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AudioBooks

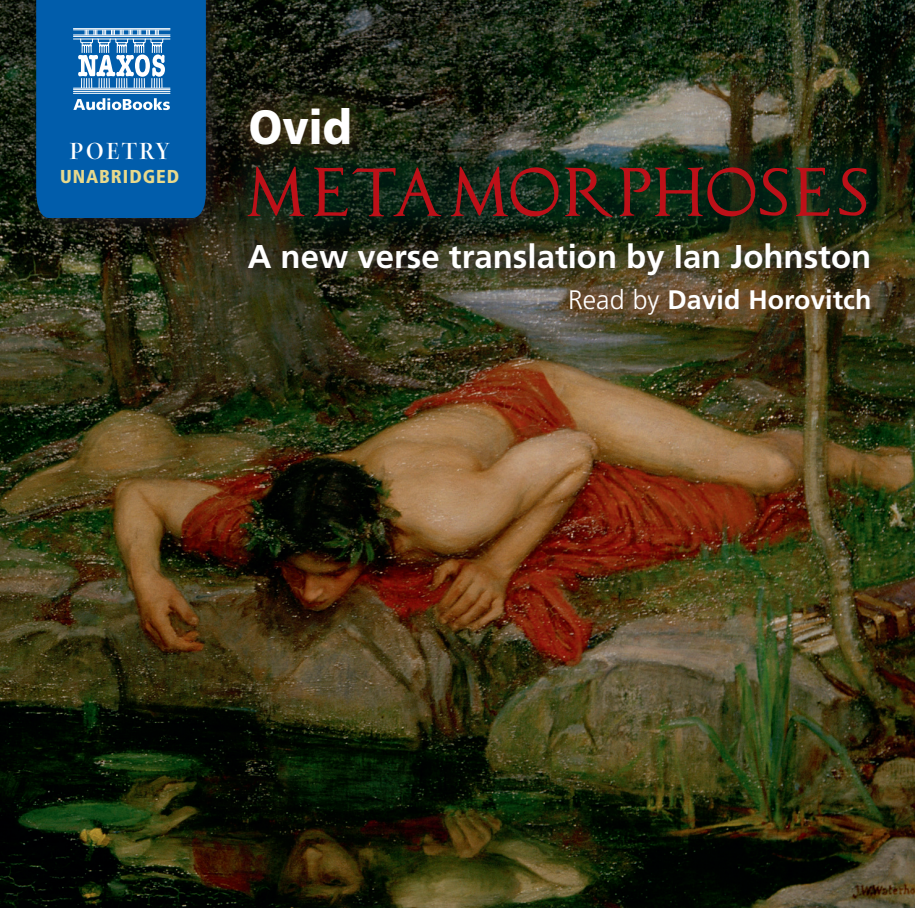
POETRY
UNABRIDGED

Ovid

METAMORPHOSES

A new verse translation by Ian Johnston

Read by David Horovitch



CD 1

1	Book 1: Invocation	0:30
2	Primal Chaos	1:08
3	Formation of the Earth	0:54
4	Regions of Earth	0:57
5	Climates on Earth	0:40
6	Distribution of Winds	1:11
7	Creation of Life and Prometheus	1:40
8	The Golden Age	1:55
9	The Silver Age	0:58
10	The Bronze and Iron Ages	2:17
11	War of the Giants	1:03
12	Jupiter Summons the Gods	3:53
13	Lyacon	4:09
14	The Flood	5:11
15	Deucalion and Pyrrha	1:51
16	Triton	1:02
17	Creation of New Human Life	6:04

CD 1 (cont)

18	Creation of Other Life	1:47
19	Apollo and Pytho	1:15
20	Apollo and Daphne	10:58
21	Inachus and Io	1:51
22	Jupiter and Io	1:11
23	Juno, Jupiter and Io	2:01
24	Argus and Io	3:56
25	Mercury and Argus	1:29
26	Syrinx	5:33
27	Phaeton and Clymene	2:48
28	Book 2: Palace of the Sun	1:23
29	Phaeton and Phoebus	9:00

