



# newsletter Boccaccio

"studium fuit alma poesis"



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American Boccaccio Association

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## Officers:

Marilyn Migiel, Cornell University, President  
Michael Papio, University of Massachusetts Amherst Vice President  
Eugenio Giusti, Vassar College, Treasurer  
Elsa Filosa, Vanderbilt University, Secretary-Newsletter Editor

## MINUTES OF THE ANNUAL MEETING (Professor Michael Papio)

The annual meeting of the American Boccaccio Association was called to order at 12:00pm on December 30, 2009, in the Anthony Suite of the Loews Hotel, with Vice President Michael Papio presiding.

Michael Papio made brief announcements about the status of the *Lecturae Boccaccii* series, including the news that both Vol. 2, edited by Prof. Victoria Kirkham, and Vol. 3, edited by Prof. Pier Massimo Forni and Prof. Francesco Ciabattoni, are now nearing completion. After an overview of the current financial status of the ABA (\$2,576.18), Prof. Papio formally announced the upcoming 2010 International Boccaccio Conference to be held at the Univ. of Massachusetts Amherst on 30 April – 1 May and encouraged those present to submit proposals. Following these announcements, Prof. Roberta Morosini of Wake Forest Univ. presented her *lectura* of *Decameron* 3.4, entitled "Secrets and Lies: *Utilitas*, *Civanza*, and *Recreantise* in Boccaccio's Allegory of Good and Bad Government" and responded to questions from the audience. There being no other business, the meeting adjourned at 1:15 pm.

Other Boccaccio Association events at the MLA convention included an open session presided over by Prof. Roberta Morosini on *Decameron* 28 at 8.30 am. The papers delivered were: "*Theologia physica* and Neoplatonic Notions in the *Genealogie* and the *Esposizioni*." Michael Papio, Univ. of Massachusetts, Amherst; "Bianca de' Rossi: Giuseppe Betussi's Cinquecento Addendum to Giovanni Boccaccio's *De mulieribus claris* and the Medieval Veneto." Diana C. Silverman, Pace Univ., NY; "Doing Dirty Things with Words: The Transition from Sexual Word to Sexual Deed in Boccaccio's *Decameron*." Catherine Baxter, Univ. of Cambridge.

Other sessions of interest for Boccaccio's friends at the 2009 MLA were the following: James Kriesel, Univ. of Notre Dame: "Boccaccio's Ulyssian Poetics"; Filippo Andrei, Univ. of California, Berkeley: "The Motto and the Enigma: Knowledge and Philosophy in the Sixth Day of the *Decameron*."

### UPDATE ON LECTURA BOCCACCII 3 (Professor Francesco Ciabattoni)

Volume three of *Lectura Boccaccii* is currently under review by anonymous readers at the University of Toronto Press and will most likely appear early in 2011. Edited by Pier Massimo Forni and Francesco Ciabattoni, the volume collects close-readings of each of the ten tales.

After an introduction by the editors, the contributions from the first to the tenth tale are signed by Massimo Ciavolella, Elsa Filosa, Stefano Gulizia, Roberta Morosini, Alessandro Vettori, Myriam Swennen Ruthenberg, Susanna Barsella, Martin Eisner, Anthony Cassell (†2005) and Steven Grossvogel. None of these essays, except Cassell's, was previously published.

The publication of this volume, after many years of preparation, was made possible thanks to the generous support of Professor Pier Massimo Forni, Professor Betty Jean Craige, director of the Willson Center

for Humanities and Arts at the University of Georgia, and the American Boccaccio Association, which was able to give \$1500 to the project, thanks to the generosity of the following members (in alphabetical order): Fabian Alfie, Luisella Bovio Arnold, Susanna Barsella, Dino Cervigni, Brandon Essary, Elsa Filosa, Eugenio Giusti, Steven Grossvogel, Christopher Kleinhenz, Marilyn Migiel, Christopher Nissen, Kristina M. Olson, Michael Papio, Michael Sherberg, Janet Smarr, Elissa B. Weaver, Elizabeth Welles, Warren Ginsberg.

The publication of the *Lectura Boccaccii* series began in 2003 with Volume One, edited by Elissa Weaver for the University of Toronto Press. Volumes two and four are currently in preparation, by Professor Victoria Kirkham and Professor Michael Sherberg, respectively.

