



Vol. 39, No. 1 American Boccaccio Association Spring 2012

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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Friendly Reminders





NEW CONSTITUTION & BYLAWS

During the month of March, all the members in good standing of the American Boccaccio Association were called upon to consider making changes to parts of the Constitution and the Bylaws. The modifications were proposed mainly for two reasons:

1. Proposals intended to reflect (and legitimize) recent practice:

- a. Because of the difficulties encountered by scholars residing abroad in sending checks in USD, the 2008 referendum results needed to be officially set into the constitution (point III).
- b. What was previously a joint position of Secretary-Treasurer is split into two separate offices with a clear delineation of the duties of each.
- c. The responsibilities of the Nominating Committee needed to be outlined more clearly.

2. Proposals intended to provide for future improvements:

- a. Although the move to a digital newsletter saves money on postage, making it readily available online diminishes one of the benefits of membership. For non-members, therefore, the newsletter's online publication will be delayed for six months. Members will continue to receive it by email as soon as it is complete.
- b. In lieu of simply staggering the terms of office for the members of the Association's Executive Committee, one office will be contested by two of its members in each election. Consequently, every election ensures a certain amount of continuity and simultaneously introduces a new member into the Executive Committee.
- c. The annual meeting of the ABA will be moved from the MLA (where costs are high and medievalists not particularly abundant) to Kalamazoo.
- d. The members of the Executive Committee are directed to archive and collect documents related to Association business in a way that will facilitate the future administration of the ABA.

In the following pages, we present a table that reflects each difference in the 2008 version and in the version for 2012, which, having been approved, is the new Constitution and Bylaws of the Association.

We would like also to thank sincerely all the members who helped us in the process by making suggestions for the improvement of the revision process and giving advice for the disambiguation of the newest version of the constitution and bylaws.

2008 version	Proposed version for 2012
<p>Constitution III Membership. Any person may become a member of the Association by payment of the dues determined by the Executive Committee. Charter members are those who joined the Association within the first year since its inception, that is, before April 10, 1975. Honorary members may be elected from among non-resident foreign scholars and benefactors of the Association by the Executive Committee.</p>	<p>Constitution III Membership. Any person may become a member of the Association by payment of the dues determined by the Executive Committee. Charter members are those who joined the Association within the first year since its inception, that is, before April 10, 1975. Honorary members may be elected from among non-resident foreign scholars and benefactors of the Association by the Executive Committee. In accordance with the result of the Association's 2008 referendum on foreign scholars' dues, members who reside outside of the United States are not required to pay dues.</p>
<p>IV Organization. Under the Provisional Constitution of the Association, the governing body shall be the Executive Committee, consisting of a President, Vice-President, <u>and Secretary-Treasurer.</u></p>	<p>IV Organization. Under the Provisional Constitution of the Association, the governing body shall be the Executive Committee, consisting of a President, Vice-President, Secretary and Treasurer.</p>
<p>V.2 The Vice President shall be elected in the same manner as the President and will also serve for <u>two</u> years. In the absence of the President the Vice-President will assume the President's duties. <u>The Vice President shall be co-editor of the Association newsletter.</u></p>	<p>V.2 The Vice President shall be elected in the same manner as the President and will also serve for three years. In the absence of the President the Vice President will assume the President's duties.</p>
<p>V.3-4 3. The <u>Secretary-Treasurer</u> is elected for a term of <u>not less than two years and for as long a period thereafter as the Executive Committee shall determine.</u> The <u>Secretary-Treasurer</u> shall act as secretary of the Executive committee and of the General Membership meetings and shall be <u>co-editor of the Association newsletter.</u> <u>Under the supervision of the Executive Committee the Secretary-Treasurer will handle all business arrangements, collect dues, bill the membership, and budget Association expenses.</u></p> <p>4. Editorial and clerical assistance shall be provided to the <u>secretary-treasurer</u> at the discretion of the Executive Committee.</p>	<p>V.3 3. The Secretary is elected for a term of three years. The Secretary shall act as secretary of the Executive committee and of the General Membership meetings and shall be the editor of the Association newsletter. Editorial and clerical assistance shall be provided to the secretary at the discretion of the Executive Committee and under its supervision.</p> <p>4. The Treasurer is elected for a term of three years. The Treasurer will handle all business arrangements, including the collection of dues and the budgeting of Association expenses.</p>
<p>V.5 <u>The three-year terms of the officers will be staggered to insure the continuity of the Association.</u></p>	<p>V.5 In order to ensure the continuity of the Association and to foster the participation of its members, the Nominating Committee will ensure that at least one office in the Executive Committee be contested</p>

