

1: WDCC Lion King | eBay

This play is full of beasts; in fact, the word "beast" shows up in this play more than any other Shakespeare play. First, Apemantus notices, "[T]he strain of man's bred out into baboon and monkey" ().

King John, London, the Theatre, circa Richard II, London, the Theatre, circa Romeo and Juliet, London, the Theatre, circa The Merchant of Venice, London, the Theatre, circa Henry IV, part 1, London, the Theatre, circa Henry IV, part 2, London, the Theatre, circa Henry V, London, Globe theater? Julius Caesar, London, Globe theater, 21 September Hamlet, London, Globe theater, circa Twelfth Night, London, at Court? Troilus and Cressida, London, Globe theater? Measure for Measure, London, Globe theater? Othello, London, Globe theater? King Lear, London, Globe theater? Macbeth, London, Globe theater? Antony and Cleopatra, London, Globe theater, circa Coriolanus, London, Globe theater, circa Cymbeline, London, Blackfriars theater or Globe theater, The Tempest, London, at Court, 1 November Cardenio, probably by Shakespeare and Fletcher, London, Globe theater? Venus and Adonis London: Printed by Richard Field, sold by J. Printed by Thomas Creede for Thomas Millington, Printed by Peter Short, sold by Cuthbert Burbie, Printed by Peter Short for Thomas Millington, The Tragedie of King Richard the second London: Printed by Valentine Simmes for Andrew Wise, Newly Corrected, Augmented, and Amended London: Printed by Thomas Creede for Cuthbert Burby, Printed by William White for Cuthbert Burby, The History of Henrie the Fourth [part 1] London: Printed by Peter Short for Andrew Wise, A midsommer nights dreame London: Bradock for Thomas Fisher, The most excellent Historie of the Merchant of Venice London: Printed by James Roberts for Thomas Heyes, The Second part of Henrie the fourth, continuing to his death, and coronation of Henrie the fift London: Much adoe about Nothing London: The Cronicle History of Henry the fift [corrupt text] London: The Phoenix and Turtle, appended to Loves Martyr: Printed by Richard Field for E. Printed by Thomas Creede for Arthur Johnson, Printed by James Roberts for Nicholas Ling, Okes for Nathaniel Butter, The Historie of Troylus and Cresseida London: Eld for Thomas Thorpe, sold by W. White for Henry Gosson, Printed by Nicholas Okes for Thomas Walkley, Published according to the True Originall Copies London: Printed by Thomas Cotes for John Waterson, Modern Language Association of America, Cambridge University Press, Ginn, ; revised by Irving Ribner Waltham, Mass.: Shakespeare Quarto Facsimiles, edited by W. Greg and Charlton Hinman, 14 volumes Oxford: Collins, ; New York: The Arden Shakespeare, general editors Harold F. Brooks and Harold Jenkins, 38 volumes to date London: Scott Foresman, ; revised again by Bevington Glenview, Ill.: The New Penguin Shakespeare, general editor T. Spencer, 33 volumes to date Harmondsworth: Harcourt Brace Jovanovich, The Riverside Shakespeare, general editor G. Yale University Press, Huntington Library, edited by Michael J. Allen and Kenneth Muir Berkeley: University of California Press, No other writer, in English or in any other language, can rival the appeal that Shakespeare has enjoyed. And no one else in any artistic endeavor has projected a cultural influence as broad or as deep. It should not surprise us, therefore, that personalities as vivid as these have gone on, as it were, to lives of their own outside the dramatic settings in which they first thought and spoke and moved. Which is not to suggest, of course, that the composers of other musical forms have been remiss: Illustrators of Shakespeare editions have often been notable figures in their own right: Every nation that has a theatrical tradition is indebted to Shakespeare, and in language after language Shakespeare remains the greatest living playwright. Should we be disposed to look elsewhere, we can puzzle over "the riddle of Shakespeare" in the meditations of the Argentine novelist and essayist Jorge Luis Borges. Or smile with perhaps but an incomplete suspension of disbelief as the Nobel Prize-winning African poet and dramatist Wole Soyinka quips that "Sheikh Zpeir" must have had some Arabic blood in him, so faithfully did he capture the local color of Egypt in Antony and Cleopatra. If Jan Kott, a twentieth-century existentialist from eastern Europe, can marvel that Shakespeare is "our contemporary," then, his testimony is but one more instance of the tendency of every age to claim Shakespeare as its own. Whatever else we say about Shakespeare, in other words, we are impelled to acknowledge the incontrovertible fact that, preeminent above all others, he has long stood and will no doubt long remain atop a pedestal to recall a recent New Yorker cartoon as "a very very very very very very important writer. Plays such as the English histories