Total time on CD 1: 78:52

CD 2

1	Book 2 ctd	3:14
2	Phaeton's Journey	4:19
3	The Earth in Flames	5:23
4	Earth Complains	3:03
5	Death of Phaeton	2:18
6	Phaeton's Family	1:17
7	Daughters of the Sun	2:08
8	Cycnus	1:17
9	The Sun	1:57
10	Jupiter and Callisto	3:43
11	Diana and Callisto	2:13
12	Juno and Callisto	2:47
13	Callisto and Arcas	1:04
14	Juno, Tethys and Oceanus	2:11
15	The Raven and the Crow	1:34
16	The Crow and Minerva	4:24
17	Apollo and Coronis	3:17

CD 2 (cont)

18	Chiron and Ocyrhoe	4:07
19	Mercury and Battus	2:55
20	Mercury and Herse	4:26
21	Minerva and Envy	4:45
22	Mercury and Aglauros	1:11
23	Jupiter and Europa	3:54
24	Book 3: Cadmus	2:10
25	Cadmus and the Serpent	6:45
26	Earth Born Warriors	2:18

Total time on CD 2: 78:54

CD 3

1	Actaeon and Diana	6:17
2	Actaeon's Dogs	3:45
3	Juno and Semele	5:24
4	Birth of Bacchus	0:33
5	Jupiter, Juno and Teiresias	1:59
6	Narcissus	1:24
7	Narcissus and Echo	4:05
8	Narcissus in Love	10:15
9	Pentheus and Teiresias	1:31
10	Pentheus and Bacchus	4:01
11	Acoetes	11:31
12	Pentheus and Agave	2:26
13	Book 4: The Daughters of Minyas	4:29
14	Pyramus and Thisbe	9:53
15	Venus and Mars	1:49
16	Helios and Leucothoe	3:51
17	Clytie	3:20
18	Salmacis and Hermaphroditus	0:59

Total time on CD 3: 77:41

CD 4

1	Book 4 ctd	10:55
2	Juno and Ino	1:31
3	The Underworld	1:24
4	Juno in the Underworld	1:26
5	Juno and Tisiphone	1:26
6	Tisiphone and Ino	4:12
7	Venus and Ino	1:05
8	Ino's Companions	1:44
9	Cadmus and Harmonia	3:44
10	Bacchus	0:52
11	Perseus and Atlas	2:23
12	Atlas is Transformed	1:32
13	Perseus and Andromeda	9:17
14	Daughters of Phorcys	1:52
15	Medusa's Hair	0:52
16	Book 5: Phineus	3:25
17	The Battle in the Hall	10:58

CD 4 (cont)

18	Perseus and Medusa's Head	5:04
19	Proteus and Polydectes	1:20
20	Minerva and the Muses	2:01
21	Pyreneus and the Muses	1:42
22	Pierus's Daughters	2:21
23	Typhoeus and the Gods	1:19
24	Calliope's Story	0:44
25	Sicily	1:03
26	Pluto, Venus and Cupid	2:12
27	Pluto and Proserpine	1:52

Total time on CD 4: 78:30

CD 5

1	Cyane and Pluto	2:26
2	Ceres's Search	2:11
3	Ceres and Cyane	1:09
4	Ceres and Sicily	0:54
5	Ceres and Arethusa	2:14
6	Ceres and Jupiter	2:32
7	Ascalaphus	1:02
8	The Sirens	1:44
9	Arethusa and Alpheus	6:21
10	Triptolemus and Lyncus	3:13
11	Book 6: Minerva and Arachne...	6:02
12	Minerva's Weaving	2:50
13	Arachne's Weaving	3:58
14	Niobe and Latona	6:44
15	Near the walls there is a wide expanse...	8:48
16	The Lycian Peasants	5:56
17	Apollo and Marsyas	1:49

CD 5 (cont)

