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24 STUDI IN TUTTE LE TONALITÀ PER CLARINETTO (Garbarino) Op.49, Stark. ISMN M-041-82768-1 - Codice: E.R.2768 - Editore: Ricordi

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Modern vernacular comedy took
shape in early sixteenth-century Italy
with the many plays adapted from

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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

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48 For Clarity: 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

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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.

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

Critical interest in biography and autobiography has never been higher. However, while life-writing flourishes in the UK, in Italy it is a less prominent genre. The twelve essays collected here are written against this backdrop, and address issues in biographical and autobiographical writing in Italy from the later nineteenth century to the present, with a particular emphasis on the

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interplay between individual lives and life-writing and the wider social and political history of Italy. The majority of essays focus on well-known writers (D'Annunzio, Svevo, Bontempelli, Montale, Levi, Calvino, Eco and Fallaci), and their varying anxieties about autobiographical writing in their work. This picture is rounded out by a series of studies of similar themes in lesser known figures: the critic Enrico Nencioni, the Welsh-Italian painter Llewellyn Lloyd and Italian writers and journalists covering the Spanish Civil War. The contributors, all specialists in their fields, are Antonella Braida, Charles Burdett, Jane Everson, John Gatt Rutter, Robert Gordon, Gwyn Griffith, Peter Hainsworth, Martin McLaughlin, Gianni Oliva, Giuliana Pieri, and Jon Usher. The volume is dedicated to

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John Woodhouse, on his seventieth birthday, and concludes with a bibliography of his writings.

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