#### **Lectura Boccaccii, Vol. 3, Table of Contents:**

- III. Introduction by the editors: Pier Massimo Forni & Francesco Ciabattoni
- III.1 Massimo Ciavolella. "Literature and Pornography: The Novella of Masetto da Lamporecchio"
- III.2 Elsa Filosa. "The King and the Groom: A Reading of *Decameron* III.2"
- III.3 Stefano Gulizia. "Wool Combs and a Woman's Scorn: Economy of Desire in *Decameron* III 3"
- III.4 Roberta Morosini. "Secrets and lies. *Utilitas*, *Civanza*, and *Recreantise* in Boccaccio's Allegory of Good and Bad Government"
- III.5 Alessandro Vettori "Zima and the Hermeneutics of Silence"
- III.6 Myriam Swennen Ruthenberg "Lectura Boccaccii: *Decameron* III, 6"
- III.7 Susanna Barsella. "The Clash of Moral Codes in the Novella of Tedaldo of the Elisei"

III.8 Martin Eisner. "Boccaccio's Parodic Poetics of Purgatory: On Dante and the Truth of Fiction"

III.9 Anthony Cassell "Pilgrim Wombs, Physicke and Bed-Tricks: Intellectual Brilliance, Attenuation and Elision"

III.10 Steven Grossvogel. "Lectura Boccaccii: Decameron III, 10"

## NEW AMERICAN BOCCACCIO ASSOCIATION WEBSITE

<http://www.abaonline.us>

It is our pleasure to announce the launching of the new American Boccaccio Association website that can be found at: [www.abaonline.us](http://www.abaonline.us).

The creation of the website has been born from the necessity to create a virtual place to collect all the materials and the information regarding the Association from its origin up to date.

We are very proud to provide to our members and to all Boccaccio's friends in the world an almost complete **archive of the Newsletters** of the ABA from its birth in 1974 to today.

We wish to thank Professor Victoria Kirkham who graciously provided us with the majority of the Newsletters. The original copies will be sent to the *Casa del Boccaccio* in Certaldo, where they will find their final destination. Special thanks go also to Professor Christopher Kleinhenz who kindly shared with us several of the newsletters that were lacking.

Despite these great strides, some newsletters are still missing, and we would like to encourage all our members to look for them in their files, closets, bookshelves. The missing numbers are the following: 1987 (Spring), 2000 (Spring), 2001 (Spring), 2003 (Spring & Fall), 2004 (Spring).

In 1977, Elissa Weaver was elected secretary of the association, and she served as the editor of the ABA Newsletter for ten years, until 1987, when Michael Sherberg became the new editor, a post he retained for the next 17 years. We are all very grateful to

Professor Weaver and Professor Sherberg because, thanks to their assiduous and consistent work in compiling the Newsletters twice a year, we are able today to recreate the **history** of the association in its most important phases.

Though the website makes all of these past newsletters accessible, part of the initial history is still blurred and some questions about the origins of the ABA are still open: Who were the founders of the American Boccaccio Association? Who compiled the first two newsletters? Who was present at the Cafeteria of the Library of Congress on April 10, 1974? This setting is very important, as we read in the first Newsletter (Spring 1974): "Long a formless and persistent desire of isolated *Boccaccisti* throughout the country, an American Boccaccio Association came into being during the World Petrarch Congress in Washington on April 10, 1974. The scene and setting was the cafeteria of the Library of Congress, within jubilant shouting distance of the Folger library, where Vittore Branca would shortly speak on Petrarch and Boccaccio, stressing the power of the disciple to enkindle and rekindle the poetic flames of his laurel-crowned master."

Whoever can answer these questions, even partially, is urged to contact Elsa Filosa in order to help fill in the gaps in the history of the Association. Her email address is: [elsa.filosa@vanderbilt.edu](mailto:elsa.filosa@vanderbilt.edu).

In addition to providing the newsletters, we are pleased to have also created a virtual **archive of the North American Boccaccio Bibliography** compiled throughout so many years by Professor Christopher Kleinhenz. We want to thank Professor Kleinhenz for his constancy and perseverance in editing the NABB from 1985 to the present, and for having done such valuable work, which is extremely useful for the whole community of Boccaccisti in the US and abroad. In order to facilitate bibliographical inquiries, we are currently in the process of producing a searchable database that will contain not only all of Professor Kleinhenz's bibliographies, but also the entire collection of materials (both published and unpublished) that was compiled by Professor F. S. Stych, who has generously donated them to *Heliotropia*.

The website offers also a page on the **activities** of the ABA, and we would remind our members that the activities of the ABA are several. The ABA sponsors sessions on

Boccaccio at major conferences, including those of the AAIS and the ICMS in Kalamazoo, MI. The ABA also sponsors the open session on Boccaccio and the *Lectura Boccaccii* at the annual meeting of the Modern Language Association, where the association holds its annual meeting for members. The ABA's official publication is *Heliotropia*, a peer-reviewed open-access journal edited by Prof. Michael Papio, that publishes articles, notes and reviews. The ABA Newsletter is published twice a year and contains a wealth of information that is of interest to Boccaccio scholars.

On the Activities webpage, one may follow the progress of the *Lecturae Boccaccii* and keep updated with the upcoming conferences or sessions organized by the association in major conferences.

We urge you to visit our new website and provide the creators with comments for improvements and feedback to the creators: Michael Papio and Elsa Filosa.

## NEW PUBLICATIONS

### MEMBERS' ACTIVITIES:

**Marco Cerocchi**, Assistant Professor at La Salle University, is publishing this coming summer with Olschki his first book entitled *Funzioni semantiche e metatestuali della musica in Dante, Petrarca e Boccaccio*.