18	Pelops	2:07
19	Procne and Tereus	1:59
20	Tereus and Philomela	12:42
21	Procne and Philomela	1:23

Total time on CD 5: 78:16

CD 6

1	Book 6 ctd	1:29
2	Procne and Itys	2:29
3	Tereus and Itys	2:37
4	Boreas and Orithyia	3:13
5	Calais and Zethes	0:39
6	Book 7: Jason and Medea	9:19
7	Jason and the Golden Fleece	5:19
8	Medea and Aeson	3:04

CD 6 (cont)

9	Medea's Incantation	5:12
10	Medea and Aeson	3:37
11	Medea and the Nymphs	0:20
12	The Daughters of Pelias	4:57
13	Medea Flies Over the Islands	1:35
14	Cycnus and Hyrie	2:05
15	Medea's Revenge	0:22
16	Medea and Aegeus	0:34
17	Medea and Theseus	1:47
18	Athens Celebrates Theseus	2:24
19	Minos	1:50
20	Minos and Aeacus	1:16
21	Cephalus and Aeacus	2:10
22	The Plague in Aegina	9:05
23	The Myrmidons	3:44
24	Cephalus and Procris	3:12
25	Aurora and Cephalus	5:16

Total time on CD 6: 77:50

CD 7

1	Lelaps	3:03
2	Cephalus, Aura and Procris	6:27
3	Book 8: Nisus and Scylla	1:45
4	Scylla and Minos	5:04
5	Scylla and Nisus's Hair	1:10
6	Minos and Scylla	5:07
7	Minos and the Minotaur	0:35
8	Daedalus	0:59
9	Theseus and Ariadne	1:05
10	Daedalus and Icarus	4:37
11	Daedalus and Perdix	2:05
12	Theseus	0:31
13	The Calydonian Boar	2:32
14	The Boar Hunt	11:12
15	Plexippus and Toxeus	1:08
16	Althaea and Meleager	7:45
17	Sisters of Meleager	1:08

CD 7 (cont)

18	Theseus and Achelous	2:18
19	The Echinades	1:22
20	Achelous and Perimele	2:36
21	Philemon and Baucis	9:46
22	Erysichthon and Ceres	4:27
23	Hunger	1:37

Total time on CD 7: 78:32

CD 8

1	Hunger and Erysichthon	2:48
2	Erysichthon and Maestra	3:36
3	Book 9	0:36
4	Achelous and Hercules	8:09
5	Hercules and Nessus	2:56
6	Deianira and Hercules	6:48
7	Hercules and Lichas	1:43
8	The Death of Hercules	0:44
9	Jupiter and Hercules	3:02
10	Alcmene and Iole	2:47
11	Galanthis and Lucina	1:42
12	Dryope	6:01
13	Iolaus	0:53
14	Themis's Prophecy	1:32
15	Jupiter and the Gods	2:56
16	Byblis and Caunus	10:13
17	Her hand wrote out these ineffectual words...	8:24
18	Ligdus and Telethusa	1:38
19	Io and Telethusa	1:52
20	Iphis	0:54
21	Iphis and Ianthe	8:02

Total time on CD 8: 77:29

CD 9

1	Book 10: Orpheus and Eurydice	0:49
2	Orpheus in the Underworld	4:43
3	Orpheus	1:44
4	Orpheus and the Trees	1:44
5	Cyparissus	3:03
6	Orpheus's Song	0:36
7	Jupiter and Ganymede	0:38
8	Apollo and Hyacinthus	4:58
9	The Cerastes	1:38
10	Propoetus's Daughters	0:30
11	Pygmalion	5:03
12	Cinyras and Myrrha	9:14
13	When Myrrha heard that word 'father'...	9:19
14	Adonis	1:17
15	Venus and Adonis	3:41
16	Atalanta and Hippomenes	7:23
17	The Golden Apples	8:25
18	Book 11: The Death of Orpheus	5:25
19	Bacchus and the Maenads	1:24
20	Midas and Silenus	0:56
21	Midas and Bacchus	0:36
22	Midas's Golden Touch	4:05

