AMERICAN BOCCACCIO BIBLIOGRAPHY FOR 1997
(through November, 1997)
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BOOKS:


ARTICLES:


Calabrese, Michael A. “Feminism and the Packaging of Boccaccio’s *Fiammetta*,” *Italica* 74.1 (Spring, 1997): 20–42.


Therivel, William A. “Praised Be Italy for the Birth of the Visitor Personality and Western Civilization. Praised Be Italy for Gregory VII at Canossa, Alexander III at Legnano, Innocent III at Runnymede; For Dante, Petrarch, Boccaccio,” Rivista di Studi Italiani 15.1 (Giugno, 1997): 25–40.


BOOK (FORTHCOMING):


ARTICLES (FORTHCOMING):


DISSERTATIONS:

Dietrich, Stephanie Sewell. “‘Slydying’ Gender in the Portraits of Chaucer’s Troilus and Criseyde,” Masters Abstracts International 35, No. 1 (February, 1997): p. 57. (M.A., University of Houston, 1996; 120 p.) [“To elucidate Chaucer’s manipulation, I examine the source portraits of Dares, Joseph of Exeter, Benoît, Guido, and Boccaccio against those in Troilus and Criseyde; delineate gender shifts within multiple renderings of Troilus and Criseyde, and then juxtapose the aforementioned against the singular, stable portrait of Diomede.”]

Doden, Frank Arlan. “A Funny Thing Happened on the Way to My Dissertation,” Dissertation Abstracts International 56, No. 11 (May, 1996): p. 4395. (Ph.D., University of Kansas, 1995; 436 p.) [The dissertation “is a collection of poems, essays, columns, and comedy sketches.” The intention, however, is “not only to entertain, but also to discuss and demonstrate the subversive nature of humor. The scholarly introduction, ‘The Name of the Dissertation,’ covers the latter subject in some detail, examining humor as a subversive device within the framework of medieval literature, specifically in the works of Chaucer and Boccaccio.”]


Lee, Dongchoon. “Chaucer as a Storyteller,” Dissertation Abstracts International 58, No. 3 (September, 1997): p. 858. (Ph.D., The University of Rochester, 1997; 440 p.) [“The focus of the second chapter will be on Chaucer’s storytelling techniques inherited from his literary predecessors (Ovid, Jean de Meun, Boccaccio) or shared with his contemporary (John Gower).”]

ines in the Middle Ages is shaped by social context: the unbridled laughter of a private female community vs. the restrained laughter of women in public.”]

Reed, Laura Marie. “Interrupted Feasts: Confrontations with the Uncanny in Medieval and Renaissance Texts,” *Dissertation Abstracts International* 57, No. 6 (December, 1996): p. 2495. (Ph.D., Yale University, 1996; 187 p.) [One chapter discusses Boccaccio’s *Decameron* with regard to “the extent to which feasts succeed in sublimating the violence and desire which has disrupted communities.”]

Tomko, Andrew Stephan. “William Dunbar’s Poetics: A Reconsideration of the Chaucerian in a Scottish Maker,” *Dissertation Abstracts International* 56, No. 10 (April, 1996): p. 3950. (Ph.D., City University of New York, 1995; 218 p.) [Discusses “Dunbar’s familiarity with concepts developed in such works as Dante’s *De vulgari eloquentia* and Boccaccio’s *Genealogia deorum gentilium*.”]

**BOOK REVIEWS:**