**Jason Houston**, Assistant Professor at Oklahoma University, just published with the University of Toronto Press a monograph on Boccaccio as Dantista: *Building a Monument to Dante*.

**Janet Smarr's** newest book, *Dramatizing Dido, Circe, and Griselda: Gillot de Sainctonge*, will be published this spring in The Other Voice series, now under the wing of the Center for Reformation and Renaissance Studies at the University of Toronto. The book includes an analysis and translation of Mme. de Sainctonge's remarkable Griselda play, originally written in French verse in the early 1700s, as well as a long introduction about the writer (first female librettist for the Paris opera) and her other works.

## NEW TRANSLATIONS AVAILABLE

New translations of Boccaccio's works are available as of 2010. Last December, the University of Toronto Press released a new translation of the *Expositions on Dante's Comedy* by Professor Michael Papio; a new translation of *The Latin Eclogues* was pub-

lished by David R. Slavitt with the Johns Hopkins University Press; and Jon Solomon is publishing with the I Tatti Renaissance Library the first volume of the *Genealogy of Pagan Gods (Books I-V)*, which should be available for Jan. 15, 2011.

## 2010 INTERNATIONAL BOCCACCIO CONFERENCE

The American Boccaccio Association is pleased to announce its first Triennial International Boccaccio Conference, to be held at The University of Massachusetts Amherst on April 30 and May 1, 2010. The program can be found at the following link:

<http://www.ABAonline.us/2010/programma.pdf>. This conference is intended to bring Boccaccio scholars together from various disciplines and approaches for the benefit of all the participants. With the anniversary year of 2013 not far off, and a series of new initiatives already in the works, the ABA is keenly interested in fostering a collaborative environment among its members. To this end, we warmly invite everyone to give serious consideration to attending this assembly.

During the conference on Saturday, May 1<sup>st</sup>, 8:30-9:30am, we will hold the annual meeting for 2010, since the next MLA conference has been moved to January 2011.

Many thanks to Professor Michael Papio, who found the sponsors and support to make this possible: The UMass Department of Languages, Literatures and Cultures • the Italian Language Inter-Cultural Alliance • the UMass College of Humanities and Fine Arts • the UMass Graduate School • the UMass French & Italian Studies Unit • the Five College Medieval Studies Seminar • the Five College Italian Studies Seminar • the American Boccaccio Association and *Heliotropia*, its official journal.

Special thanks are also due to Professors Giuseppe Velli, Renzo Bragantini, Victoria Kirkham, Christopher Kleinhenz, Pier Massimo Forni and Wayne Storey, who graciously accepted our invitation on this occasion, and to all the many speakers who are coming from all over the country and from abroad to be part of this event.

## FRIENDLY REMINDERS

The **ABA newsletter** is an invaluable tool for disseminating important information among our members. Please consider sending items of significance, such as notes on work in progress, announcements of general interest and other similar tidbits to Elsa Filosa at [elsa.filosa@vanderbilt.edu](mailto:elsa.filosa@vanderbilt.edu).



Christopher Kleinhenz would similarly appreciate your assistance in his yearly compilation of the **North American Boccaccio Bibliography**. Please send him Boccaccio-related citations so that he may integrate them with his own findings. Email: [ckleinhe@wisc.edu](mailto:ckleinhe@wisc.edu)



**Dues News!!!** If you have not yet paid your annual dues (\$15 regular member / and an eventual donation for the *Lecturae Boccacii*), please send your check payable to American Boccaccio Association to:

Eugenio Giusti  
Box 314, Vassar College  
Poughkeepsie, NY 12604

For your convenience the form is also available on the ABA website: [www.abaonline.us](http://www.abaonline.us)

If you are unsure about your status, please do not hesitate to contact the treasurer, Professor Eugenio Giusti, by email: [egiusti@vassar.edu](mailto:egiusti@vassar.edu)



*Heliotropia* is seeking reviewers for the following books. Please contact Michael Papio ([papio@hfa.umass.edu](mailto:papio@hfa.umass.edu)) if you are interested in one or more book to review.