Total time on CD 9: 77:21

CD 10

1	Apollo and Pan	1:55
2	Apollo and Midas	1:39
3	Apollo and Neptune at Troy	1:23
4	Hercules and Laomedon	0:46
5	Peleus and Thetis	4:21
6	Peleus and Ceyx	2:05
7	Daedalion	2:39
8	Diana and Chione	1:05
9	Daedalion and Apollo	1:57
10	Peleus and Psamathe	5:00
11	Ceyx and Alcyone	5:27
12	Storm at Sea	8:17
13	Alcyone	1:28
14	The Cave of Sleep	1:55
15	Iris and Sleep	1:35
16	Morpheus	1:24
17	Morpheus and Alcyone	10:04

CD 10 (cont)

18	Aesacus and Hesperie	3:06
19	Book 12: The Greeks at Aulis	0:47
20	Calchas's Prophecy	1:09
21	The Sacrifice of Iphigeneia	1:21
22	The Home of Rumour	1:53
23	The Greeks Reach Troy	0:42
24	Cycnus and Achilles	8:25
25	Caeneus and Caenis	1:35
26	Caenis and Neptune	1:44
27	The Centaurs and Lapiths	0:47
28	Theseus and Eurytus	4:21

Total time on CD 10: 79:06

CD 11

1	Book 12 ctd	5:43
2	Theseus and the Centaurs	4:27
3	Cyllarus and Hylonome	5:29
4	Caeneus and Latreus	6:43
5	Hercules and Nestor	1:39
6	Periclymenes	2:13
7	Neptune and Apollo	1:32
8	Apollo and Achilles	2:22
9	The Arms of Achilles	0:56
10	Book 13: Ajax Makes his Case	11:24
11	Ulysses Makes his Case	13:32
12	'Here is my chest which has always worked to serve...'	11:03
13	Ajax Kills Himself	1:29
14	The War Ends	0:47
15	Troy is Destroyed	0:33
16	Astyanax	0:34
17	Hecuba	0:37
18	Polydorus and Polymestor	0:53
19	Achilles and Polyxena	4:21
20	Hecuba Laments	2:47

Total time on CD 11: 79:16

CD 12

1	Book 13 ctd	2:06
2	Hecuba and Polymestor	3:34
3	Aurora and Memnon	2:05
4	The Memnonides	1:59
5	The Voyages of Aeneas	1:52
6	The Daughters of Anius	2:55
7	Anius's Wine Bowl	2:19
8	Aeneas's Voyage Continues	1:40
9	Aeneas Reaches Sicily	1:14
10	Acis and Galatea	0:55
11	Polyphemus in Love	1:37
12	Telemus and Polyphemus	0:50
13	Polyphemus's Love Song	10:53
14	Scylla and Glaucus	6:15
15	Book 14: Glaucus and Circe	6:13
16	Aeneas and Dido	1:30
17	Cercopes	0:46

CD 12 (cont)

18	Aeneas and the Sibyl	1:13
19	Aeneas in the Underworld	1:21
20	Apollo and the Sybil	2:46
21	Achaemenides	5:22
22	Ulysses and Aeolus	1:00
23	Laestrygonians	1:12
24	Circe and Ulysses	5:14
25	Picus and Canens	3:20
26	Circe and Picus	6:04
27	Canens	1:29

Total time on CD 12: 78:01

CD 13

1	Book 14 ctd	0:38
2	Caieta	0:22
3	Aeneas in Italy	0:42
4	Diomedes	5:58
5	Turnus Burns the Ships	1:13
6	Cybele and the Ships	1:58
7	The Fall of Ardea	1:27
8	Aeneas Becomes a God	2:19
9	The Kings of Alba	1:06
10	Pomona and Vertumnus	6:38
11	Iphis and Anaxarete	6:58
12	The Sabine War	0:51
13	Venus Saves Rome	2:01
14	Romulus is Made a God	2:02
15	Hersilia	2:01
16	Book 15: Numa	0:51
17	Hercules and Croton	0:35

CD 13 (cont)

