



newsletter Boccaccio

"studium fuit alma poesis"



Vol. 38, No. 2 **American Boccaccio Association** Fall 2011

Officers:

Michael Papio, University of Massachusetts Amherst, President
Simone Marchesi, Princeton University, Vice President
Susanna Barsella, Fordham University, Treasurer
Elsa Filosa, Vanderbilt University, Secretary-Newsletter Editor



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In Memoriam


We would like to remember **Professor Aldo S. Bernardo**, the first president of the American Boccaccio Association, elected in 1975, and ABA Godfather of sorts. Professor Bernardo, as we read in the first Newsletter of 1974, “not only expressed enthusiasm for the nascent American Boccaccio Association, but also offered the facilities of Verrazzano College for the location of the Boccaccio Studies Center. And so on the day after its birth, the Association had a godfather.”

Aldo S. Bernardo passed away on November 27, 2011. Prof. Bernardo was a founding member of Harpur College, the core of Binghamton University, and was instrumental as chairman of the Division of Humanities from 1959-67 in shaping the college to become a university center. In 1966 he co-founded the Center for Medieval and Early Renaissance Studies (CEMERS), which he directed from 1966-73. He retired in 1987 as Distinguished Service Professor of Italian and Comparative Literature for excellence in teaching, scholarship and service to the university. A more detailed obituary, which appeared in the Binghamton Press, can be found at:

<http://www.legacy.com/obituaries/pressconnects/obituary.aspx?n=aldo-bernardo&pid=154820265>

The family asks, in lieu of flowers, that donations be made to the CEMERS' endowment fund (Aldo Bernardo Fund - #20879, BU Foundation, PO Box 6005, Binghamton, NY 13902.)



WHAT HAVE WE DONE DURING SUMMER & FALL 2011?

- Simone Marchesi, ABA vice president, took care of the meticulous revision of the **ABA Constitution and Bylaws** in accordance with the wishes of the membership as expressed in the vote taken in Amherst in 2010. Because the changes must be approved by the Association's members, you will receive in your email the old and the new versions of the bylaws in .doc format, together with a link to a poll at which you may make your preference known. The ballot will be open between January 1st and January 15th.
- In May 2011, Susanna Barsella, ABA treasurer, met with Prof. Eugenio Giusti – who was of course the Association's previous treasurer – in order to receive the financial documents related to the bank account he had established in Manhattan. She subsequently opened a **new bank account** for the ABA as a cultural association (not yet legally defined as a non-profit organization), obtained from the IRS an Employer Identification Number (EIN) and constituted the Association as a legal entity for fiscal purposes. Upon obtaining the EIN, she opened a business account in the name of the ABA at the HSBC branch located in New York, on E 86th street. The maintenance fee for this account is \$25 a month. Our account's current balance is \$4,335.18.
- On June 23 at Palazzo Strozzi in Florence, the **Ente Nazionale Giovanni Boccaccio**, in collaboration with the Comune di Certaldo and the Istituto di Studi Umanistici of the University of Florence hosted a conference entitled *Verso il settimo centenario*. The

conference was intended as a forum for the discussion and coordination of events being organized in Italy and abroad to celebrate the seven hundredth anniversary of Boccaccio's birth. The ABA was present in the persons of the Vice President and the Treasurer, who presented an overview of American initiatives. The abstracts of the conference proceedings, with a detailed calendar of the events planned for the years leading to 2013, are available at: <http://www.casaboccaccio.it/23-giugno-2011.html>. At the bottom of the page you can find the podcast of the entire conference. The ABA Vice President may be heard in the "Interventi del mattino" section, from 22'40" to 41'00".

- On October 20, 2011, Susanna Barsella met with Ms. Linda Thaler (CPA) to discuss the advantages and disadvantages of officially designating the ABA as a **non-profit organization**. At the present time, however, the ABA's cost for becoming an NPO would exceed our budget.
 - Elsa Filosa and Michael Papio worked toward the completion of the **Proceedings of the 2010 International Boccaccio Conference** organized by the American Boccaccio Association and held at the University of Massachusetts Amherst over two days: April 30th-May 1st, 2010. The volume, entitled "Boccaccio in America," will be published in the spring of 2012 by Longo Editore.
 - **Organization of panels dedicated to Giovanni Boccaccio** at major American Conferences: Elsa Filosa and Susanna Barsella organized the panel *Crossing Boundaries: Translation, Betrayal, and Literary Seduction from Boccaccio to Tasso* for the Renaissance Society of America; Jelena Todorović organized *Love and Society in Giovanni Boccaccio: Comedy, Elegy, Tragedy* for the NeMLA Conference; Michael Papio organized *Boccaccio and Dante* for Kalamazoo, where the annual business meeting will also take place (see below in upcoming conferences for more information). And we are also ready to organize the next Modern Language Association in 2013!
 - The ABA started a joint venture with the **Center for Medieval and Renaissance Studies**, towards the organization of the conference *Boccaccio at 700: Medieval Contexts and Global Intertexts*. The ABA will be in charge of inviting an International scholar as keynote speaker and organize sessions coordinated with the plenary one. Details to follow.
 - ABA officers decided to **increase the ABA membership** from \$15 to \$25 for regular members. Though now a bit higher, these dues are still a great bargain in comparison with other associations! The student rate will remain at \$15 per year. Effective 2012, Association dues will expire with the calendar year. You can find the new membership form at the end of this newsletter, and we encourage you to send in your check! All funds collected are dedicated to activities intended to benefit all members at large. The newsletter will still be sent directly to members as soon as it is ready but will appear online with a 6-9 month lag.
 - The officers of the American Boccaccio Association met twice during Fall 2011 through **Skype meetings**, once on September 10th and once on October 27th. On these occasions, several topics were opened for discussion and several initiatives are still underway. Chief among these is the organization of a conference for Boccaccio in 2013: we are almost there and will be able to give you more detailed information in the next Newsletter, which will appear in Spring 2012.
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TOWARD 2013 – BOCCACCIO'S CENTENARY