- Allegri, Francesca. *Medioevo e Francigena nel Decameron di Giovanni Boccaccio: aneddoti, ricette e curiosità*. Firenze: Federighi, 2008.
- AA.VV. *Ut philosophia poesis: Questions philosophiques dans l'œuvre de Dante, Pétrarque et Boccace*. Joël Biard et Fosca Mariani Zini, édés. Paris: Vrin, 2008.
- Bartuschat, Johannes. *Les «Vies» de Dante, Pétrarque et Boccace en Italie (XIV<sup>e</sup>-XV<sup>e</sup> siècles): Contribution à l'histoire du genre biographique*. Ravenna: Longo, 2007.
- Bevilacqua, Mirko. *Leggere per diletto: saggi sul 'Decameron'*. Roma: Salerno, 2008.
- Boccaccio, Giovanni. *Boccaccio's Expositions on Dante's Comedy*. Michael Papio, tr. Toronto: University of Toronto Press, 2009.
- Boccaccio, Giovanni. *The Latin Eclogues*. David R. Slavitt, tr. Baltimore: Johns Hopkins University Press, 2010.
- Boccaccio, Giovanni. *Männer und Frauen: Geschichten aus dem Decameron*. Kurt Flasch, tr. München: Fischer, 2005.
- Cervigni, Dino. *From Divine to Human: Dante's Circle vs. Boccaccio's Parodic Centers*. Bernardo Lecture Series, No. 16. Binghamton, NY: Center for Medieval & Renaissance Studies, 2009.
- Daniels, Rhiannon. *Boccaccio and the Book: Production and Reading in Italy 1340-1520*. Oxford: Legenda, 2009.
- Falvo Heffernan, Carol. *Comedy in Chaucer and Boccaccio*. Cambridge; Rochester, NY: D.S. Brewer, 2009.
- Gambin, Enrica. *Trivia nelle tre corone: i volti di Diana nelle opere di Dante, Petrarca, Boccaccio*. Padova: Il Poligrafo, 2009.
- Hedeman, Anne D. *Translating the Past: Laurent de Premierfait and Boccaccio's De casibus*. Los Angeles: J. Paul Getty Museum, 2008.
- Kocher, Ursula. *Boccaccio und die deutsche Novellistik: Formen der Transposition italienischer ,nouvelle' im 15. und 16. Jahrhundert*. Amsterdam/New York: Rodopi, 2005.
- Mouchet, Valeria. *Il "bestiario" di un autore trecentesco: repertorio ipertestuale delle occorrenze zoonime nelle opere volgari di Giovanni Boccaccio*. Fregene (Roma): Spolia, 2005.
- Söffner, Jan. *Das Decameron und seine Rahmen des Unlesbaren*. Heidelberg: Winter, 2006.

## UPCOMING CONFERENCES

The American Boccaccio Association is sponsoring a conference at the **American Association of Italian Studies** that this year at the University of Michigan in Ann Arbor (April 22-24), which was organized by Professor Allison Cornish. During the conference our new website will be launched. Jason Houston, Professor at the University of Oklahoma, will chair the panel and the following papers will be delivered:

1. Elsa Filosa, Vanderbilt University, "Presentazione del nuovo website dell'American Boccaccio Association."
2. Kristi Grimes, Saint Joseph's University "Madonna Eletta and the Maternal Dialogue between Petrarch and Boccaccio"
3. Marco Cerocchi, La Salle University, La "colonna sonora" del *Decameron*"

Of interest to Boccaccio's friends at the AAIS is also the paper by Jason Houston: "Locus inamoenus: Boccaccio's Neapolitan Delusion" in the session entitled "Models for an Ideal Masculine Power in the Italian Middle Ages and Renaissance."

The ABA is present this year also at **The International Congress on Medieval Studies** in Kalamazoo, to be held on May 13-16, with one session:

1. Filippo Andrei, Univ. of California-Berkeley "Boccaccio the Philosopher and the Variants of "Honestum"
2. Ryan Gogol, Univ. of Chicago "Playing with Proverbial Fire: Female Violence against Men in the *Decameron*"

3. Marilyn Migiel, Cornell University "Rushing to Judge? Read the Story of Tofano and Ghita (*Decameron* VII, 4)"

Of interest at Kalamazoo is also the presentation of Professor Susanna Barsella of Fordham University: "Economic Values and Ethical Codes in Boccaccio's 'Mercantile' Tales" in the session entitled: "Political Satire in Medieval Italy," sponsored by Italians and Italianists at Kalamazoo. In this session, the respondent is our member H. Wayne Storey.

Another presentation at Kalamazoo is by Margaret Escher, John Jay College of Criminal Justice, CUNY: "Rendering Void: Dismemberment of Contract, Word, and Flesh in *Decameron* 8.1, 8.9, and 8.10," in the session "Justice, Law, and Literature in the Middle Ages"

The **Modern Languages Association Convention** will be not held in 2010, but will take place in Los Angeles on January 6-9, 2011. The ABA is sponsoring an open session, preceded by a brief annual meeting. The papers delivered will be the following:

1. Olivia Holmes (Binghamton University), "Boccaccio and (the End of) Exemplarity"
2. Susan Noakes and Rachel Gibson (University of Minnesota) "The Historicity of the *Decameron*?: Trade Routes"
3. Kyle David Anderson (Centre College), "Boccaccio's Chinese Afterlives"

## PAST CONFERENCES

Francesco Petrarca was a very close and dear friend of Boccaccio, so it is in our interest to know about the conference “**Francesco Petrarca from Manuscript to Digital Culture**,” an International Symposium devoted to the study of the impact of the technology of the word on Petrarch and literary studies. The day-long event took place at the University of Oregon on April 3<sup>rd</sup>, 2010 and featured in the first part presentations on Petrarch’s manuscripts, the recent critical edition of the *Canzoniere*, and the hypertext project on Petrarch’s masterpiece. The second part addressed the reception of Petrarch’s *Canzoniere* in translations and re-writings. A musical performance of a Petrarchan sonnet concluded the event. The complete Symposium program is available at: <http://www.uoregon.edu/~maxiloll/Symposio.html> Our member, Wayne Storey, presented a paper entitled: “Petrarch’s ‘Original’ of the Fragmenta 1353-1362: from Boccaccio to Rovillio’s third printing.”