18	Hercules and Myscelus	3:35
19	Pythagorus	1:09
20	Vegetarianism	6:29
21	Immortality of the Soul	0:25
22	Metempsychosis	1:41
23	Changes in Nature	5:09
24	The Elements	2:04
25	Geological Changes	3:54
26	Properties of Water	3:01
27	Mount Aetna	1:34
28	Spontaneous Generation	2:24
29	The Phoenix	1:20
30	Strange Animals	0:51
31	Civilizations	1:03
32	Rome's Destiny	4:22

Total time on CD 13: 76:59

CD 14

1	Numa As King	0:40
2	Egeria	0:26
3	Hippolytus	3:27
4	Hippolytus and Diana	1:44
5	Tages	0:38
6	Romulus's Spear	0:26
7	Cipus	4:55
8	Aesculapius	10:17
9	Julius Caesar	2:58
10	Omens of Caesar's Death	2:34
11	Jupiter and Venus	1:18
12	Achievements of Augustus	2:09
13	Venus and Julius Caesar	0:33
14	Glory of Augustus	2:05
15	Ovid's Immortality	1:01

Total time on CD 14: 35:20

Total time on CDs 1–14: 17:32:07

Ovid

(43 BC–AD 17)

METAMORPHOSES

The *Metamorphoses* by Publius Ovidius Naso has, over the centuries, been one of the most accessible and influential works from our classical past. This extraordinary collection of Greek and Roman myths and folk tales has always been a popular favourite and has decisively shaped Western art and literature from the moment it was completed in AD 8.

Ovid's stories, about 250 in all, begin with the creation of the world and end with a tribute to Augustus Caesar, the poet's contemporary, moving from famous early myths to fabulous divine or semi-divine heroic characters and well known figures from traditional tales, then to the great historical saga of Troy, the wanderings of Aeneas and Ulysses, up to the recent history of Rome. Most of the stories involve miraculous and dramatically arresting transformations, in which a living being is changed into something

else or is physically altered in some way, often as a result of intense suffering, or in which inanimate objects become living creatures.

The work has always been one of our principal sources of classical stories and hence an invaluable resource for later poets, painters, playwrights and storytellers, from countless medieval and renaissance artists (including Shakespeare) to modern Broadway producers. But the popularity and influence of the poem rest on a great deal more than the outlines of the tales. For Ovid has a brilliant style, which transforms what might otherwise be a mere catalogue of stories into a seamless, forward-driving, and endlessly diverting totality.

Ovid is famous for his skill in creating transitions from one story to the next, often by having a character in one story move onto something new in the next,

or by following someone's reaction to a story. He will frequently arrange stories in groups as part of an ongoing conversation or contest, or a series of stories within a story. As a result, the poem never flags or develops a stop-start rhythm but is always urging the reader or listener forward in one continuous narrative.

Ovid also likes to anchor his stories in the passionate emotions of the gods or of human individuals, so that the actions arise out of familiar and powerful feelings. The poem is justly famous for its set speeches, especially those of a young girl in love for the first time and caught up in passions which she knows she should resist but cannot, invariably with disastrous results. The psychological complexities many of the characters reveal in their self-examinations are fascinating. The formal speeches, too, like those between Ajax and Ulysses and the long speech of Pythagoras, or Medea's famous incantation, bring these characters to life and have helped to define them for hundreds of years. This intensely dramatic quality allows us to feel the stories much more immediately, so that

we can make up our own minds, rather than having to listen to the judgment of the narrator. The speeches also bring out evocatively the harsh cruelty of many of the transformations, which are usually the final stage of intense suffering.

Ovid is famous, too, for his visual imagination, which ranges from cosily erotic and often humorous details, to graphic depictions of natural disasters, like storms at sea, catastrophic floods or plagues, to an almost grotesque treatment of battle wounds and mutilations. Given the imaginative quality of these images, it is no accident that the poem has had such a major influence on the history of Western art.

But the most famous, complex, and contested aspect of Ovid's poem is the narrator's attitude to his own stories. The speaker (who clearly identifies himself as the poet) repeatedly calls attention to the absurdity of the fictions he is creating and mocks the credulity of people who believe them. In many places Ovid pushes the descriptive details to such an extreme that one gets a sense he may be satirising his own stories and also earlier works

which have dealt with similar events, simultaneously paying a tribute to a famous predecessor and gently satirising him. It is as if he is inviting us to enjoy the poem but not to take it all that seriously.

