

1. Record Nr.	UNISA996390668603316
Titolo	A new song in praise of the Loyal Company of Stationers [[electronic resource]] : who (after the general forfeit,) for their singular loyalty, obtain'd the first Charter of London, Anno 1684. : To the tune of, Winchester wedding
Pubbl/distr/stampa	[London], : Printed by N.T. at the entrance into the Old-Spring-Garden, 1684
Descrizione fisica	1 sheet ([1] p.) : music
Soggetti	Humorous songs - England Municipal charters - England - London Broadside17th century.London (England) London (England) Charters, grants, privileges Early works to 1800
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Reproduction of original in: Bodleian Library, Oxford, England.
Sommario/riassunto	eebo-0014

2. Record Nr.	UNINA9910962627903321
Autore	McEvoy Sean <1959->
Titolo	Ben Jonson, Renaissance dramatist / / Sean McEvoy
Pubbl/distr/stampa	Edinburgh, : Edinburgh University Press, c2008
ISBN	9786611357559 9781281357557 1281357553 9780748629916 0748629912
Edizione	[1st ed.]
Descrizione fisica	1 online resource (193 p.)
Collana	Renaissance Dramatists
Disciplina	822.3
Soggetti	English drama
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 and index.
Nota di contenuto	Copyright; Contents; Acknowledgements; List of abbreviations used; Illustrations; Chronology; Introduction; 1. Life and Culture; 2. The Early Comedies (1597-1601); 3. The Roman Tragedies - Sejanus (1603) and Catiline (1611); 4. Volpone, or The Fox (1605-6); 5. Epicoene, or The Silent Woman (1609); 6. The Alchemist (1610); 7. Bartholomew Fair (1614); 8. The Devil is an Ass (1616); 9. The Late Plays (1626-34); Further Reading; Bibliography; Index
Sommario/riassunto	This new guide to the English renaissance's most erudite and yet most street-wise dramatist strongly asserts the theatrical brilliance of his greatest plays in performance, then and now. It traces the sources of that phenomenon to Jonson's vision of himself as a poet in the Roman tradition, and to his commitment to the sane and progressive ideals of humanism in a city where a rampant free-market and political authoritarianism made life conflicted, dangerous, and yet darkly, hilariously absurd. In his best plays, all of these forces are crafted into formal structures glittering with wit and pro