would suggest in the writer an easy familiarity with the ways of kings, queens, and courtiers; hence their author must have been a member of the nobility, someone like Edward de Vere , the seventeenth Earl of Oxford. Plays such as Julius Caesar , with their impressive display of classical learning, would indicate an author with more than the "small Latin and less Greek" that Ben Jonson attributes to Shakespeare; hence the need to seek for their true begetter in the form of a university-trained scholar such as Francis Bacon. Or so would urge those skeptics whose numbers have included such redoubtable personages as Henry James and Sigmund Freud who find themselves in sympathy with the "anti-Stratfordians. But, whatever their limitations, the anti-Stratfordians have at least helped keep us mindful of how frustratingly little we can say for certain about the life of the man whose works have so enriched the lives of succeeding generations. One thing we do know is that if Shakespeare was a man for all time, he was also very much a man of his own age. Whether Shakespeare was born on 23 April, as tradition holds, is not known; but a birth date only a few days prior to the recorded baptism seems eminently probable, particularly in view of the fear his parents must have had that William, like two sisters who had preceded him and one who followed, might die in infancy. By the time young William was old enough to begin attending school, he had a younger brother Gilbert, born in and a baby sister Joan, born in . As he attained his youth, he found himself with two more brothers to help look after Richard, born in , and Edmund, born in , the younger of whom eventually followed his by-then-prominent eldest brother to London and the theater, where he had a brief career as an actor before his untimely death at twenty-seven. The house where Shakespeare spent his childhood stood adjacent to the wool shop in which his father plied a successful trade as a glover and dealer in leather goods and other commodities. Before moving to Stratford sometime prior to when the records show that he was fined for failing to remove a dunghill from outside his house to the location where refuse was normally to be deposited , John Shakespeare had been a farmer in the neighboring village of Snitterfield. Whether he was able to read and write is uncertain. Some scholars interpret this as a "signature" that might have been considered more "authentic" than a full autograph; others have taken it to be an indication of illiteracy. But even if John Shakespeare was not one of the "learned," he was certainly a man of what a later age would call upward mobility. And by involving himself in public service, he rose by sure degrees to the highest municipal positions Stratford had to offer: A few years after his elevation to the office of bailiff, probably around , John Shakespeare approached the College of Heralds for armorial bearings and the right to call himself a gentleman. Before his application was acted upon, however, his fortunes took a sudden turn for the worse, and it was not until , when his eldest son had attained some status and renewed the petition, that a Shakespeare coat of arms was finally granted. This must have been a comfort to John Shakespeare in his declining years he died in , because by then he had borrowed money, disposed of property out of necessity, ceased to attend meetings of the town council, become involved in litigation and been assessed fines, and even stopped attending church services, for fear, it was said, "of process for debt. There he would have heard and felt the words and rhythms of the Bible, the sonorous phrases of the Book of Common Prayer, the exhortations of the Homilies. In all likelihood, after spending a year or two at a "petty school" to learn the rudiments of reading and writing, he would have proceeded, at the age of seven, to "grammar school. Though no records survive to tell us who attended the Stratford grammar school during this period, we do know that it had well-qualified and comparatively well-paid masters; and, through the painstaking research of such scholars as T. During his many long school days there, young Shakespeare would have become thoroughly grounded in Latin, acquired some background in Greek, and developed enough linguistic facility to pick up whatever he may have wanted later from such modern languages as Italian and French. He would have studied logic and rhetoric as well as grammar, and he would have been taught the principles of composition and oratory from the writings of such masters as Quintilian and Erasmus.

2: Shakespeare Tavern Presents MACBETH and TIMON OF ATHENS 10//28

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Some time before , a funerary monument was erected in his memory on the north wall, with a half-effigy of him in the act of writing. Its plaque compares him to Nestor , Socrates , and Virgil. Textual evidence also supports the view that several of the plays were revised by other writers after their original composition. The first recorded works of Shakespeare are Richard III and the three parts of Henry VI , written in the early s during a vogue for historical drama. By William Blake , c. His characters become more complex and tender as he switches deftly between comic and serious scenes, prose and poetry, and achieves the narrative variety of his mature work. Henry Fuseli , " According to the critic Frank Kermode, "the play-offers neither its good characters nor its audience any relief from its cruelty". Less bleak than the tragedies, these four plays are graver in tone than the comedies of the s, but they end with reconciliation and the forgiveness of potentially tragic errors. Shakespeare in performance It is not clear for which companies Shakespeare wrote his early plays. The title page of the edition of Titus Andronicus reveals that the play had been acted by three different troupes. In Cymbeline, for example, Jupiter descends "in thunder and lightning, sitting upon an eagle: The ghosts fall on their knees. Copper engraving of Shakespeare by Martin Droeshout. It contained 36 texts, including 18 printed for the first time. In the case of King Lear , however, while most modern editions do conflate them, the folio version is so different from the quarto that the Oxford Shakespeare prints them both, arguing that they cannot be conflated without confusion. He dedicated them to Henry Wriothesley, Earl of Southampton. Critics consider that its fine qualities are marred by leaden effects. Scholars are not certain when each of the sonnets was composed, but evidence suggests that Shakespeare wrote sonnets throughout his career for a private readership. It remains unclear if these figures represent real individuals, or if the authorial "I" who addresses them represents Shakespeare himself, though Wordsworth believed that with the sonnets "Shakespeare unlocked his heart". Thou art more lovely and more temperate It is not known whether this was written by Shakespeare himself or by the publisher, Thomas Thorpe , whose initials appear at the foot of the dedication page; nor is it known who Mr. He wrote them in a stylised language that does not always spring naturally from the needs of the characters or the drama. The grand speeches in Titus Andronicus , in the view of some critics, often hold up the action, for example; and the verse in.

3: Sonnet Maiden Virtue Rudely Strumpeted | Shakespeare's Word Games

*The word 'state' was changing in meaning in Shakespeare's time, its political sense only just emerging. See the brief discussions of this semantic development in J. H. Hexter, *The Vision of Politics on the Eve of the Reformation* (), p. www.enganchecubano.com Scholar W. G. Zeeveld, *The Temper of*.*

While Simba grows into a rambunctious lion cub who frequently boasts about the fact that he will someday rule over the Pride Lands, Scar secretly plots against him. Scar plots regicide and familicide against Simba and Mufasa by luring Simba into a vast gorge, where he triggers a wildebeest stampede. Notified by Scar that Simba is in danger, Mufasa rushes to his aid and manages to place him safely on a ledge. Weakened and unable to pull himself up the steep slope to safety, Mufasa asks his brother for assistance. There, he grows into an adult lion, while Scar wreaks havoc on the Pride Lands. After witnessing Scar strike his mother Sarabi, Simba orders Scar to resign. Having grown overconfident, Scar finally reveals to Simba that he killed Mufasa. Simba then takes his rightful place as king. The Lion King II: Realizing this, Kiara rebels and pursue her hunt outside of the Pride Lands, where she nearly falls victim to a wildfire. Saying that he has left the Outsiders, Kovu asks Simba to let him join his pride. Simba reluctantly accepts, but distrusts Kovu because of his similarities to Scar, and continues to treat him ruthlessly. That night, Simba has a nightmare about attempting to save his father Mufasa from falling into the stampede but is stopped by Scar who turns into Kovu and throws Simba off the cliff into the stampede. Realizing that Kovu is beginning to side with Simba because of his love for Kiara, Zira ambushes and attacks Simba. Convinced by Zira that Kovu is responsible for the ambush, Simba exiles him and forbids Kiara to see him, but she makes her father realize that he is acting irrationally, before leaving to find Kovu. When a battle ensues between the Pride Landers and the Outsiders, Kiara and Kovu arrive and stop them, with Kiara telling them that they are one. When a furious Zira attacks Simba, she is intercepted by Kiara, causing the two to fall over the edge of a cliff. Having landed safely on a ledge, Kiara offers to help Zira, who is struggling to hang on. However, Zira, consumed by her resentment towards Simba, falls to her death. The episode "Shake Your Djibouti" again features Simba, when Timon and Pumbaa are forced to train him to protect them from a laboratory monster. Another episode, entitled "Rome Alone," shows Simba being captured by Romans and forced into gladiatorial battle with another lion named Claudius. He also appears in a music video of "The Lion Sleeps Tonight". Simba was featured as a guest in the animated series *House of Mouse*, in which he alternates between cub and adult. The Lion Guard[edit] Main article: Return of the Roar in November It was more the sense of who can take the challenge and not be daunted by the task. Six New Adventures were released. Set after the events of the first film, they featured a cub named Kopa, who was the son of Simba and Nala. An Environmental Fable, until its closure in Reception and legacy[edit] Critical response[edit] Although *The Lion King* itself has garnered universal acclaim from film critics, [76] reception towards Simba has been generally mixed. Young Simba sounds like a young Michael Jackson The event was witnessed by a large crowd of spectators who were watching from below. Ultimately, the idea was deemed "outside the responsibility of the government" and was declined. According to Comcast in, the use of Simba as a dog name reemerged in popularity in after experiencing a noticeable decline in, ranking the name ninth out of 10 on its list of "Top 10 Trendiest Dog Names of the Year. Lifestyle included the name on its list of "Trendiest Dog Names.

