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L ' Ufficio Concorsi e Benefici ha avviato le procedure per il pagamento dell ' acconto della borsa di studio agli assegnatari a.a. 2020/21 designati con Determina del Direttore f.f. n. 192 del 2 dicembre 2020. Di seguito alcune informazioni utili: sono stati esclusi da questi primi mandati di pagamento coloro i quali sono risultati sospesi alla data del 7.12.2020 (es. [...])

Modern vernacular comedy took shape in early sixteenth-century Italy with the many plays adapted from and modeled on Plautine New Comedy. As Jackson I. Cope demonstrates in this study, some Italian dramatists reacted to the widespread success of this genre with a counterparadigm, a comedy that exploits secrecy as form. In both historically and critically engaging fashion, Cope identifies and examines this major development in Italian theater. Though outwardly similar to New Comedy with its characteristically harmonious closure, this essentially anti-Plautine form employs a secret--known by the audience but unequally shared among the players--to introduce a radical discrepancy between simultaneous stories unfolding in a single action doubly understood. The result is a plot that is misleading at the surface, contingent and unfinished at its end. The audience, in a position of enforced collusion with regard to the secret, becomes a formal ingredient in the production. The play, more cynical than carnivalesque, opens onto vistas of disruption and deception rather than closing on a note of renewed social harmony. Cope's close and original readings of both classic and lesser-known plays by Machiavelli, Ruzante, Cecchi, Grazzini, Fagiuoli, Maggi, and others follow this peculiarly Italian, anti-Plautine paradigm through variations across three centuries to its masterful and complex culmination in Carlo Goldoni's villeggiatura trilogy. Establishing a new comedic canon that demands a revision of Italian dramatic history and the history of European dramatic theory, Secret Sharers in Italian Comedy makes an important contribution to Italian studies and will also attract readers among theater scholars in English, comparative literature, and drama.

This volume addresses a far-reaching aspects of Petrarch research and interpretation: the essential interplay between Petrarch ' s texts and their material preparation and reception. To read and interpret Petrarch we must come to grips with the fundamentals of Petrarchan philology.

This book explores the theoretical and practical modes of a cinema of poetry and examines how it breaks the convention of narrative in cinema.

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