Initiatives for the Boccaccio's Centenary in 2013 are continuing in the USA, England and Italy.

- In the **United States of America**, the Center for Medieval and Renaissance Studies (CEMERS) at SUNY Binghamton and the American Boccaccio Association are working together to plan and dedicate the 2013 CEMERS conference to Boccaccio. The conference entitled *Boccaccio at 700: Medieval Contexts and Global Intertexts* will be held on April 26-27, 2013, at the Center for Medieval and Renaissance Studies, Binghamton University. Below you can find the CALL FOR PAPERS.
- In the **United Kingdom**, *Locating Boccaccio in 2013*, a conference and an exhibition to be held at the John Rylands Library, University of Manchester, on July 11-13, 2013. More details offered below with CALLS FOR PAPERS.
- Still in the UK, *Chaucer, Boccaccio and the Italian Trecento* will be held at Pembroke College, Cambridge, on January 10th and 11th, 2012. The symposium will bring together Italianists and Chaucerians, in anticipation of the 700th anniversary of the birth of Boccaccio. More details below.
- In **Italy**, on June 23 at Palazzo Strozzi in Florence, the **Ente Nazionale Giovanni Boccaccio**, in collaboration with the Comune di Certaldo and the Istituto di Studi Umanistici of the University of Florence organized a conference entitled *Verso il settimo centenario*. The conference, as mentioned above, was intended as a forum for the discussion and coordination of events being organized in Italy and abroad to celebrate the seven hundredth anniversary of Boccaccio's birth.
- *Intersezioni, Rivista di storia delle idee*, dedicated its issue 31.2, published in August of 2011 and edited by Sebastiana Nobili, to the *Genealogy of Pagan Gods* by Giovanni Boccaccio: "Il mito al tempo dei mercanti. Sulla «Genealogia degli dei pagani» di Boccaccio." Table of contents below.



Call for Papers

April 26–27, 2013

Center for Medieval and Renaissance Studies (CEMERS)

Binghamton University

Boccaccio at 700: Medieval Contexts and Global Intertexts

Giovanni Boccaccio (1313–1375) stands on the threshold between the Middle Ages and Renaissance, a time of rapid transition in the political, economic, artistic, and literary realms, all of which were touched in some way by his legacy. In the course of his lifetime, Boccaccio was a merchant-banker, courtier, scribe, philologist, mythographer, geographer, literary scholar, social critic, lecturer, cleric, and ambassador of the Florentine republic, as well as fiction-writer, biographer, and poet. Boccaccio's corpus of Italian and Latin texts offers a summa of established (classical, Christian, romance) genres and discourses, and at the same time anticipates many of the formal and topical innovations that emerged in early modern literatures and that remain evident in contemporary narrative genres. His substantial correspondence offers a window on the changing worlds of fourteenth-century Europe.

In honor of the 700th anniversary of Boccaccio's birth, the 2013 CEMERS conference at Binghamton University (SUNY) will provide an interdisciplinary forum in which to rethink all aspects of this last (but not necessarily least) of Italy's three crowning writers, in order to re-contextualize and revitalize his place in history, as well as in the literary pantheon. Scholars who work in the wide variety of fields relating to the biography and texts of Boccaccio, as well as the history of late Medieval Europe, are invited to submit papers or session proposals on his life and his literary career, as well as on his texts and their reception in medieval, early modern, and modern culture.

Of particular interest are papers and sessions that address Boccaccio's texts—both Latin and vernacular—and their relation to such things as Italian and European Humanism, the Angevin court of Naples, northern Italian politics and relations among city-states, the history of the Church and the religious orders, medieval mercantile practices and global trade, the study of gender and sexualities, medicine and magic, manuscript illumination and the other visual arts, Dante and Petrarch, Renaissance theatre and chivalric epic, the novella tradition, the emergence of narrative realism in fiction, global literature and music, and cinematic adaptations from Pasolini to Woody Allen.