4: William Shakespeare Biography

Timon of Athens (The Life of Tymon of Athens) is a play by William Shakespeare, probably written in collaboration with Thomas Middleton in about 1625, which was published in the First Folio in 1623.

Captain of a military brigade and good friend to Timon. Apemantus, sometimes spelled Apermantus, a philosopher and churl. Jeweller and Merchant appear briefly. The Senators of Athens. The Fool is briefly a companion to Apemantus. Three Strangers, one named Hostilius; friends to Lucius. The Old Athenian is the father of the woman Lucilius loves. False friends of Timon. Isidore and Varro are also creditors but only their servants appear. Synopsis[edit] In the beginning, Timon is a wealthy and generous Athenian gentleman. He hosts a large banquet, attended by nearly all the main characters. Timon gives away money wastefully, and everyone wants to please him to get more, except for Apemantus, a churlish philosopher whose cynicism Timon cannot yet appreciate. He accepts art from Poet and Painter, and a jewel from the Jeweller, but by the end of Act 1 he has given that away to another friend. Timon gives a speech on the value of friendship. The guests are entertained by a masque, followed by dancing. As the party winds down, Timon continues to give things away to his friends: Now Timon has given away all his wealth. Shadowing Timon is another guest at the banquet: He was the only guest not angling for money or possessions from Timon. Timon cannot pay, and sends out his servants to make requests for help from those friends he considers closest. The senators disagree, and, when Alcibiades persists, banish him forever. He vows revenge, with the support of his troops. The act finishes with Timon discussing with his servants the revenge he will carry out at his next banquet. Timon hosts a smaller party, intended only for those he feels have betrayed him. The serving trays are brought in, but under them the friends find rocks and lukewarm water. Timon sprays them with the water, throws the dishes at them, and flees his home. The loyal Flavius vows to find him. Timon renounces society engraving for Shakespeare, *Timon of Athens*, Act IV, Scene 1 Cursing the city walls, Timon goes into the wilderness and makes his crude home in a cave, sustaining himself on roots. Here he discovers an underground trove of gold. The knowledge of his discovery spreads. Alcibiades, Apemantus, and three bandits are able to find Timon before Flavius does. Accompanying Alcibiades are two prostitutes, Phrynia and Timandra, who trade barbs with the bitter Timon on the subject of venereal disease. Timon offers most of the gold to the rebel Alcibiades to subsidise his assault on the city, which he now wants to see destroyed, as his experiences have reduced him to misanthropy. He gives the rest to his whores to spread disease, and much of the remainder to Poet and Painter, who arrive soon after, leaving little for the senators who visit him. When Apemantus appears and accuses Timon of copying his pessimistic style there is a mutually misanthropic exchange of invective. He wants the money as well, but he also wants Timon to come back into society. Timon acknowledges that he has had one true friend in Flavius, a shining example of an otherwise diseased and impure race, but laments that this man is a mere servant. He invites the last envoys from Athens, who hoped Timon might placate Alcibiades, to go hang themselves, and then dies in the wilderness. Alcibiades, marching on Athens, then throws down his glove, and ends the play reading the bitter epitaph Timon wrote for himself, part of which was composed by Callimachus: Seek not my name: It has been proposed that Shakespeare himself took the role of the Poet, who has the fifth-largest line count in the play. Assuming the play is a collaboration between Shakespeare and Middleton, its date has been placed in the period 1612–1613, most likely 1612. In his edition for the Oxford Shakespeare, John Jowett argues the lack of act divisions in the Folio text is an important factor in determining a date. Timon is notoriously difficult to divide into acts, suggesting to Jowett that it was written at a time when act divisions were of no concern to the writer, hence it must have been written prior to August 1612. In the context of the play, the line is referring to religious zeal, but some scholars feel it is a subtle reference to the events of November 1611. Chambers believes Shakespeare began the play, but abandoned it due to a mental breakdown, never returning to finish it. Today, many scholars believe that other dramatist was Thomas Middleton. Complete Works and the individual Oxford Shakespeare edition, believes Middleton worked with Shakespeare in an understudy capacity and wrote scenes 2.1. Soellner believed the play is unusual because it was written to be performed at the Inns of Court, where it would have found a niche audience with young