On April 8-10, 2010, **The Renaissance Society of America** held its annual conference in Venice in several location, including the Fondazione Cini, which was directed by Vittore Branca for several years. It is no wonder that many papers on Boccaccio were delivered this year, and that many members of our association presented papers on this occasion: Giuseppe Mazzotta, Victoria Kirkham, Guyda Armstrong, Michael Sherberg and our president, Marilyn Migiel.

We propose here the abstracts of all the papers related to Boccaccio that were delivered at the conference.

### THE NEAPOLITAN RENAISSANCE I: BOCCACCIO IN NAPLES.

*Organizer:* CARLO VECCE, *UNIVERSITÀ DEGLI STUDI DI NAPOLI “L’ORIENTALE”*

*Chair:* VICTORIA KIRKHAM, *UNIVERSITY OF PENNSYLVANIA*

#### GIANCARLO ALFANO, *SECONDA UNIVERSITÀ DEGLI STUDI DI NAPOLI*

##### A City of Papers: The Image of Naples in Boccaccio’s Early Work

This intervention intends to study the imaginary Naples as it is presented in Giovanni Boccaccio’s early works, at an age when the Florentine was living in the southern capital.

Exploiting the local diffusion of French literary models reinterpreted with the autochthonous tradition (Cronaca di Partenope, the widespread troyan cicle, and so on), the young author turned urban space into an ideal but not without conflicts milieu. Though the Neapolitan Angioin Court becomes an abstract model of a knightly cohabitation, where all main activities reduce to love and poetry, in the town appears, manifold, the presence of death. Anyway, Boccaccio succeeded in rendering the representation of such conflicts in an “elegiac,” anti-tragic way. As a consequence, the author accentuated the literary element of space description, to the advantage of an urban idealization that would have had an enormous importance in the city-image during the following centuries.

#### CONCETTA DI FRANZA, *UNIVERSITÀ DEGLI STUDI DI SALERNO*

##### Logical-Dialectical Processes in Boccaccio’s Neapolitan Works, between Literary Models and Scholastic Techniques

The aim of my paper is to investigate the consistency and meaning of the logical-dialectical processes emerging in the wider context of rhetorical means in the works written by Boccaccio in Naples and immediately after his return to Florence. In these works, dialectical schemes sometimes take the more complex structure of *quaestio disputata*. In Boccaccio’s works, scholastic language and mental processes are widely diffused, a phenomenon that can be explained by the intermingling of philosophical and literary models. Nevertheless, it should also be noticed that the *disputatio* adopted by Boccaccio is reinforced by his return to its scholastic sources. Those texts were not unknown to a



writer who was in touch with the scholars of the court of King Roberto in Naples, studied canon law, read and loved Dante's philosophical works — and not only the *Divina Commedia* — and was acquainted with authors like Alain de Lille.

TERESA D'URSO, *SECONDA UNIVERSITÀ DEGLI STUDI DI NAPOLI*

Per la fortuna dell'illustrazione delle opere del Boccaccio a Napoli tra Tre e Quattrocento

Numerosi codici e inventari documentano la circolazione delle opere di Giovanni Boccaccio nel Regno di Napoli già a partire dalla seconda metà del Trecento e fino a tutto il Quattrocento. A fronte di tale successo di pubblico, gli studi non hanno fin qui rilevato un'analogia fortuna dell'illustrazione delle opere boccacciane a Napoli e nell'Italia meridionale, diversamente da quanto osservato, invece, a Firenze e in area veneta. Dalla capitale del regno angioino, poi aragonese, tuttavia, provengono alcuni importanti esemplari decorati o illustrati delle opere del Boccaccio. Un piccolo gruppo di codici mette in luce un significativo interesse per l'illustrazione del versante epico della produzione boccacciana. La ripresa di schemi e iconografie dell'illustrazione dei romanzi cavallereschi prodotti a Napoli può considerarsi una spia dello stretto legame presente a illustratori e committenti tra una delle opere napoletane del Boccaccio e Le sue stesse fonti epiche. L'analisi dei manoscritti consente anche di approfondire il discorso sulla committenza dei codici boccacciani illustrati, che riguarda la corte e gli ambienti ad essa più strettamente legati, ma anche clienti potenziali, forse di estrazione diversa.

