



Metamorphoses

Mary Zimmerman

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Called by *Time* the "theater event of the year," Mary Zimmerman's *Metamorphoses* brings Ovid's tales to stunning visual life. Set in and around a large pool of water onstage, *Metamorphoses* juxtaposes the ancient and the contemporary in both language and image to reflect the variety and persistence of narrative in the face of inevitable change. Nominated for three 2002 Tony Awards, including "Best Play," *Metamorphoses* earned Zimmerman a Tony for "Best Direction of a Play."

Metamorphoses Details

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Author : Mary Zimmerman

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From Reader Review Metamorphoses for online ebook

Theo Chen says

Really fascinating look of Ovid's tales! Really enjoyed it :)

Erin says

Metamorphoses is my all-time favorite play. Hands down. This play is beautifully composed and breathes new life into Ovid's work. Mary Zimmerman does not use all of the stories from the original, but does an excellent job of re-imagining several of the tales. As an aside, if you are ever so lucky as to see the play - please do. I was fortunate enough to see it when it was directed by Ms. Zimmerman and it was absolutely amazing. There was not a dry eye in the house. This is an incredibly touching work, and I encourage everyone to read it. I like to think of Mary Zimmerman as the Baz Lurman of theatre. Or possibly Baz Lurman is the Mary Zimmerman of film?

K.m. says

I've seen this play twice, both beautifully staged/designed/blocked but reading it was lackluster. Maybe I was seduced by the visuals. The most interesting parts of the reading were the descriptions of the staging and directions, that and the Orpheus and Eurydice section (which included both Ovid's and Rilke's versions of the story). Most of the modernized retellings didn't particularly add to or grow off of the original story and the narration had a tendency to fall into simplistic explanations of meaning rather than allowing you to take what you will from it. I never got a sense that it mined anything new except a bland re-hashing of Greek myths. Overall it produces great scene design, but the words were meh.

Douglas Connell says

Beautiful, funny, and poignant. A good read.

Nathaniel Punches says

fantastic!

Alex says

I enjoyed the series of vignettes. Clever cosmogony. Fun play. Oh Midas, you rich man. Midas reminds me of one question containing Midas' name in the exams Asenath let me help grade. Alcyone and Ceyx--With mercy from the gods, you two are reunited and transformed as seabirds, and fly together toward the horizon. I like the visual. Hunger and curse of the insatiable appetite. My favorite quote. "The godless are always

hungry." Orpheus and Eurydice--Eurydice returns to the Underworld unknowing to Orpheus, the man she loved so long ago. Narcissus--ridiculously good looking. Pomona and Vertumnus--Pomona tells Vertumnus to take off his ridiculous disguise, and the two become smitten in love. . Myrrha--Myrrha tries to control her urges, but is eventually falls to the temptation. Phaeton--Phaeton tells the audience of a distanced relationship with his father. I can relate. Eros and Psyche fall in love. Baucis and Philemon--Zeus and Hermes put on beggar outfits to see what it is like being human. I don't know if it is my Greek heritage that makes me love Greek based plays or what, but I enjoyed this one. I saw the Play Bacchai in London, I enjoyed that one as well.

Haley DeLuca says

Still my favorite play.

James says

I'm not the least bit ashamed to admit I cried almost as much reading this play as I did when I first watched it. Zimmerman makes the mythic manageable, and her mastery of the genre combined with the play's optimism and faith in the power of love make Metamorphoses one of the most powerful and important contemporary plays I've ever seen.