	in every election by two current members of the Executive Committee.
VI Committees. A nominating Committee of three members shall be elected from the general membership <u>at the annual meeting</u> . <u>The Nominating Committee shall elect their own chairman</u> and determine their own organization.	VI Committees. A Nominating Committee of three members shall be elected from the general membership. The membership shall propose a slate of candidates to be elected to the Nominating Committee via electronic polling. The general membership shall then elect from that slate the three-member Nominating Committee who shall subsequently elect their own chair and determine their own organization. The Nominating Committee shall solicit nominations from current members for the elected offices, ensure the willingness of each candidate to serve and present to the general membership for a vote a slate of two candidates for each office.
VII Dues. The payment of dues entitles members to all of the rights and privileges of membership and <u>includes subscription</u> to the newsletter. Members in good standing may vote, serve on committees, contribute to the newsletter and other publications and participate in the formation of policy.	VII Dues. The payment of dues entitles members to all of the rights and privileges of membership and immediate access to the newsletter. Members in good standing may vote, serve on committees, contribute to the newsletter and other publications and participate in the formation of policy.
VIII Meetings. <u>Under the Provisional Constitutions and Bylaws</u> the annual meeting will be held in conjunction with the annual meeting of the <u>Modern Language Association</u> at a time and place to be <u>determined by the Program Committee</u> . <u>This meeting will be preceded by a meeting of the Executive Committee, with time and place to be determined by mutual agreement.</u>	VIII Meetings. The Association's annual meeting will be held in conjunction with the annual meeting of the International Congress on Medieval Studies at Western Michigan University in Kalamazoo. An organizational meeting of the Executive Committee shall be held at least one month prior, whether in person or by conference call.
IX <u>Ratification of the Provisional Constitutions shall be by two-thirds majority of the general membership. Amendments to the Provisional Constitutions, once ratified, shall be submitted to the Executive Committee.</u>	IX Amendments to and revisions of the Association's bylaws and constitution may be submitted to the Executive Committee by any member in good standing. All changes must be approved by a two-thirds majority of the general membership in order to be ratified.
Bylaws 2. Filing of Records and documents. Originals of Association documents and records are to be kept by the Secretary-Treasurer. The Secretary-Treasurer is responsible for all financial records and pertinent documents.	Bylaws 2. Filing of records and documents. Originals of Association documents and records are to be kept by the Secretary. The Treasurer is responsible for all financial records and related documents. Digital archiving shall be the preferred means of preservation of such documents.
3-4. 3. <u>Mailing and Communication. The mailing address through which members may</u>	3 All communication issuing from and directed to the Association shall take place via electronic

<p><u>communicate with the Association will be that of the Secretary-Treasurer.</u></p> <p><u>4. Electronic communication. When Association members are not able to meet to conduct Association business and/or when conducting business via postal mail is not preferable, the Association will conduct business via electronic communication.</u></p>	<p>means. The Association's contact e-mail address shall be that of the Secretary.</p>
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CONSTITUTION AND BYLAWS
OF
THE AMERICAN BOCCACCIO ASSOCIATION
Approved, March 2012

CONSTITUTION

- I. The name of this association shall be: THE AMERICAN BOCCACCIO ASSOCIATION
- II. Purpose. The purposes of the Association shall be: the encouragement of Boccaccio studies among American scholars, regardless of their particular disciplines; the establishment of a permanent Boccaccio Studies Center; the hosting of the annual Boccaccio Studies Forum; the publication of a newsletter as a clearing-house of information and communication for Boccaccisti; the sponsoring of a journal of Boccaccio scholarship, consisting of studies, abstracts and reviews.
- III. Membership. Any person may become a member of the Association by payment of the dues determined by the Executive Committee. Charter members are those who joined the Association within the first year since its inception, that is, before April 10, 1975. Honorary members may be elected from among non-resident foreign scholars and benefactors of the Association by the Executive Committee. In accordance with the result of the Association's 2008 referendum on foreign scholars' dues, members who reside outside of the United States are not required to pay dues.