We hope to receive proposals that explore the intertextual networks that provided sources for Boccaccio's Latin and Italian texts, as well as their subsequent global itineraries. We also invite submissions for papers and sessions that approach the Boccaccio corpus as source-material for historical inquiry, whether cultural or social.

Papers should not exceed 20 minutes in length and may be delivered in English or Italian. Send abstracts and brief CVs by September 15, 2012, to cemers@binghamton.edu. Inquiries may be directed to Professors Olivia Holmes (oholmes@binghamton.edu) or Dana Stewart (stewart@binghamton.edu). We also anticipate publishing a volume of selected conference proceedings.



Call for Papers

July 11-13, 2013

University of Manchester, UK

Locating Boccaccio in 2013

Where is Boccaccio in 2013? We seek to problematize the field of Boccaccio studies, and the historical figure of Boccaccio himself, in this anniversary year seven centuries after his birth. We will explore the curious marginality of Boccaccio in literary and historical studies, and will attempt to (re-)situate him in a number of critical locales.

Boccaccio's status as one of the canonical *tre corone* of Italian medieval literature remains unchallenged (or perhaps, little discussed), yet his standing in the academy sometimes seems to be regarded as rather less impressive than that of his 'senior' colleagues Dante and Petrarch. How and why has this conception of Boccaccio and his writings come about?

Papers are invited on all themes, but issues we hope to address include:

- Does this critical trend derive from Boccaccio's own articulations of his authorial anxieties? Or is this historiographical strand in fact a by-product of the long-standing Dante and Petrarch industries, which have sidelined Boccaccio to a supporting role in the narratives of these great authors?
- Why have reception studies become such a central and dominant strand in the field?
- In 2013, can we talk about a unified field of Boccaccio studies, or have the Italian and Anglophone worlds diverged from each other?
- Why does Boccaccio offer such a productive space to female scholars?
- Can we measure the marginal status of Boccaccio in our institutions and in our publications?

We will seek to locate Boccaccio temporally (in 2013 and in the past), materially (in the forms of his writings and the forms of their subsequent incarnations), geographically (within Italy and beyond), and critically.

Locating Boccaccio in 2013: Events and Publications

11 July: Launch of Exhibition showcasing the Boccaccio holdings of the John Rylands Special Collections Library, University of Manchester, including contemporary Artists' Books created for the septcentenary

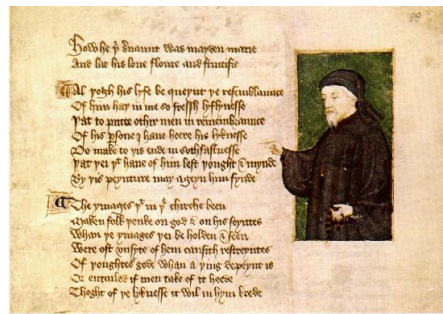
12-13 July: Two-day international conference at the John Rylands Library, University of Manchester

The *Cambridge Companion to Boccaccio*, edited by Guyda Armstrong, Rhiannon Daniels, and Stephen J. Milner (forthcoming Spring 2013)

At this stage we welcome informal inquiries and panel proposals, and we will issue a formal Call For Papers in due course.

For more information please visit our blog: <http://locatingboccaccio.wordpress.com/> or contact the organizers: Guyda Armstrong (guyda.armstrong@manchester.ac.uk), Rhiannon Daniels (r.j.daniels@leeds.ac.uk), Stephen Milner (stephen.j.milner@manchester.ac.uk).





January 10th & 11th, 2012
Pembroke College

Chaucer, Boccaccio and the Italian Trecento

The medieval English author Geoffrey Chaucer was one of Boccaccio's key readers in the later fourteenth century, a crucial figure in Chaucer's engagement with the literary culture of the peninsula. He was a close reader of poems such as *Filostrato* and *Teseida*, while the great story collection *Decameron* provided a model, as well as individual stories, for the *Canterbury Tales*.

Chaucer and the Italian Trecento, edited by Piero Boitani and published in 1983 by Cambridge University Press, has been seminal in the study of Chaucer and his Italian sources, with many of its contributors going on to do further important related work. Just as Chaucer studies more generally have developed new tools and approaches, so too have approaches to his sources and literary contexts. This conference aims to build upon these fresh approaches, taking advantage of recent important critical developments in Italy and beyond in respect of Boccaccio, his literary contexts and the materiality of his work. It will provide a forum for new insights into Chaucer and his Italy, stimulating readers to increasingly nuanced appreciations of Chaucer, Boccaccio, and the Italian *Trecento*.