lawyers. It contains numerous words, phrases, and punctuation choices that are characteristic of the work of Middleton but rare in Shakespeare. An anonymous play, *Timon*, also survives. He also has a mistress. Soellner argues that the play is equal parts tragedy and satire, but that neither term can adequately be used as an adjective, for it is first and foremost a tragedy, and it does not satirise tragedy; rather, it satirises its subjects in the manner of Juvenalian satire while simultaneously being a tragedy. Through the mouths of the dark characters of Hamlet, Timon, Lear, and Iago, he craftily says, or sometimes insinuates the things, which we feel to be so terrifically true, that it were all but madness for any good man, in his own proper character, to utter, or even hint of them. This suggests a Timon who lives in the world but not of it. The Arkangel Shakespeare audio recording featuring Alan Howard with Rodway reprising his television role also takes this route: Act IV, Scene iii. Major motifs in *Timon* include dogs,[clarification needed] breath,[clarification needed] gold from Act IV on , and "use" in the sense of usury. Banquets and feasting in Shakespeare are dramatically significant; besides sometimes being of central and structural importance, they often present dramatic spectacles in themselves. All the citizens are welcome to the banquet, as in accordance with the democratic principles of Athens. The second banquet functions as a parody of the first, as Timon uses it to exact revenge on his false friends, before abandoning feasting and the city completely by exiling himself. The senses are absent from this feast: Timon mocks the insatiable appetite of his guests as he uncovers dishes of smoke and water. Timon is misled by facades of friendship, and so inflicts apropos revenge: The earliest known performance of the straight Shakespearean text was at Smock Alley Theatre in Dublin in . It has played once on Broadway, in , with Brian Bedford in the title role. The Chicago Shakespeare Theater first staged the play in . In April , C. The play was given a new ending by director, Barbara Gaines. As a departure from several other modern dress productions, director Jon Ciccarelli set the action in the " Roaring 20s " with corrupt politicians, mobsters and making the characters of Alcibiades, Timon of Athens and Flavius veterans of World War I. The play was directed by Nicholas Hytner. Film adaptations[edit] I, *Timon* was released in [40] premiered at the Hoboken International Film Festival where it was nominated for "Best Director" and "Best Cinematography". The Noah brothers cinematic treatment of this long neglected Shakespeare masterwork also features a soundtrack based on the musical score *Hexachordum Apollinis* by Johann Pachelbel. Shadwell added two women to the plot: His cast was primarily young, and Apemantus was Algerian. More famously, the revival had new music by Henry Purcell, most of it appearing in the masque that ended Act Two. Stephen Oliver , who wrote the incidental music for the BBC television version, composed a two-act opera, *Timon of Athens*, which was first performed at the Coliseum, London, on 17 May . Second Series in an essay entitled "Gifts. It is the visible divinity â€” the transformation of all human and natural properties into their contraries, the universal confounding and distorting of things: It is the common whore, the common procurer of people and nations. Herman Melville references *Timon* repeatedly in his novel *The Confidence-Man* , when referring to confidence as a preferable trait in all circumstances to misanthropy. Charles Dickens alludes to *Timon* in *Great Expectations* when Wopsle moves to London to pursue a life in the theatre. It tells about a Hamlet-like figure, called Timon of Assens [sic], who comes from the Danish town of Assens. A copy of *Timon of Athens* features variously in the plot of *Pale Fire* and, at one point, the quotation above is amusingly mistranslated from the fictional language of Zemblan, a trademark prank of the polyglot Nabokov. *The Life of Timon of Athens*. *The Arden Shakespeare, Third Series*. Alexander 16 July . *The Modern Language Review*. The Shakespeare Book of Lists: He attributes the list of roles played by Shakespeare to a professor at Brandeis University. *A Study of Facts and Problems. A Study of Facts and Problems, Vol.* Archived from the original on 26 October . Retrieved 26 October . *The Review of English Studies*. Retrieved 27 October . University of Pittsburgh Press. *The New Cambridge Shakespeare. The Complete Works* 2nd ed. Reprint Services Corporation ,

5: Shakespeare's Clown: Actor and Text in the Elizabethan Playhouse - PDF Free Download

The Atlanta Shakespeare Company at The New American Shakespeare Tavern Presents Macbeth and Timon of Athens.

Timon is a wealthy Athenian noble who responds to flattery by hosting banquets, giving gifts and bailing out his suitors. When his fortune runs out and his friends reject his pleas for help, he becomes an embittered recluse and, after seeing that those who abandoned him suffer, withdraws to die. Timon of Athens may be a simple story about a generous and self-indulgent man driven to misanthropy by his fair-weather friends, but it produces an avalanche of philosophical questions: Does he deserve to be punished for his vanity and ostentation or is he right to expect more from his parasitic friends? Is there a place for cynicism in society? Join the cast and crew members for a Question and Answer session on Sunday October 3 after the show!

Timon is a wealthy Athenian, and everyone knows he spends and gives his wealth extravagantly. When he arrives the merchants and artisans all flatter him to gain his business, and the lords flatter him for gifts. Lords offer gifts to him knowing he will give them back much more in gifts and money. Apemantus, a philosopher, arrives and begins insulting everyone. His insults, however, do speak to the truth of the overly generous Timon and the shallow flatterers. Alcibiades arrives, and is the only person to greet Timon warmly. Timon invites all into his house for a feast. At the feast, Timon provides food and wine to all, and has hired dancing girls to entertain them. In addition, Timon continues to give gifts and money as he proclaims them all his friends. Only Apemantus and Alcibiades refuse his gifts. Apemantus has brought his own food and drink and continues to rudely comment on the whole situation. Flavius has tried to protect Timon by borrowing from wealthy Senators. They become concerned with his extravagance and begin sending their servants to collect the debts. Flavius tries to keep them at bay, but ultimately must confess to Timon that he is now broke. Timon sends to his friends for help, and to collect debts owed to him, but they all refuse. Meanwhile, in the Senate, a friend of Alcibiades is being put to death. Alcibiades pleads for the life of his friend. The Senators refuse to acquiesce and banish Alcibiades from Athens. Before he leaves he vows to take vengeance on Athens for the wrongs done to him and others. Timon invites the lords who have denied their assistance to another feast. When the dishes are uncovered they contain water instead of food. Timon goes into a rage, chases off the lords, and burns down his house. He leaves Athens to live in the woods and renounces wealth and the society of men. Flavius splits all of the money he has among the others and vows to remain true to Timon. Act II Timon is now living alone in a cave. He spends his time digging for roots to eat. While digging, he discovers buried gold and is once again a wealthy man. He denounces wealth as an evil that will destroy society. Alcibiades, accompanied by two prostitutes, happens by on his way to attack Athens. He tries to talk to Timon, but Timon rejects his friendship. Timon gives him gold which he takes to pay his soldiers. Apemantus comes seeking Timon because he has heard that Timon affects his manners. He offers Timon food but Timon refuses it with curses. He observes that Timon never knew the middle of humanity, but had only lived at the extremes. The two misanthropes fall into an exchange of insults. As Apemantus leaves, three thieving soldiers arrive. Timon freely gives them gold so they no longer have to be thieves, which drives at least one of them from his wicked ways. Flavius comes in next. His compassion moves Timon, but in the end Timon still drives him away. Timon drives them away. The Senators take the news back to Athens that Timon has refused his aid. They prepare for Alcibiades attack. Timon has written his own epitaph on a gravestone, but the soldier cannot read. He makes a wax inscription and takes it to Athens. Alcibiades and his army are before the gates of Athens. He reconciles with Athens, but vows to heal the city of its shallow ways. It is my great pleasure to invite you to share a milestone. We are working with an unfinished draft of what appears to be an experimental play for the time. Adding to the intrigue and controversy for this play, and one of my favorite elements from my research, is that it was a particular favorite of Karl Marx. I should also let you this will not be a typical Tavern staging. As a director, I felt an obligation to help "finish and form" this incomplete text for you, the audience. Thursdays, Fridays and Saturdays at 7:

