Lasdun's ground-breaking anthology *After Ovid* (also Faber) was published in 1995, Hughes's three contributions to the collective effort were nominated by most critics as outstanding. He had shown that rare translator's gift for providing not just an accurate account of the original, but one so thoroughly imbued with his own qualities that it was as if Latin and English poet were somehow the same person. *Tales from Ovid*, which went on to win the Whitbread Prize for Poetry, continued the project of recreation with 24 passages, including the stories of Phaeton, Actaeon, Echo and Narcissus, Procne, Midas and Pyramus and Thisbe. In them, Hughes's supreme narrative and poetic skills combine to produce a book that stands, alongside his *Crow* and *Gaudete*, as an inspired addition to the myth-making of our time.

The *Metamorphoses* of Ovid offers to the modern world such a key to the literary and religious culture of the ancients that it becomes an important event when at last a good poet comes up with a translation into English verse." [John Crowe Ransom ... a charming and expert English version, which is right in tone for the *Metamorphoses*."] [Francis Fergusson This new Ovid, fresh and faithful, is right for our time and should help to restore a great reputation." [Mark Van Doren The first and still the best modern verse translation of the *Metamorphoses*, Humphries's] version of Ovid's masterpiece captures its wit, merriment, and sophistication. Everyone will enjoy this first modern translation by an American poet of Ovid's great work, the major treasury of classical mythology, which has perennially stimulated the minds of men. In this lively rendering there are no stock props of the pastoral and no literary landscaping, but real food on the table and sometimes real blood on the ground. Not only is Ovid's *Metamorphoses* a collection of all the myths of the time of the Roman poet as he knew them, but the book presents at the same time a series of love poems [about the loves of men, women, and the gods.

There are also poems of hate, to give the proper shading to the narrative. And pervading all is the writer's love for this earth, its people, its phenomena. Using ten-beat, unrhymed lines in his translation, Rolfe Humphries shows a definite kinship for Ovid's swift and colloquial language and Humphries's] whole poetic manner is in tune with the wit and sophistication of the Roman poet.

'Tell me, Muse, of the man of many turns, who was driven far and wide after he had sacked the sacred city of Troy' Twenty years after setting out to fight in the Trojan War, Odysseus is yet to return home to Ithaca. His household is in disarray: a horde of over 100 disorderly and arrogant suitors are vying to claim Odysseus' wife Penelope, and his young son Telemachus is powerless to stop them. Meanwhile, Odysseus is driven beyond the limits of the known world, encountering countless divine and earthly challenges. But Odysseus is 'of many wiles' and his cunning and bravery eventually lead him home, to reclaim both his family and his kingdom. The *Odyssey* rivals the *Iliad* as the greatest poem of Western culture and is perhaps the most influential text of classical literature. This elegant and compelling new translation is accompanied by a full introduction and notes that guide the reader in understanding the poem and the many different contexts in which it was performed and read.

A Play

The Art of Love

A New Verse Translation of Selections from the "Metamorphoses" of Ovid, with Foreword, Latin Facing Text, and Fourteen Color-plates from the "Ovidiane" Sequence of Paintings

Future Perfect

Ovid's metamorphoses