The confirmed speakers will be Prof. Frederick Biggs (University of Connecticut), Prof. Leonard Koff (UCLA), Prof. Warren Ginsberg (University of Oregon), Prof. William Robins (University of Toronto), Prof. William E. Coleman (CUNY), prof.ssa Lucia Battaglia Ricci (Università di Pisa), Prof. Nick Havelly (York University), prof.ssa Chiara Lombardi (Università di Torino). The topics covered in these papers are aimed at engaging with Chaucer and Italy; titles will include: 'The Fourteenth Century and the *Trecento*'; 'Chaucer's *Dante*'; 'Italy, England, France'; 'Dreaming of Italy: The *House of Fame*'; 'Chaucer and Petrarch'; '*Il Filostrato* and the *Troilus*'; 'Sacchetti, Pucci and *il trecento minore*'; 'Visual traditions in England and Italy'; 'New readings of the *Teseida* autograph'.





Seminario internazionale Boccaccio 2013 Verso il settimo centenario Firenze, 23 giugno 2011 Altana di Palazzo Strozzi, Piazza Strozzi

PROGRAMMA

ore 10,00

Stefano Zamponi (Università di Firenze – Ente Nazionale Giovanni Boccaccio)

Introduzione

ore 10,20

Claudia Sebastiana Nobilie Calro Delcorno (Università di Bologna)

Boccaccio e i suoi lettori. Una lunga ricezione

ore 10,40

Simone Marchesi (Princeton University – Vicepresidente American Boccaccio Association)

Incontri e studi per il centenario. Il panorama nordamericano

ore 11,00

Pietro Beltrami

(Università di Pisa – Direttore dell'Opera del Vocabolario italiano)

Le opere volgari di Boccaccio nelle banche dati dell'OVI

ore 11,20

Davide Cappelletti (Università di Padova) e **Marco Corsi** (Università di Roma La Sapienza)

Dentro l'officina di Boccaccio: autografi dalla Commedia al Decameron

ore 11,40

Interventi programmati

Nicoletta Maraschio (Università di Firenze - Presidente dell'Accademia della Crusca)

Carla Maria Monti e Marco Petoletti (Università Cattolica - Milano)

Pasquale Sabbatino (Università di Napoli Federico II)

Emilia di Rocco (Università di Roma – La Sapienza)

ore 14,30

Claudio Griggio (Università di Udine)

La tradizione delle opere di Boccaccio (latino e volgare) in area veneto-friulana fra Tre e Quattrocento

ore 14,50

Roberta Morosini (Wake Forest University)

Boccaccio veneto

ore 15,10

Giancarlo Alfano (Seconda Università di Napoli)

Boccaccio angioino

ore 15,30

Teresa De Robertis (Università di Firenze)

Per una mostra su Boccaccio (Firenze, 2013)

ore 15,50

Paola Errani e Paolo Zanfini (Biblioteca Malatestiana di Cesena)

Boccaccio in Romagna. Manoscritti e libri a stampa in biblioteche romagnole.

ore 16,10

Carlo Delcorno e Stefano Zamponi

Boccaccio 2013. Proposte per un convegno (Firenze-Certaldo)

ore 16,30

Giorgio Forni (Università di Messina)

Maria Hernández Esteban (Universidad Complutense Madrid)



Intersezioni: Rivista di Storia delle Idee
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Francesco Citti, Sebastiana Nobili
- *Boccaccio the Theologian. Poetry and Truth in the Late Middle Ages*
Luigi Canetti
- *Theodontius: History and Philology of a Character*
Maria Paola Funaioli
- *Classical Myth between Theology and Poetry*
Bodo Guthmüller
- *Mythographies and Classicisms: a Comparison. An Apology in the Proem of Boccaccio's «Genealogia deorum gentilium»*
Alessandro Iannucci
- *«Hard Beginnings». The Rhetorical Structure of Boccaccio's Genealogia*
Sebastiana Nobili
- *Merchandise Stories. Echoes of a Buddhist Tale in Boccaccio*
Andrea Piras
- *Boccaccio illustrator and illustrated*
Alessandro Volpe



For more information about this issue, please visit:

http://www.mulino.it/edizioni/riviste/scheda_fascicolo.php?isbn=14801&ilmulino=





***Boccaccio angioino
Verso il Centenario***

(Santa Maria Capua Vetere e Napoli, 26-28 ottobre 2011)

26 ottobre

Santa Maria Capua Vetere – Facoltà di Lettere

ore 9.30 Saluti delle Autorità

Francesco Rossi (Rettore della Seconda Università di Napoli)

Rosanna Cioffi (Preside della Facoltà di Lettere e Filosofia)

Stefania Gigli (Direttore del Dipartimento di Studi delle Componenti Culturali del Territorio)

ore 10.00 Introduzione ai lavori

Giancarlo Alfano (Seconda Università di Napoli): *Le ragioni di un Convegno*

Sessione 1. (10.30-12.30) – **Presiede: Marcello Rotili** (Seconda Università di Napoli)