**MYTHOGRAPHY IN RENAISSANCE VENICE**

*Sponsor:* SOCIETAS INTERNATIONALIS STUDIIS NEOLATINIS PROVENDIS / INTERNATIONAL ASSOCIATION FOR NEO-LATIN STUDIES

*Organizer & Chair:* PHILIP FORD, UNIVERSITY OF CAMBRIDGE, CLARE COLLEGE

JOHN JAMES MULRYAN, *ST. BONAVENTURE UNIVERSITY*

Latin Mythography from Boccaccio to Natale Conti: The Venetian Connection

It is not surprising that the works of the Latin mythographers were frequently printed in Venice, the center of Italian printing during the fifteenth and sixteenth centuries. Almost all of the printed editions of Boccaccio's *Genealogiae Deorum* stem from the edition printed in Venice in 1472. Vincenzo Cartari enters Latin humanism indirectly through his translation of Ovid's *Fasti* into Italian in 1551, his commentary on the work in 1553, and his *L'Asinesca Gloria* in 1553, all published in Venice. The first and second editions of his *Imagini* were printed in Venice (1556, 1571). Natale Conti, the last of the great Italian mythographers, had extensive connections with Venice. Almost all of his minor works appeared there, and the first and second editions of the *Mythologiae* were published in 1567 and 1571. Thus Boccaccio, Cartari, and Conti achieved worldwide reputations as interpreters of the ancients, but they got their start in Venice.

PETER SCHWERTSIK, *LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN*

The Tractate *De diis gentium* by Paulinus Venetus

In her article "Un nuovo codice delle Genealogie Deorum di Paolo da Perugia" (*Studi sul Boccaccio* 18 [1989]), Teresa Hankey reveals some great similarities between the tractate *De diis gentium* by Paulinus Venetus (1270/74–1344) and the *Collectiones* (unpreserved, but reconstructable along general lines from other works) by Paulus Perusinus (1300–75). Hankey assumes that Paulinus and Paulus are attributable to a common source which might be identified with the ominous "Theodontius" in the *Genealogie deorum gentilium* by Boccaccio (1313–75). In my paper, I wish to examine the sources Paulinus Venetus draws on for his mythological knowledge. My investigation will be based on a comparison of the authors mentioned above and some other mainly anonymous mythographical texts from the twelfth and thirteenth centuries. Besides, I will verify Paulinus Venetus's lifelong humanist interest in mythology by studying the autobiographical notes to be found in Biblioteca Marciana's codex Zanetti Lat. 399 of the Compendium.

## ICONOGRAPHIES/TROPES OF LACTATION II

*Sponsor:* SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN (EMW)

*Organizer:* JUTTA G. SPERLING, HAMPSHIRE COLLEGE

*Chair:* THOMAS P. BONFIGLIO, UNIVERSITY OF RICHMOND

MARIA FRANCESCA PAPI, UNIVERSITÀ DEGLI STUDI DI ROMA TOR VERGATA

### The Roe-Buck Mother in Boccaccio's *Decameron*

Novella 2.6 in Boccaccio's *Decameron* describes an exceptional case of breastfeeding: Madama Beritola, a woman who is living alone on an island, and thus has become a savage after being cut off from civilization, her husband, and her children, decides to take care of two roe-bucks. She breast-feeds them and brings them up as if they were her own children. This experience helps her to survive her own pain and hardship. The maternal care she offers these animals paradoxically sustains her sense of being human. When returning to civilization, she becomes known as "la Cavriuola," (the roe-buck mother). In my paper, I will compare Madama Beritola and her "natural" instinct of motherly love with the other mother featured in the same novella, who puts conventional social customs and personal interest before the love for her daughter. I will explore these two concepts of mothering in the context of other examples of maternity in the *Decameron*.

## TRANSLATION AND THE BOOK TRADE IN EARLY MODERN EUROPE I

*Organizer:* JOSÉ MARIA PÉREZ FERNÁNDEZ, UNIVERSIDAD DE GRANADA

*Chair:* NEIL RHODES, UNIVERSITY OF ST ANDREWS

GUYDA ARMSTRONG, UNIVERSITY OF MANCHESTER

### Translating Boccaccio from Italy to England: The Paratext and Textual Transmission

This paper will consider a number of English translations of Boccaccio, published in England in the sixteenth and seventeenth century: the 1567 *Pleasaunt Disport of divers Noble Personages*; the 1587 *Amorous Fiammetta*, the 1597 *Affrican and Mensola*, and the 1620 *Decameron*. This discrete but coherent corpus of English translations exemplifies the way in which the works of a canonical author make their way through the European print trade, remade and repropounded for their various readerships and linguistic communities. The book-object, its editorial paratexts, and the translated text itself each reveal visible residues of the transmission history of the Italian texts themselves, showing that the early modern English Boccaccio is not derived from the original Italian texts and contemporary editions (as might be expected), but is instead largely a product of intermediate French editions; they thus testify to an international and plurilingual book culture in early modern Europe.