Now, this is a risky business. After all, if the narrator is constantly threatening to pull the carpet out from under his own fiction, there is a real danger that the reader might simply lose interest or get confused. But Ovid negotiates this difficulty with consummate skill: he delights us with his stories and, at the same time, constantly mocks the notion, directly and indirectly, that they offer a significant insight into anything. The technique has the effect of driving something of a wedge between the style and the content and invites us to admire the amazing skill with which the poet can create such a remarkable work, so much so that, in a very real sense, the poet's skill, his extraordinary verbal 'wit', is one of the central attractions of the poem, constantly on display.

Unlike the works of the great epic poets he is drawing on, Ovid's poem does not invite us to treat the stories, individually or collectively, as presenting

anything we might consider a vision of life. They matter as stories, for they provide him with an opportunity to display his poetical skill, but they do not put pressure on us to think about anything beyond this literary concern. That, indeed, may be one key to his popularity, for Ovid's attitude to his myths neutralises any threat they might pose to a rival system of belief. Some of those who demand that a poet should strive for a high moral seriousness have deplored this aspect of Ovid's style, citing his inappropriately sly tone or the pleasure he takes in rhetorical excess. Others, more sensitive to the delights of poetry, have always considered Ovid a poet's poet, someone we read in order to surrender ourselves to the sheer pleasures of delightful fiction for its own sake. That, as Ovid seems to have sensed, is the key to his enduring popularity: in a world of constant change, his closing lines proclaim, emperors may come and go, but his brilliant work will always remain.

Notes by Ian Johnston



David Horovitch has had a long and distinguished career. His appearances in the theatre include many in the West End, the National Theatre and the RSC. Most recently he has appeared in Mike Leigh's *Grief* at the National Theatre. On television he is best remembered for his performance as Inspector Slack in *Miss Marple* and his films include *Max* and the Oscar nominated *Solomon and Gaenor*. For Naxos AudioBooks his readings include *The Leopard*, *The Good Soldier Švejk* and *Alice in Wonderland*.

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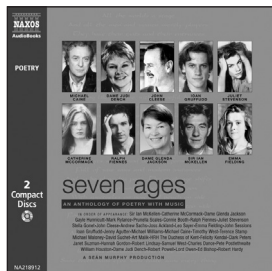
A new verse translation by Ian Johnston

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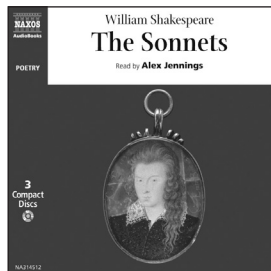
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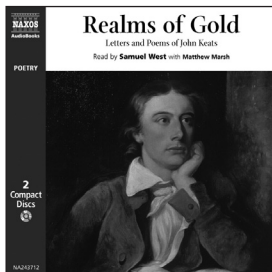
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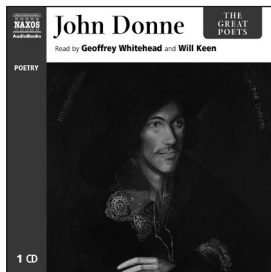
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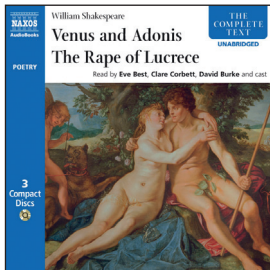
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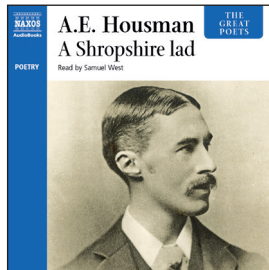
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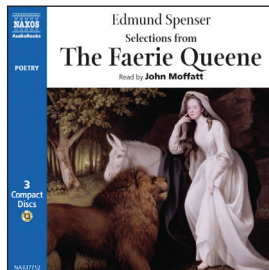
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