6: Misanthropy - Wikiquote

These late tragedies even more than the rest of Shakespeare's work acknowledge the divided response to the solitary characteristic of Shakespeare's age. They present the solitary man as.

But neither the metrical evidence, which admits of various interpretations, nor the attribution of of part of T. The statement is not true. The logometric evidence in Appendix II is more rigorous and comprehensive than the metrical evidence to which Alexander alludes. It affirms the similarity of the two plays with respect to criteria that distinguish Fletcher from Shakespeare. The evidence comes as near relating the two plays as possible as to authorship. Like , was a year of acute religious and social apprehension; there was the danger of a possible Papal-inspired invasion. Foakes, xxxi The Protestant marriage of and the proposed Catholic marriage of coincided with periods of heightened tension between Catholics and Protestants in England. The defeat of Frederick, lately elected King of Bohemia, and the consequent occupation of part of the Palatinate by the Catholic League led to an English outcry in support of the dispossessed champions of Protestantism. The play need not have been included in the Folio. It was included for reasons of state. Charles I, for whom among others the volume was intended, counted the Folio among his most valued possessions.. He colluded in the presumably harmless deception. No Shakespeare editor at work in the s could fail to acknowledge the debt owed Alexander and E. Chambers for countering the extremes of Victorian and Edwardian scholars in determining the canon by subjective criteria. For Alexander and Chambers, the First Folio was the benchmark on which Shakespeare studies were aligned. It was their canonical Bible. The solidity of professional Shakespeare scholarship depended on the reliability of Heminges and Condell. Humphreys was reasonably misled by Heminges and Condell, Alexander, E. Chambers, and by Foakes. So shall she leave her blessedness to one, When heaven shall call her from this cloud of darkness, Who from the sacred ashes of her honour Shall star-like rise as great in fame as she was And so stand fixed. Peace, plenty, love, truth, terror, That were the servants to this chosen infant, Shall then be his, and like a vine grow to him. Wherever the bright sun of heaven shall shine, His honour and the greatness of his name Shall be, and make new nations, He shall flourish, And, like a mountain cedar, reach his branches To all plains about him. There was the possible wish on the part of those brought up within the culture of English-speaking Protestant ascendancy that Shakespeare bestow his posthumous? Although a pattern is evident when surveyed in a variety of Shakespeare plays, when viewed separately in performance, it is easy to mistake their ironies solely for comic relief, - poorly understood and unconsciously set aside. Fools and clowns reflect back on the protagonists of their plays the truth of their unperceived folly. The concealment of their words is skilful and deliberate. Wilders testifies to both: Even the most transcendently moving moment in the play, the suicide of Cleopatra towards which the whole of the final scene has been moving, is interrupted by the entry of the Clown with his basket of figs. The Clown interrupts Cleopatra, but she turns his presence to her own account: Though he qualifies the solemnity of her death, he does not provide the radical shift in perspective that we have come to expect in this play. We can take her as seriously as she takes herself, participate with her in this tragic perspective. Rather than the recognized opposition of Rome and Egypt, male and female, reason and emotion, the central opposition in Antony and Cleopatra is that between faith and works which so absorbed King James as theological arbiter of Europe. In the confidence of Antony and Cleopatra in their own immortality, Shakespeare created a poetic monument to the possible consequence of justification by faith alone. There are lies and dreams that are more true than truth itself; the hyperbolic version of the story which the lovers present at the end of the play is one of these lies. The poetry in which the lovers create their version of the story may be only true lies; but the paradoxical true lie may be the only sort of truth available to us in this world. Adelman, The faith of Antony and Cleopatra apparently justifies their love by conferring on them an immortality that transcends the infidelities of their deeds. As with the Old Lady in converse with Anne Bullen, the sexual innuendos bemuse the playgoer with their intensity and fecundity. I heard of one of them no longer than yesterday, a very honest woman, but something given to lie, as a woman should not do but in the way of honesty, how she died of the biting of it, what pain she felt. In other words, the belief of the lovers which transcends good works is illusory.

