

1. Record Nr.	UNISA996389397503316
Autore	Hayne Thomas <1582-1645.>
Titolo	The equall wayes of God [[electronic resource]] : for rectifying the unequall wayes of man. Briefly and cleerly drawn from the sacred scriptures. By Thomas Hayne, sometimes of Lincolne Colledge in Oxford
Pubbl/distr/stampa	London, : printed for John Clark, junior, and are to be sold at his shop in the Porch entring into Mercers Chappel, 1644
Edizione	[The second edition, revised and enlarged.]
Descrizione fisica	[19], 231, [1] p
Soggetti	Salvation
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Reproduction of original in the Folger Shakespeare Library.
Sommario/riassunto	eebo-0055

2. Record Nr.	UNINA9910788316203321
Autore	Humphrey Daniel
Titolo	Queer Bergman [[electronic resource]] : sexuality, gender, and the European art cinema / / by Daniel Humphrey
Pubbl/distr/stampa	Austin, : University of Texas Press, 2013
ISBN	0-292-74377-7
Edizione	[1st ed.]
Descrizione fisica	1 online resource (235 p.)
Disciplina	791.43086/64
Soggetti	Homosexuality and motion pictures Homosexuality in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 203-211) and index.
Nota di contenuto	Introduction: Ingmar Bergman and the foreign self -- "Foreign and refreshing": the art cinema's queer allure -- The cultural construction of a Cold War auteur: discourse and counterdiscourse -- The uncanny undefined -- Staring down gender: "caught between the shame of looking and the shame of being ashamed to do so" -- Conclusion.
Sommario/riassunto	One of the twentieth century's most important filmmakers—indeed one of its most important and influential artists—Ingmar Bergman and his films have been examined from almost every possible perspective, including their remarkable portrayals of women and their searing dramatizations of gender dynamics. Curiously however, especially considering the Swedish filmmaker's numerous and intriguing comments on the subject, no study has focused on the undeniably queer characteristics present throughout this nominally straight auteur's body of work; indeed, they have barely been noted. Queer Bergman makes a bold and convincing argument that Ingmar Bergman's work can best be thought of as profoundly queer in nature. Using persuasive historical evidence, including Bergman's own on-the-record (though stubbornly ignored) remarks alluding to his own homosexual identifications, as well as the discourse of queer theory, Daniel Humphrey brings into focus the director's radical denunciation of heteronormative values, his savage and darkly humorous deconstructions of gender roles, and his work's trenchant, if also deeply conflicted, attacks on homophobically constructed forms of

patriarchic authority. Adding an important chapter to the current discourse on GLBT/queer historiography, Humphrey also explores the unaddressed historical connections between post–World War II American queer culture and a concurrently vibrant European art cinema, proving that particular interrelationship to be as profound as the better documented associations between gay men and Hollywood musicals, queer spectators and the horror film, lesbians and gothic fiction, and others.