## CONFLICT AND MORAL COMPLEXITY IN EARLY FRENCH TRAGEDY AND THE HISTOIRES TRAGIQUES

*Co-Organizers:* ANDREA FRISCH, UNIVERSITY OF MARYLAND AND KATHLEEN P. LONG, CORNELL UNIVERSITY

*Chair:* HERVÉ THOMAS CAMPANGNE, UNIVERSITY OF MARYLAND, COLLEGE PARK

MARILYN MIGIEL, CORNELL UNIVERSITY

### Moral Judgments and Equivocation in the *Histoires Tragiques* Tradition

This paper will focus on a cluster of novellas that deal with a husband's cruel punishment of a wife's adultery: Bandello, *Novelle*, 2.12; the translation of this novella by Boaistuau in his *Histoires tragiques*; and Marguerite de Navarre's *Heptameron* 32. I examine the rhetorical strategies that the authors of these novellas use in order to encourage the reader to settle on moral judgments only to have her revise them (often repeatedly) shortly thereafter. I will also comment on select passages from Boccaccio's *Decameron* (taken from both the tragic and the comic novellas) that, in my view, serve as a model for these rhetorical strategies.

## IN THE SHADOW OF DANTE: ASPECTS OF THE RECEPTION OF DANTE ALIGHIERI IN THE RENAISSANCE

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### Dante, Boccaccio, and the Claims of Authority

The publication of Albert Ascoli's monumental work *Dante and the Making of a Modern Author* last year has quite naturally sparked new interest in the questions that surround the development of vernacular poetic authority beyond the work of Dante, spilling into the later Italian Renaissance. Ascoli, who traces the specific rhetorical and poetic strategies Dante uses to create, in Etienne Gilson's famous term, an "aporia dantesca," shows how Dante's vision of poetic authority is fundamentally connected to the literary, philosophical, and philological traditions of his historical moment. This paper seeks to explore Boccaccio's intervention in the Dantean theory of Authority and Authorship by examining how Boccaccio uses Dante and his works as a series of tropes that he metonymically incorporates into his historically and politically grounded fiction. Specifically, Boccaccio's most compelling female characters (Criseide, Griselda, and Ghismonda) represent tropes for Dantean authority. That is, they are not simply metaphorical allusions to Beatrice, but represent a complex commentary on the possibilities for vernacular authority in the later fourteenth century in a specifically self-conscious post-*stil nuovist* context.

## WOMEN AND THE LAW IN ITALY: THEORY AND PRACTICE

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### Madonna Filippa's Forensics (Decameron 6.7)

Boccaccio's tale of Madonna Filippa of Prato, which appears in *Decameron's* sixth day, follows the stated theme of the use of the *leggiadro motto* or the *pronta risposta* to escape danger. At the same time it stands apart from its companion tales. Madonna Filippa herself is more loquacious than many of the day's other protagonists, and the danger she avoids is uniquely mortal, inasmuch as she stands accused of the capital crime of adultery. She also shows herself intimately to understand methods of argumentation as well as legal theory. In my paper I shall detail how her self-defense tracks instructions about eloquence found in the *Ad Herennium* and exploits Aristotle's theory of *epieikeia*, variously translated as equity or reasonableness, and expounded upon by Aquinas. Madonna Filippa survives because she reinvents legal theory to present an irresistible rationale for adultery in a revised notion of the common good.

## TALKING SEX FROM BOCCACCIO TO SEBASTIANO ERIZZO

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### Decameron 4.2: Inner and Outer-Body Experiences in Boccaccio's Venetian Novella

The use of religious parody as a vehicle for sexual discourse is best seen in the way in which the body is depicted and transformed throughout the novella. Frate Alberto's anglicized body is a gender-reversal of the stilnovistic "donna angelicata," and his feigned outer-body experience is a parody of similar outer-body experiences of female Franciscan mystics like Angela da Foligno. The play between the inner and outer-body experiences of the characters is not just another facet of Boccaccio's *ars combinatoria*, but it also contrasts Frate Alberto's protean physical transformations, from Berto

della Massa, to Frate Alberto, to Angiolo Gabriele, to fallen angel and “uom selvaggio,” to the one constant that never changes — his corrupt soul. In the end he becomes a victim of his own masquerades when he is imposed a Venetian mask which unmask his true inner self.

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Inferring the Shadow Text: Encrypted Homoeroticism in Trickster Narratives in Boccaccio's *Decameron*

Apparent errors and inconsistencies in *Decameron* 7.7, 8.9, and 8.10 concerning the deceptions of tricksters, may be resolved by positing that Boccaccio is representing homosexual desire indirectly. In 7.7 otherwise inexplicable lexical inconsistencies may be inferred to point deliberately to alternative ways of reading the scene in which the trickster's husband, dressed in his wife's clothes, confronts his wife's lover. Narrative and lexical inconsistencies in 8.9 reveal an alternative encrypted text in which heterosexuality may be interpreted as homosexuality. In 8.10, multiple inconsistencies render indeterminate every aspect of that narrative including sexual desire and sexual identity. Thus, Boccaccio exploits the expectation of narrative consistency and coherence to disassemble meaning and reassemble alternative meaning. Boccaccio's strategy of introducing shadow forms of narrative significance is comparable to strategies of deception used by tricksters who in order to gratify desire create temporary alternative forms of significance that exploit the expectations of their victims.