Lie in the sense of telling a falsehood is not, however, ironic. She attempted to conceal her wealth from Octavius. She lies doubly in saying, Let him speak, my lord, Upon his peril, that I have reserved To myself nothing. Speak the truth, Seleucus. Put on my crown. Let me have a child at fifty to whom Herod of Jewry may do homage. Shocking as it may seem, their climaxes are ironic. Her professions of concern for Katherine ring sincere, but her insistence that she would not change places with her does not. Of course history supports the Old Lady; but if Anne protests too much, she also reflects an ambivalence that, however tinged with insincerity, fits into the overall pattern of ambivalence or complementarity that the play insistently develops. But it is far more. There are minor parallels between the Clown in Antony and Cleopatra and the Old Lady of Henry VIII, even to the suggestion that the Clown delays his departure from the regal presence in hopes of a tip. The Old Lady is explicit in what she expects for her services to the King, An hundred marks? An ordinary groom is for such payment. I will have more or scold it out of him. What is dramatically compelling is not, however, compulsory. Of that Shakespeare was clearly aware. If one persists in believing, as so invited, that the apotheoses of Elizabeth and Cleopatra are non-negotiable, then the Old Lady and the Clown are relegated to the roles of comic adjuncts. By , when Shakespeare wrote Antony and Cleopatra, he was a master of Erasmian irony. Shakespeare had not altered his views from when he wrote *it* mine: The world is still deceived with ornament. In law, what plea so tainted and corrupt But, being seasoned with a gracious voice, Obscures the voice of evil? In religion, What damned error but some sober brow Will bless it and approve it with a text, Hiding the grossness with fair ornament? There is no vice so simple but assumes Some mark of virtue on his outward parts. How many cowards whose hearts are all as false As stairs of sand, wear yet upon their chins The beards of Hercules and frowning Mars, Who, inward searched, have livers white as milk? So are those crisped, snaky, golden locks Which makes such wanton gambols with the wind Upon supposed fairness, often known To be the dowry of the second head, The skull that bred them in the sepulcher. Thus ornament is but the guiled shore To a most dangerous sea, the beauteous scarf Veiling an Indian beauty; in a word, The seeming truth which cunning times put on To entrap the wisest. I would interpret the word ornament not simply in a pejorative sense, but in the sense of conveying the tendency of appearance to deceive. The fundamental contrast in the speech quoted is between a hidden inward truth and an overt outward falsehood. McMullan elides appearance and reality in Henry VIII by denying a priori on grounds of literary theory the possibility of intentional differences between Shakespeare and his stalking horse, Fletcher. Elsewhere in Shakespeare, the two other occurrences are found in *The Two Noble Kinsmen*, Acts 2 and 4, acts thought to be generally by Fletcher.

7: Full text of "The Life Of Timon Of Athens"

Timon the Misanthrope, as he was known, was written about by Plutarch and roamed the streets of Athens around B.C.E.. The word "caked" appears for the first time in this play. Ever. Anywhere. That's right, Shakespeare invented it, along with about a billion others (source).

The demon hides in Desdemona, and hell in Othello. Notes [1] Tired with all these for restful death I cry, tire: Helena cures the disease of King of France, who orders Bertram to marry Helena, but he tries to desert her by asking her to complete three impossible missions. After acting like a beggar, she fulfills the missions and deserts the reward. Sly is a needy poor, indigent tinker, a churl having nothing achieved in his life. One day a lord sees the drunken Sly sleeping by the road, for jollity the lord trimmed Sly as the lord himself, and cheated Sly that Sly had slept for fifteen years. At the end, all were just a dream of nothing. Timon has the purest faith in friends; he gives and lends generously. But when Timon is in trouble, all his friends forswear and leave him. Timon unhappily forswears all living men and dies alone in the wilderness. Martius is a Roman general. He sieges Volscian city of Corioli and wins the official nickname of Coriolanus. However, it becomes a gilded honor after his mother wants him to run for consul; his courage and talent are shamefully misplaced. Later he joins Volscians to fight against Romans, shamefully misplaced again. However, her virtue is rudely strumpeted by Othello. Rude am I, in my speech,. I won his Daughter. A Maiden, never bold: So will I turn her virtue into pitch. Are not you a Strumpet? No, as I am a Christian. Demon is in Desdemona, and Hell in Othello. Line 6 of sonnet 66 makes number , a hint on devil from Bible: Let him that hath wit, count the number of the beast: Cordelia is the youngest daughter of King Lear. The right perfection Cordelia would not flatter her father, received nothing and wrongfully disgraced by him. Anthony is a triumvir of Rome who conquered Egypt. But his strength is disabled by the limping sway Cleopatra the Queen of Egypt. They die after losing the battle against Octavius Caesar. Two tribunes question artisans, a carpenter and a cobbler, who are made tongue-tied and being driven away by the authority. The folly try to be doctor-like professional in controlling their acting skill, which cause much fun for audiences. King of Navarre and his three lords give oath to forsake women for three years; however, they fail soon after the arrival of the Princess of France and her three ladies. Costard is a rustic who tells simple-truth about lust in the play, but is miscalled simplicity by others. Banquo in The Tragedy of Macbeth. Macbeth is called captain by King Duncan in the play: Tired with all these:

8: What donors can learn from Shakespeare's "Timon of Athens" - Capital Research Center

Scholars call Timon of Athens a "problem play." It's a play that reminds playgoers of Shakespeare's great works. It's a play that reminds playgoers of Shakespeare's great works. "It's like an offbrand Othello," one woman leaving the play said.