Alessandra Perriccioli (Seconda Università di Napoli): *I romanzi cavallereschi miniati a Napoli al tempo di Boccaccio: il ciclo classico*

Teresa D’Urso (Seconda Università di Napoli): *Giovanna d’Angiò e Boccaccio*

Simona Valente (Seconda Università di Napoli): *Note sulla sintassi del periodo nel Filocolo di Boccaccio*

Carlo Vecce (Università “L’Orientale” di Napoli): *Boccaccio e Sannazaro (angioini)*

Sessione 2. (15.00-17.00) – **Presiede: Carlo Vecce** (Università “L’Orientale” di Napoli)

Elisabetta Menetti (Università di Modena e Reggio Emilia): *Boccaccio e le verità del racconto*

Concetta Di Franza (Seconda Università di Napoli): *«Dal fuoco dipinto a quello che veramente arde»: una poetica in forma di quaestio nel capitolo VIII dell’«Elegia di Madonna Fiammetta»*

Andrea Improta (Seconda Università di Napoli): *Per la miniatura a Napoli al tempo di Boccaccio: il ms. Lat. Z 10 della Biblioteca Marciana*

Jun Wang (Università di Lingue e Culture Straniere di Pechino): *Boccaccio in Cina*

27 ottobre

Rettorato della Seconda Università di Napoli, Aula delle Conferenze (via S.M. di Costantinopoli, 104)

Sessione 3. (10.00-13.00) – **Presiede: Pierluigi Leone De Castris** (Università “Suor Orsola Benincasa”)

Pedro Memelsdorff (ESMUC Barcellona, Fondazione Giorgio Cini, Venezia): *“Occhi piangete”. Note sull’Ars nova a Napoli*

Alessandra Rullo (Università di Napoli “Federico II”): *L’incontro di Boccaccio e Fiammetta in San Lorenzo Maggiore a Napoli: un’ipotesi di ricostruzione del coro dei frati nel XIV secolo*

Stefano D’Ovidio (Università di Napoli “Federico II”): *Boccaccio, Virgilio e la Madonna di Piedigrotta*

Linda Gabriele (Fondazione Musei Senesi): *Le illustrazioni del Teseida della Biblioteca Oratoriana dei Girolamini di Napoli*

Roberta Morosini (Wake Forest University): *La polifonia di Partenope, tra echi di Virgilio e silenzi dell’Acciaiuoli*

Sessione 4. (15.00-18.00) – **Presiede: Corrado Calenda** (Università di Napoli “Federico II”)

Andrea Mazzucchi (Università di Napoli “Federico II”): *La ricezione meridionale della Commedia in età angioina*

Gennaro Ferrante (Istituto Italiano per gli Studi Storici): *L’Inferno e Napoli. Spazi personaggi e miti della nekua dantesca negli antichi commenti*

Marcello Barbato (Université Libre de Bruxelles) e **Giovanni Palumbo** (Facultés Universitaires Notre-Dame de la Paix de Namur): *Fonti francesi di Boccaccio napoletano?*

Fabio Zinelli (École Pratique des Hautes Études – Parigi): *«Je qui li livre escrive de letre en vulgal». Scrivere il francese a Napoli in età angioina*

28 ottobre

Galleria di Palazzo Zevallos Stigliano, sede museale di Intesa Sanpaolo (via Toledo 185)

Sessione 5. (10.00-13.00) – **Presiede: Matteo Palumbo** (Università di Napoli “Federico II”)

Francesco Aceto (Università di Napoli “Federico II”): *Boccaccio e l’arte. La novella di Andreuccio da Perugia (Decameron, II, 5) e il sepolcro di Filippo Minutolo*

Iolanda Ventura (Chaire Mixte d’Excellence “Histoire des savoirs scientifiques au Moyen Age” CNRS - IRHT - Université d’Orléans): *Cultura medica a Napoli nel XIV secolo*

Francesco Montuori (Università di Napoli “Federico II”): *La scrittura della storia a Napoli negli anni del Boccaccio angioino*

Chiara de Caprio (Università di Napoli “Federico II”): *Dalla Prosa media alla prosa d’arte: il ruolo dei volgarizzamenti, la prosa media a Napoli negli anni di Boccaccio. Definizione stilistica e sintattica di della prosa media*

Giancarlo Alfano (Seconda Università di Napoli): *Boccaccio e la politica degli autori*

Conclusione e saluti – **Alessandra Perriccioli** (Seconda Università di Napoli)





UPCOMING CONFERENCES

Two sessions on Boccaccio at the **MLA in Seattle** (January 5-8, 2012): one organized by the American Boccaccio Association, and the other by the Comparative Studies in Renaissance and Baroque Literature organization.