**WEIMAR, LATE MEDIEVAL AND RENAISSANCE ITALY: ERICH AUERBACH AND THE QUEST FOR EUROPEAN INTERNATIONALISM**

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Modernity, Habitus, Ethics: Worldliness in Auerbach's Dante and Boccaccio

In his 1921 dissertation on the Renaissance novella, Auerbach maintains that “this-worldliness” is the essence of the Romance tradition. While the exemplum and fabliau appear to offer anterior models, he claims that it was Dante and his focus in the *Commedia* on “secular life” that were the origins of this most “modern” of genres. My paper investigates the evolution of Auerbach's argument about the relation between Dante and Boccaccio between 1921 and 1946 in the context of the political-theological controversies in Germany during the early twentieth century. In the poetry of Auerbach's exceedingly Thomist Dante, the “image of man” counterintuitively “eclipses the image of God” and thus counters the “spiritualizing” “figural-Christian” logic associated with Protestant dialectical theology. And yet, it is not clear that the ensuing modern world of Boccaccio's *Decameron* is much better, ensnared as it is in a habitus of worldly desire with no “constructive ethical force.”

**RENAISSANCE HUMANISM IV**

*Chair:* OLGA ANNA DUHL, LAFAYETTE COLLEGE

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Domenico Silvestri and Boccaccio's *Genealogia deorum gentilium*

The nearly two dozen extant versions of the 1473–74 Louvain edition (ISTC No: ib00750000) of Boccaccio's *Genealogia deorum gentilium* is inaccurately described and attributed as “comprising only Books 1–13. Additions by Domenicus Silvester.” Although Domenico Silvestri added (e.g., ib00751000) to Boccaccio's original text more than one dozen Latin hexameter verses describing the

contents of Boccaccio's original fifteen books, the Louvain edition contains a complete paraphrase of Boccaccio's first thirteen books, perhaps by Silvestri. The entire work consists of only 120 pages; Betussi's Italian translation of the GDG runs over twice that amount. Absent are Boccaccio's extended *proemia*, Greek quotations, genealogical trees, and most of the Latin quotations, and the remaining text is almost entirely rephrased. An analysis of the text makes clear the secondary author's purpose in extracting from Boccaccio's comprehensive scholarly compendium of sources a relatively simple handbook of mythological and genealogical data.

### **SHIFTING CANONS: THE FOUR CROWNS OF FLORENCE**

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#### Archetypical Canons and their Afterlife in Art

When the Three Crowns of Florence coalesce as a canon, they do so in a hierarchy: Dante foremost, Petrarch next, and Boccaccio last. This classic trio and its ranking derive from Petrarch's concerns about fame as confided to Boccaccio (*Seniles* 5.2), whom he tells to settle for third place, since Petrarch wants second for himself after Dante, the undisputed top man. Over the next two centuries Italy's founding poets — Petrarch's trio and a competing paradigm defined by Filippo Villani — migrate into multiple settings. Often other *Uomini famosi* accompany the core members in shifting canons. Who they are depends on contexts, which vary widely: poetry, history, painting, sculpture, stage sets, ephemera for public festivities, manuscript illustration, and woodcuts in printed books. This paper surveys variant canons, taking examples from visual evidence, particularly Boccaccio's iconography, to reconstruct the emergence of the three who triumphed.

ROBERTO LEPORATTI, *UNIVERSITÉ DE GENÈVE*

#### Boccaccio's Sonnets and the Canon of the Poets

In his *Rime* 102, Boccaccio hopes to join Dante, Beatrice, and Fiammetta in the heaven of Venus: the poem is at once the recognition of Dante as the uncontested model in vernacular poetry and of its author as Dante's only heir. After Petrarch's death, Boccaccio writes a similar sonnet (126), in which he imagines his friend waiting for him in paradise with Laura, Fiammetta, Sennuccio, Cino, and Dante among the souls. In the meantime, Boccaccio had witnessed the irresistible rise of the new master in love poetry: we had passed from one Crown, or two possible Crowns, to the canonical three, with their shifting rank order in personal and historical judgment. While Dante's sonnet enjoyed wide circulation, being preserved in many manuscripts dating from the end of the fourteenth century, Petrarch's poem mysteriously reemerged only in the sixteenth century, when some of Boccaccio's admirers worked on an edition of his poems in order to celebrate him as the third Crown not only for his works in prose but also for his verse

GIUSEPPE MAZZOTTA, *YALE UNIVERSITY*

#### Keeping Distinctions and Ranking Styles

The paper focuses primarily on Petrarch's Letter to Boccaccio (*Seniles* 5.2) in which Petrarch, writing in an autobiographical mode, raises the question of poetic worth and style — his own, Dante's, and Boccaccio's. I will seek to shed light on this imaginative knot of the theory of style, the question of subjectivity (in relation to tradition), and the struggle to establish a hierarchy of values, and I will try to probe the sense of Petrarch's effort to assign primacy to one poet or another, to be a protagonist in the making of a new culture. The letter, this is my argument, both presents and makes problematical Petrarch's view of the relationship among the three characters, and he does this by foregrounding the traditions of language and time.