William Shakespeare has had an incredible impact on the world we know today. His works have inspired artists of all kinds for generations. Growing up I read my first Shakespeare play when I was in grade six. My father suggested that instead of doing another terrible lip sync to whatever bubblegum pop song was my favourite at the time, I try a Shakespeare soliloquy. It starts in high school and while some people overcome it, for many others it snowballs. Yet while we may not all appreciate his plays in their original form I think we can all appreciate the amount of Shakespearean references woven into Disney flicks. This article will take a look at ten different Disney films and how they borrowed from the Bard. He smiles and asks her to read it to him again. Here we learn that the Beast has never learned how to read, and Belle begins to teach him. It is only a thirty second scene, and it may seem trivial, but personally, I think those thirty seconds made the balcony scene at the end ever so much more beautiful. Another Shakespearean reference within this film is Iago, named after the character in Othello. Similarly, Iago to the sultan is simply a mimicking bird that eats crackers, and not someone plotting his downfall. Oliver and Company In Oliver and Company the dogs all have drastically different personalities and Francis, the bulldog, is portrayed as somewhat snobbish with an appreciation for art and theatre and an abhorrence of anyone using a short form of his name. At one point during the film, Francis is seen watching television where a production of Macbeth is playing. Not only does Francis yell at Tito to keep it down while he is watching, but he also begins to mouth the words along side the television. Toy Story 3 At the end of Toy Story 3 all the toys get together and not only reference but put on a stage performance of Romeo and Juliet. Afterwards, the piggy bank and the horse are chuckling to themselves in the audience saying next season they want to do Cats or Hamlet. When we first meet the gargoyles they are trying to convince Quasimodo to attend the festival of fools instead of watching it from the bell tower. In an effort to explain their differences they mention how Quasimodo is flesh while they are mere stone. If you moisten us, do we not grow moss? If you tickle us, do we not laugh? If you poison us, do we not die? The Little Mermaid While under the sea there seems to be little knowledge of Shakespeare, on land however even Scuttles managed to pick up a few references. An interesting parallel considering that this is an orchestral work of Romeo and Juliet without words, speechless, just like Ariel while in the lagoon, until Sebastian comes to help the two along. The Nightmare Before Christmas This particular Disney movie has been a fan favourite for as long as I can remember, but for those unfamiliar with it, the lead character is a skeleton named Jack Skellington. I knew him, Horatio, a fellow of infinite jest, of most excellent fancy. The Lion King Thanks to high schools everywhere this Disney flick is now the most recognized homage to Shakespeare. For those unfamiliar with the parallels Claudius Scar kills his brother the King Mufasa. Hamlet Simba is visited by the ghost of his King father. There have been many articles written about these parallels, a notable one here for those who are interested in delving deeper into this particular reference. The Lion King II It is a general rule that Disney sequels go straight to video and never live up to the majesty of the first. Yet, personally, growing up I always adored the Lion King sequel. Unlike many other sequels at least the Lion King 2 had managed to keep most of the voice actors from the original movie. Also, like the original, this sequel was also loosely based on a Shakespearean play. This time it was the well known Romeo and Juliet. Again the plot is only loosely based with two characters from feuding families who fall in love and all the drama that ensues. Additionally, just the like the original, there are no where near as many deaths in the Disney version as in the actual play. However this plot arc is not the only Shakespearean reference in this movie. When Kovu and Kiara are first found playing together by their respective parents Zira and Simba, it becomes clear that Simba is angry. Shakespeare has influenced countless works of art, and is constantly mentioned in various forms of pop culture. So it comes as no surprise that the Disney world is full of tributes the bard.

9: Timon & Pumbaa | Disney Wiki | FANDOM powered by Wikia

Before the entrance of Timon himself, then, there is a clear announcement of what W. M. Merchant has called [in "Timon and the Conceit of Art," Shakespeare Quarterly ()] "the dual theme of the.

But Timon takes quite a different direction than does Troilus, for here the satiric character occupies the center of the stage and the play is primarily a search for the causes of this diseased outlook. Where Thersites is simply a given, a dark energy who has no final explanation, Timon the satirist is a mutation, a distortion of a nature which was originally one of love and generosity. The play is the most penetrating analysis ever made of the satiric sense of life, and so is of interest to us not only because of its place in the history of the satirist in Elizabethan and Jacobean drama, but because of its bearing on our general argument, the nature of satire. Timon is written in a symbolic or allegorical mode. There are realistic incidents and occasional speeches which ring true to life in the most immediate sense, but on the whole the characters change attitudes so rapidly and are such pure expressions of love or hate or greed, without subtle nuances and shadings, that they seem to be more symbols than men. Similarly, the situations and scenes are so obviously contrived and arranged as to suggest a morality play. When we first see Timon he is surrounded by wealth, by pleasure, and by joy. The setting is brilliant, the wealth apparently inexhaustible, the pleasures free. We can imagine the rich food and wine, the blare and clash of music, embraces, laughter, and passages of glancing love; the coursing of blood, the flushed cheek, the mask of fair dancers and Cupid" [as quoted in G. Presiding over this feast of pleasure is Timon whose generosity brings it into existence. He ransoms a friend from prison, is the patron of the arts, raises a faithful servant to a position where he can marry, showers his friends with rich gifts. His bounty has preserved the Athenian state and every citizen has at one time received favors from him. The banquet itself sums up the situation in symbolic terms: Timon is host and all Athens is his guest. The banquet is the feast of earthly love, of generosity, of human society, and Timon is the incarnate spirit of love itself, the divine energy that makes society possible by raising man above the level of beast. He expresses the ideal which he embodies with striking simplicity, "We are born to do benefits" 1. This golden world cannot last. Timon has, to borrow his own image, tried to give man love in the symbolic form of gold as generously as the moon floods the dark with light; but unlike the moon he has no sun to replenish his stores. When his money is gone, mankind turns on him; for them his gifts have been not symbols of love but simply hard cash, and, acting according to the dictates of "policy," they reject him. His reaction is violent, and his hate now becomes as powerful as his love has been. He is transformed into a railing satirist who curses the world as indiscriminately as he once blessed it. After giving a mock feast, a feast of hate which expresses his new attitude, he turns on his "mouth-friends" and denounces them in true satiric fashion: Henceforth hated be Of Timon man and all humanity! He is now the true image of man as the satirist perceives him, and he becomes the heroic denouncer of vice. His war against mankind is not a war of correction, for he does not believe correction possible since man is entirely bestial. He hopes only to strip away pretensions, to destroy hypocrisy. When he discovers gold again he uses it to urge the men who flock to him once more to wage open warfare on their fellows. The women are paid to become absolute whores to sow consumptions "in hollow bones of man," and by giving man the bodily pox make evident the invisible moral infection of the mind. The soldier Alcibiades is paid to destroy all Athenians, who are entitled, Timon says, to no pity because in reality they are all bawds, usurers, and bastards. The thieves are paid to "do villainy like workmen" because all men are no more than thieves who work "in holier shape. The Poet is one of the mouth-friends who returns to Timon on hearing that he once again has gold. This is the basest kind of satirist, one who writes only for money, and no doubt many of the satiric poems and plays we have discussed were written for this reason only. Apemantus, the second satirist, is a bitter cynic who sees through all pretensions and rails at all he encounters. His world is the usual satiric scene: Yet he goes out among the men he loathes "to see meat fill knaves and wine heat fools," and to curse those he watches because he enjoys cursing. He seeks Timon out in the wilderness, and when asked why, Apemantus replies, "To vex thee. After Timon has turned satirist, he and Apemantus are brought together IV. To Apemantus, Timon is a madman turned fool. He possessed the goods of the world and threw them away on the