The first is the ABA's open session entitled *Boccaccio* and will be held on Saturday, 7th of January at 1:45-3:00pm, at the Sheraton Hotel in Room Ravenna C. The session, chaired by Elsa Filosa, will be composed as follows:

1. Valerio Ferme (University of Colorado), "Queen for One Day: Pampinea's Unreliable Leadership in Boccaccio's *Decameron*"
2. Thomas Klinkert (University of Freiburg im Breisgau, Germany), "The problematic relationship between narrative fiction and knowledge in Boccaccio's *Decameron*"
3. David Lummus (Yale University), "Boccaccio vs. Petrarca: Friendship, Greed, and the Civic Responsibility of Poetry"

The second session is entitled *Boccaccio's legacies* and will be held on Sunday, 8th of January, at 8:30-9:45am, at the Sheraton Hotel in room Cedar. The session, chaired by Ignacio Navarrete, is composed as follows:

1. Martin Eisner (Duke University), "Boccaccio and the Invention of Italian Literature"
2. Filippo Andrei (Univ. of California, Berkeley), "The *Celestina* and the Elegiac Legacy of Madonna Fiammetta"
3. Kavita Mudan (Georgetown University), "Exemplary Historiography: Margaret of Anjou as *De Casibus Heroines*"

One session at the **NeMLA Conference**, to be held in Rochester, NY, 15-18 March, 2012, is dedicated to our author: *Love and Society in Giovanni Boccaccio: Comedy, Elegy, Tragedy*. It was organized by Jelena Todorović (University of Wisconsin-Madison) and will be moderated by Michael Papio (University of Massachusetts Amherst). This panel will speak on March 15:

1. Angela Porcarelli (Emory University), "Conflicts and Accommodations: Love in the Erotic Novellas of Boccaccio's *Decameron*"
2. Michelangelo Zaccarello (Università degli Studi di Verona), "Boccaccio As Scribal Editor: Book Concept, Language Innovation, Cultural Intermediation"
3. Olivia Holmes (Binghamton University), "Women's Wives: Boccaccio and Contemporary Misogynist Tales"
4. Lily Glasner (Bar Ilan University, Israel), "Objectification and Social Criticism in the *Decameron*"
5. Rossana Perri (Université de Lausanne, Switzerland), "'Il Porcile di Venere': Amore e vituperium nel sogno del *Corbaccio*"

The **Renaissance Society of America Conference** will be held in Washington, DC on 22-24 March, 2012. Two sessions are of interests of Boccaccio's friends. The first is *Crossing Boundaries: Translation, Betrayal, and Literary Seduction from Boccaccio to Tasso*, scheduled for Thursday, March 22, from 1:15 to 2:45 pm, organized for the American Boccaccio Association by Susanna Barsella (Fordham University) and Elsa Filosa (Vanderbilt Univer-

sity) and chaired by Giuseppe Mazzotta (Yale University). The papers will be delivered at the Grand Hyatt, First Floor, Conference Suite 11, and are:

1. James Kriesel (University of Notre Dame), "Boccaccio, the Italian Ovid"

Boccaccio has been called the "Italian Ovid." Scholars have typically assumed that in the *Decameron* Boccaccio alluded to Ovid for ethical reasons: he wanted to help women (*Ars*) or correct lovers' vices (*Remedium*). Still, the poetic and generic reasons behind the Certaldese's allusions to Ovid have not been fully appreciated. Boccaccio's Ovidian allusions were designed to associate the *Decameron's* short stories with a canonical genre: erotic elegy. In categorizing the *Decameron* as an elegy, Boccaccio suggested that he exploited the corporeal and erotic for purposes of representation. Boccaccio thereby claimed that his poetics were similar to God's: as elegiac poets use the corporeal to embody truth, so the Word was made flesh. Due to the *Decameron's* elegiac poetics, Boccaccio claimed to represent truth more effectively than Dante. For this paper, I shall discuss the manner and purpose of Boccaccio's references to Ovid's writings in the *Decameron's* title, Proemio, and introduction.

2. Francesco Ciabattini (Georgetown University), "Boccaccio's *Decameron* and the Codex Rossi 215"

This paper explores the music references in Boccaccio's *Decameron* and proposes to interpret them as a secular response to the panegyric of sacred music found in Dante's *Comedy*. Furthermore, and contrary to Boccaccio scholarship so far, this paper shows how the *Decameron's* ballads should be compared to the music collected in the Codex Rossi 215 rather than the Squarcialupi Codex.