Julia says

not that i care about star ratings as you all know, but i do feel like i gave this an ""extra star"" because of the necessary inadequacy of this play as a read experience. what makes this play necessary, what gives it the right to exist, is that it activates one of the most crucial aspects of ovid's metamorphoses that remains dormant as a poem—the bodies! when you get right down to it, when you want to reduce the metamorphoses in the most prosaic way possible, it's a poem about Weird Things Happening To Our Bodies; it's about how bodies can't really contain everything that happens to a human, or aren't good at describing and representing the emotional experience of being human. Or Something. so that's where a play comes in; that's where mary zimmerman comes in. finally a physical experience of the poem, bodies and all! but when you read that, when the closest you can get to the theatre's bodily movement is reading the stage directions, you're just reminded of what has to be missing from a play—the text—and what little is there of the text (and of other texts! i don't think i'd ever heard of that rilke poem about eurydice before—it was v cool) makes you want the rest. because the play has only six tales from the metamorphoses, which is skimpy and sad but obviously necessary for a play, and i still haven't really thought enough about why zimmerman chose the stories she chose (my main impulse is to say she mostly chose the well-known ones, therefore the accessible ones, for obvious reasons), but i know i really don't like the (secondary?) framing device of midas. it simplifies and strips a story about an foolish man who for the most part stays foolish and makes it more reminiscent of the sweet adaptations i read as a child—and the characterization of bacchus in the midas story is also off, too sympathetic, not godly enough, not like ovid's gods or the gods of classical literature in general. basically the worst parts of the play are when zimmerman makes the characters easier to like, easier to pretend to understand, in a way that they never are in classical literature. there's not enough ~bite~ i suppose you could say, but there sure is a lot of beauty. ovid was beautiful and ovid was also cruel (and also The Original Fuckboy, which is to say, again, terrible and cruel) and the metamorphoses, i decided to proclaim earlier today, is the poem that best served his cruelty. anyway i'd love to see this in performance. my friend (who

lent me the play of course) said zimmerman is known more as a director than a playwright, and it shows—nor do i think she's trying to hide it.

Ødegård Solveig says

3.5 enthusiastic stars

Siti says

2nd QUARTER
Siti Hajar Mohd. Khairi

Metamorphoses: A Play
by Mary Zimmerman
120 pages
North Western University Press. \$14.99
isbn13: 9780810119802
(Ages 14 & up)

Midas and the Golden Touch, Alcyone and Ceyx, Narcissus, Orpheus & his lyre and Vertumnus & Pomona are just the many stories retold in this book but with a modern twist. Written in play-format, Mary Zimmerman retells the Greek myths and transforms the stories with a more modern understanding. The title "Metamorphoses" is connected in all stories in the play because every story experiences a change (literal or figurative).

This play was very interesting. I thought the modern twists were very witty and more understandable. It is a funny and entertaining and script. I would love to see the play. Mary Zimmerman tells it in such a way that makes you want to really visualize it. She connects all the stories by having a pool be included in each one. Th pool changes with each coming story. The pool would be a dining table one scene and a lake the next.

Are you an inspired actor or actress? Are you interested in writing your own plays? Well, Mary Zimmerman's: Metamorphoses is a perfect Mentor text for inspiration. It brings the modern feel in each story that is being depicted and with each giving story comes a lesson that is sure to keep you thinking...

Feisty Harriet says

The history and interweaving stories of Who's Who among the Greek gods and goddesses...this play has it ALL as you follow the journey through ancient times. And there's a full-blown battle with Poseidon, god of the sea. Have you ever seen a full size water battle on stage--complete with ships and an ocean/swimming pool in the orchestra pit? I highly recommend it. If you ever have the chance to see this I hope you leap at it. And bring rain gear.

Stuart says

Zimmerman's play watches better than it reads, though some of her poetry is indeed beautiful. Being a puppetry and movement based director, her scripts largely serve as accompaniments to her productions and reading them one is acutely aware of the lack of dialogue and character interaction, and the overwhelm of exposition. She re-tells Ovid's stories well, if perhaps not terribly interestingly, the one exception being her comparison of the traditional Orpheus myth with Rilke's re-telling of it. Afraid to let the myths stand on their own, though, she often relies on narrators to directly state the hidden meanings of the material, making her less of a playwright, in my opinion, and more like someone writing accompaniment to a planetarium show or documentary.

Tara Redd says

Having seen and read this play several times, I'm always torn because much of it is in a way too easy, but so much more of it is just not done justice on a piece of paper. I've come down a lot off my Mary Zimmerman obsession, but the ending is truly beautiful on stage:

Walking down the street at night, when you're all alone, you can still hear, stirring in the intermingled branches of the trees above, the ardent prayer of Baucis and Philemon.

They whisper:

Let me die the moment my love dies.

They whisper:

Let me not outlive my own capacity to love.

They whisper:

Let me die still loving, and so, never die.

Siran says

Thanks Lil Anne.