patently unworthy. In contrast Apemantus believes himself to live in "willing misery," not enforced, and takes pride in his own contented discontent. Why shouldst thou hate men? What hast thou given? If thou wilt curse, thy father that poor rag Must be thy subject, who in spite put stuff To some she-beggar and compounded thee. Timon proves this when he gets Apemantus to admit that if he had control of the world he would "give it to the beasts, to be rid of the men," and that he himself would "fall in the confusion of men, and remain a beast with the beasts" IV. Apemantus would see no loss in this change for he is already a beast, but Timon who has been favored by fortune and blessed by nature has glimpsed the human potential, the possibility of being fully a man: He is offered chances for redemption but rejects them. His steward Flavius remains faithful and follows him into the waste, the thieves vow to reform, and Alcibiades, who has also been rejected by Athens, offers the example of mercy after he takes the city. But Timon fails to see in these particulars what Lear sees in Cordelia, a principle of hope for all mankind. Here is the final failure of the satiric sense of life when carried to the extreme. There is no question in the play that the Athenians are despicable; they are, in fact, greed and selfishness personified. Shakespeare comes very close to granting the satirist his fundamental premise that the world is totally depraved, but the satiric reaction to such a world is brought into question. Do not a few signs of a human tendency to goodness qualify a total judgment? Is not some modicum of pity necessary? The final judgment of Timon is made by the plot. In formal satire action is always arrested before it leads to change, and the satirist, inflexibly locked in an attitude of hostility to the evil world, stands always facing unregenerate fools and villains. The subject becomes the object of hatred, and Timon kills himself. There is, as Shakespeare saw, a form of death wish lurking in satire, a compulsive urge to destruction and nothingness. He also saw that the titanic fury of a great satirist is not innate but rather the perversion, the twisting, of a desire for goodness and for love. Timon of Athens is the culmination of one particular line of development of the satirist in the theater. Once he was transferred to the stage, the changed perspective and enlarged scene denied the satirist a controlling position in the satiric work, and he became in the lesser plays a figure who merely provided amusement with his railing and inconsistencies, in the better an object of appraisal. In those plays of Shakespeare, Troilus and Timon, in which a character clearly and directly connected with the traditional satyr appears, the criticizing functions for which the figure was designed have become of secondary importance, and the satirist now is used as the representative of a particular view of life and a particular reaction to the ills of the world. The satiric sense of life and the characteristic satiric attitude are thus brought under examination. In Timon the purest variety of satiric impulse is explored by allowing it its full extension and following it to its inevitable end of self-destruction in the endless and unperturbed roll of the ocean. In Troilus the meanest but most effective variety of satirist is placed in a wider context than he usually operates in, and his vision of the dark and travailing world is silently contrasted with more meaningful views. An introduction to Timon of Athens, edited by H. So extravagant a claim, one would have thought, was likely to be laughed at by twentieth-century readers: The "design" is announced most succinctly in the opening dialogue of Jeweller and Merchant, Poet and Painter. Before the entrance of Timon himself, then, there is a clear announcement of what W. Merchant has called [in "Timon and the Conceit of Art," Shakespeare Quarterly] "the dual theme of the false appearance of friendship and the un-certainty of fortune". The second premise is the noble generosity of Timon; and this too is established with remarkable economy of means in two brief interviews. There is certainly in this nothing "ridiculous" [quoted in O. An audience which has absorbed anything at all from the opening section with the Poet and Painter will surely already sense which way the wind will blow. In an opening scene of under three hundred lines, then, bright with the exchange of wit and alive with the constant coming and going of characters on the stage, all the necessary data have been given. I cannot see this as a false start. The alleged inconsistency is a figment of the critical imagination. Indeed, it is interesting that as sensitive a critic as Hazlitt saw no inconsistencies in Timon: In particular, I wonder whether those twentieth-century critics who have brought to the play their knowledge of the Elizabethan "background" have not sometimes been blinded by such knowledge—blinded to the facts of the play. Let us not intrude any bourgeois parsimony into the tale of Timon of Athens. It was noble to spend, and Timon was a spender". The Disruption of Feudal Morality," R. In Lear, Shakespeare depicts the social chaos consequent upon the abdication of royal authority; in Timon of Athens, upon the economic ruin of the

nobility". The argument is that usury was in Elizabethan eyes a sin; and that in the story of Timon, Shakespeare is dramatizing the fall of the feudal nobility who, borrowing to keep up their state, put themselves in the hands of usurers. Lending without interest, it is alleged, was the very symbol of the older feudal morality, the passing of which Shakespeare was lamenting. I think it should be suggested that the economic history on which such views are based is itself none too sound: The more important point, however, is that such theories as those of Draper and Pettet force their authors to see Timon as a symbol of an ideal, the feudal ideal. They have one advantage over those who speak of the play as an allegory of love and hate, in that they do see it as a dramatization of a particular situation; but they misrepresent the situation. In my judgment, they oversimplify. Could not Shakespeare hate usury and still not admire without qualification the kind of man who put himself into the hands of usurers? Timon is, in fact, not presented as an ideal, any more than are the other tragic heroes: But perhaps the old-fashioned critics, for all their moral preoccupations, sometimes saw straighter; and it is illuminating to find Gervinus describing Timon as "refined in speech, brief, plain, select, but never deep" [quoted in Shakespeare Commentaries, translated by F. That, surely, is the point—the point which Timon himself makes in his confession "Unwisely, not ignobly, have I given" II. We must stop short of saying, as J. Campbell similarly detected "self-satisfaction at the display of his own munificence". To forget their faults, I drink to you" and the later lines: Apemantus is one whose friendship cannot be won by giving: What needs these feasts, pomps, and vainglories? Timon, who will not listen to Apemantus now—and it is partly at least because Apemantus lacks the social virtues and will not flatter—is to learn that even unattractive cynics may be right. Apemantus, in his grace, prays that he may never judge by appearances or even trust his friends if he should need them; Timon, who scorns such cynicism now, is later to utter a far more savage grace himself. The counterpointing of the two graces should not be overlooked, nor should the ironical contrast of Timon Thou art proud, Apemantus.

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