3. Igor Candido (Johns Hopkins University), "*Fabula aut Historia: Boccaccio's Gen. XIV.9 and Petrarch's Sen. XVII.3-4*"

In early 1373 Boccaccio presented Petrarch with a copy of his *Decameron*, to which work Petrarch would later admit to have devoted only cursory attention. He nonetheless dwelt long on the Centonovelle's very last tale, the story of Griselda, so that he finally decided to translate it into Latin. The reasons behind such a surprising choice are to be found in two of his *Senili* (XVII, 3-4), that form, together with the attached Latin Griselda, a prehumanist treatise entitled *De insigni obedientia et fide uxoria*. But Petrarch's text is a radical rewriting of the source tale rather than a faithful translation, as it turns its *fabula* into an exemplum that the good Christian should follow in order to achieve moral perfection. Did Petrarch's predilection for historical verisimilitude misunderstand and so distort Boccaccio's concept of *fabula*? What idea did he entertain of the "Griselda fable," the very apex of Boccaccio's masterpiece?

4. Simone Marchesi (Princeton University), "Boccaccio's Latin Dante: Exporting the *Divine Comedy* in the *De Casibus*"

Between the mid-1350s and 1373 Boccaccio undertook the writing of a vast historical encyclopedia hinging on the constant presence of Fortune in human life. As befitting an encyclopedic text, the work relies on a vast array of sources, most of which Latin, from which Boccaccio draws language and rhetorical structures. One remarkable, if seldom detected, traceable influence on Boccaccio's diction is that of Dante; present, in particular and perhaps surprisingly, as the vernacular author of the *Divine Comedy*. My paper investigates the allusion to several of Dante's memorable lines embedded in Boccaccio's text as integral to his sententious style –a classical as much as medieval rhetorical feature activated the *De Casibus*– and as functional to his strategic advocating of Dante's authority as a paradoxically vernacular classic with the Latin and Petrarch-dominated humanist circles in the second half of the Italian Trecento.

Another very interesting session on Boccaccio is the one organized by Victoria Kirkham and chaired by Janet Smarr, entitled *In honor of Boccaccio's 700th Birthday: New Perspectives*. The panel is scheduled for Friday, March 23rd at the Grand Hyatt Hotel, Floor 3B, Constitution Level Renwik at 8:45-10:15am:

1. Roberto Fedi (Università per Stranieri di Perugia), "A New Reading of Boccaccio's *Rime*"

Boccaccio's *Rime* are among his least studied works, due as much to difficult textual issues as the dominant presence of his near-contemporary Petrarch. Boccaccio didn't compose his lyric poetry in a diaristic or biographical "sequence." Spanning some forty years, from the early 1330s to his death, his

rhymes reflect the practice of his day, with an internal evolution free from philosophical or doctrinal considerations. Boccaccio stands midway, both historically and conceptually, between Dante and Petrarch. This talk analyzes selected poems based on a new ordering that attempts to describe a stylistic rather than a biographical evolution. Order is tied neither to a chronological unifying line or a fictional story (as in Petrarch's lyrics), but emerges as largely experimental. This feature of the *Rime* determines their importance in the lyric tradition and in Boccaccio's literary corpus.

2. Todd Boli (Independent Scholar), "Personality and Conflict in Boccaccio's Epistles"

Unlike Petrarch, Boccaccio never made a collection of his epistles, and his letters present many gaps. Nevertheless, certain themes from Boccaccio's biography, in particular his casual opportunism, his extreme sensitivity to personal slights, and his attachment to the *libertà* of the Florentine republic, lend his epistles a certain cohesion and underscore aspects of his life that might otherwise be less evident. The letters document, for example, a number of Boccaccio's clashes with the powerful representative of the Neapolitan royal court, Niccolò Acciaiuoli. Although temperamentally better suited for employment by Florence's democratic government, Boccaccio yearned for precisely the stable and easy employment that Petrarch enjoyed by accepting the patronage of tyrants and popes. His letters reveal how the two writers were often set at odds by Petrarch's cautious reluctance to be of assistance to Boccaccio and Boccaccio's fear of compromising his liberty by agreeing to spend time with his friend.

3. Victoria Kirkham (University of Pennsylvania), "Boccaccio as Artist: A visual Legacy"

Singular among the Three Crowns of Florence for the monumental *corpus* of images inspired by his works, Boccaccio is also unique among Italy's classic poets for his own activity as artist. His fascination with the visual arts, evident in literary tributes to Giotto, lives of artists in *De mulieribus claris*, and the altarpiece he commissioned for his tomb, finds expression in a body of autograph drawings dating from ca. 1340 to his last years. Remarkably varied – doodles in his oldest notebooks, a dedication scene for his *Teseida*, a self-portrait attached to *Buccolicum carmen*, beautiful family "trees" of the gods in *De genealogie deorum*, catchwords for his last copy of the collected tales, full-scale illustrations for Dante's *Inferno* and an early *Decameron*--they reflect a talented amateur whose pen as artist parallels in witty spirit the quill he wielded with words, bearing out the Horatian dictum *ut pictura poesis*.

