

1. Record Nr.	UNIORUON00283831
Autore	SIRAT, Colette
Titolo	Manuscrits médiévaux en caractères hébraïques : Portant des indications de date jusqu'à 1540 : Bibliothèques de France et d'Israel / Comité de Paléographie Hébraïque ; Par Colette Sirat et Malachi Beit-Arié
Pubbl/distr/stampa	3 v. in 8 t. ; tav. ; 28 cm
ISBN	22-220-2408-0 22-220-3790-5
Edizione	[Paris : Centre National de la Recherche Scientifique]
Descrizione fisica	v. 1/1-3: Manuscrits de grand format; Notices; Planches; v. 2/1-2: Manuscrits de petit format jusqu'à 1470, Notices; Planches; v. 3/1-3: Manuscrits de petit format de 1471 à 1540 et suppl. au tome I: Manuscrits de grand format, Notices; Planches 1-99; Planches 100-125
Classificazione	SEB XIX
Altri autori (Persone)	BEIT-ARIE', Malachi
Soggetti	PALEOGRAFIA EBRAICA MANOSCRITTI EBRAICI - CATALOGHI - ISRAELE MANOSCRITTI EBRAICI - CATALOGHI - FRANCIA
Lingua di pubblicazione	Francese Ebraico
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNINA9910963748203321
Autore	Foster Verna A. <1946-, >
Titolo	The name and nature of tragicomedy // Verna A. Foster
Pubbl/distr/stampa	London : , : Routledge, , 2016
ISBN	1-351-88534-0 1-315-23820-9
Edizione	[1st ed.]
Descrizione fisica	1 online resource (230 pages)
Collana	Studies in European Cultural Transition ; ; Volume 18
Disciplina	809.2523
Soggetti	Tragicomedy - History and criticism European drama - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	First published 2004 by Ashgate Publishing.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. The name of tragicomedy : problems of identity -- 2. Early English tragicomedy : from providential design to metatheatre -- 3. Shakespearean tragicomedy -- 4. The tragicomedy of sexuality and surprise : Beaumont and Fletcher, and Massing -- 5. Tragicomedy in transition -- 6. Modern tragicomedy I : tragicomedy and realism -- 7. Modern tragicomedy II : metatheatre and the absurd.
Sommario/riassunto	Focusing on European tragicomedy from the early modern period to the theatre of the absurd, Verna Foster here argues for the independence of tragicomedy as a genre that perceives and communicates human experience differently from the various forms of tragedy, comedy, and the drame (serious drama that is neither comic nor tragic). Foster posits that, in the sense of the dramaturgical and emotional fusion of tragic and comic elements to create a distinguishable new genre, tragicomedy has emerged only twice in the history of drama. She argues that tragicomedy first emerged and was controversial in the Renaissance; and that it has in modern times replaced tragedy itself as the most serious and moving of all dramatic genres. In the first section of the book, the author analyzes the name 'tragicomedy' and the genre's problems of identity; then goes on to explore early modern tragicomedies by Shakespeare, Beaumont and Fletcher, and Massinger. A transitional chapter addresses cognate genres. The final section of the book focuses on modern tragicomedies by Ibsen, Chekhov, Synge,

O'Casey, Williams, Ionesco, Beckett and Pinter. By exploring dramaturgical similarities between early modern and modern tragicomedies, Foster demonstrates the persistence of tragicomedy's generic markers and provides a more precise conceptual framework for the genre than has so far been available.