Please also keep in mind the fact that there are additional possibilities to listen to other papers on Boccaccio at the RSA Convention, including:

1. Pier Massimo Forni (Johns Hopkins University), "*Sprezzatura* in Boccaccio's *Decameron*," in the session "Shaping Civility in Early Modern Italian Culture I," organized by Andrea Baldi (Rutgers University) and chaired by Monica Calabritto (CUNY, Hunter College). The session will take place at The Grand Hyatt, First Floor, Conference Suite 4 on Thursday, March 22, 3:00-4:30pm.

The notion of *sprezzatura* is at the core of Baldesar Castiglione's *Book of the Courtier*. The Lombard intellectual gave this category of the soul the name with which it would continue to go by. However, other writers in the late Middle Ages and the early Renaissance showed a fascination with the kinds of behaviors that we are now used to identifying with the label *sprezzatura*. Giovanni Boccaccio's *Decameron* is perhaps the classic of early Italian literature that more than any other features *sprezzatura* at work, embodied both by the narrators in the frame-tale and the protagonists of the tales. This paper argues that *sprezzatura* has not received all the attention it deserves within comprehensive critical assessments of Boccaccio's work and offers a few suggestions to fill the lacuna.

2. Ignacio Navarrete (University of California, Berkeley), "Cervantes, Boccaccio, and Verisimilitude" in the session "Spanish Letters and Representation," organized by Ann E. Moyer (Univ. of Pennsylvania) and chaired by Adam G. Beaver (Princeton University). The paper will be presented at the Grand Hyatt, Floor #B – Constitution Level, Roosevelt, on Thursday, March 22, 1:15-2:45pm.

The priest who reads "El curioso impertinente" aloud comments that it lacks verisimilitude because no man would risk encouraging the seduction of his own wife. This judgment, although in the lan-

guage of neo-Aristotelian theory of epic and romance, transforms verisimilitude away from issues of marvelous intervention, and towards psychological acuity. The pronouncement is further motivated by the nature of the story, an Italian novella with generic roots in the *Decameron*. The Italianism of the "Curioso" includes geographical location, social environment, and plot, an erotic *beffa* that misfires. Its workings thus depend on psychological verisimilitude: through the priest's comment, Cervantes offers a reading that privileges acuity over invention, and contemporary bourgeois environment over an antique, exotic, or courtly milieu. Implicitly locating Boccaccio at the head of the modern novel tradition, Cervantes sacrifices the actual variety of the *Decameron*. Cervantes's story and critique together constitute a foundational statement of the new genre.

3. Peter Roland Schwertsik (Ludwig-Maximilians-Universität München), "Traces of the Lost *Collectiones* of Paolo da Perugia? Boccaccio, Theodontius, MS V.F.21 in Naples," in the session "Neo-Latin Intertextuality IV," organized and chaired by Philip Ford (Cambridge University). This session will take place at the Grand Hyatt, Floor 5B – Independence level, Cherry Blossom on Thursday, March 22, 4:45-6:15pm.

Miscellaneous codex V F 21 in the National Library, Naples, from the late fourteenth century, contains a neglected mythological compendium of myths in Ovid's *Metamorphoses*. The same codex also displays a commentary on Horace's *Ars Poetica* ascribed to Paolo da Perugia, one of Boccaccio's main sources in the *Genealogia Deorum Gentilium*. I propose to show that many of the myths in V F 21 correspond to those attributed by Boccaccio to the lost *Collectiones* of Paolo da Perugia, to the ominous figure of Theodontius, and to an unspecified "Ovidius." By comparison with a commentary on Ovid's *Metamorphoses* in Munich (clm 4610), the so-called Digby mythographer in Oxford (cod. Digby 221), and several genealogies of gods published by Teresa Hankey, I will come to the conclusion that Naples V F 21 is an important *tessera* in the stony path to gaining an idea of the lost "Theodontius."

The International Congress on medieval Studies at Kalamazoo will take place on May 10-13, 2011. The ABA is sponsoring a session entitled "Boccaccio and Dante" (date and time TBA), organized and chaired by Michael Papio (University of Massachusetts Amherst). The papers delivered will be the follow:

1. Beatrice Arduini (University of Massachusetts Amherst), "Boccaccio's Second *Commedia*: the Ricciardiano 1035"
2. Doria Nàtia Cavallari (Universidade de São Paulo, Brazil), "Superare la teologia: Boccaccio e l'invenzione della narrativa moderna"
3. Johanna Gropper (University of Frankfurt am Main and Freiburg im Breisgau), "Boccaccio's Reference to Dante as Markers of Fiction. A New Perspective on Dantean Intertext in the *Decameron*"
4. Kristina Olson (George Mason University), "'Chiosar con altro testo': the Presence of the *Decameron* in the Dante Commentary Tradition"



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.



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



Dues News!!! If you have not yet paid your annual dues (\$25 regular member / and possibly an eventual donation for the *Lecturae Boccacii*), please send your check, payable to the American Boccaccio Association, to:

Prof. Susanna Barsella
Dept. of Modern Languages & Literatures
Fordham University, Faber Hall 562
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