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- IV. Organization. Under the Provisional Constitution of the Association, the governing body shall be the Executive Committee, consisting of a President, Vice-President, Secretary and Treasurer.
- V. Officers: Election, Term of Office, Duties.
1. The President of the Association shall be elected by the general membership from a slate of candidates prepared by a nominating Committee of three members, for a term of office of three years. The President will preside at all meetings of the Executive Committee and of the General Membership.
 2. The Vice President shall be elected in the same manner as the President and will also serve for three years. In the absence of the President the Vice President will assume the President's duties.
 3. The Secretary is elected for a term of three years. The Secretary shall act as secretary of the Executive committee and of the General Membership meetings and shall be the editor of the Association newsletter. Editorial and clerical assistance shall be provided to the secretary at the discretion of the Executive Committee and under its supervision.
 4. The Treasurer is elected for a term of three years. The Treasurer will handle all business arrangements, including the collection of dues and the budgeting of Association expenses.
 5. In order to ensure the continuity of the Association and to foster the participation of its members, the Nominating Committee will ensure that at least one office in the Executive Committee be contested in every election by two current members of the Executive Committee.
 6. When an elected official leaves office before the expiration of the term of office, the Executive Committee shall provide a replacement for the duration of the term.
 7. Nomination to honorary positions is made at the discretion of the Executive Committee and should be submitted to the general membership for approval. Such nomination should be made rarely and only of scholars of outstanding achievement.
- VI. Committees. A Nominating Committee of three members shall be elected from the general membership. The membership shall propose a slate of candidates to be elected to the Nominating Committee via electronic polling. The general membership shall then elect from that slate the three-member Nominating Committee who

shall subsequently elect their own chair and determine their own organization. The Nominating Committee shall solicit nominations from current members for the elected offices, ensure the willingness of each candidate to serve and present to the general membership for a vote a slate of two candidates for each office.

- VII. Dues. The payment of dues entitles members to all of the rights and privileges of membership and immediate access to the newsletter. Members in good standing may vote, serve on committees, contribute to the newsletter and other publications and participate in the formation of policy.
- VIII. Meetings. The Association's annual meeting will be held in conjunction with the annual meeting of the International Congress on Medieval Studies at Western Michigan University in Kalamazoo. An organizational meeting of the Executive Committee shall be held at least one month prior, whether in person or by conference call.
- IX. Amendments to and revisions of the Association's by-laws and constitution may be submitted to the Executive Committee by any member in good standing. All changes must be approved by a two-thirds majority of the general membership in order to be ratified.

BYLAWS

- 1. Membership Lists. Copies of the membership lists, updated after the general membership meeting each year, will be given to the members of the Executive committee. No one may use the membership lists, except for the normal uses of the Association, without express permission from a majority of the Executive Committee.
- 2. Filing of records and documents. Originals of Association documents and records are to be kept by the Secretary. The Treasurer is responsible for all financial records and related documents. Digital archiving shall be the preferred means of preservation of such documents.
- 3. All communication issuing from and directed to the Association shall take place via electronic means. The Association's contact e-mail address shall be that of the Secretary.





MINUTES OF THE ANNUAL MEETING, 2012

The annual meeting of the American Boccaccio Association was called to order at 5:20pm on Saturday, May 12, 2012, in Fetzer 2030 of Western Michigan University during the 47th International Congress on Medieval Studies, held in Kalamazoo, MI, with President Michael Papio presiding. Having been scheduled at the same time as the business meeting of the Italians and Italianists at Kalamazoo, the ABA meeting enjoyed a smaller than usual public.

First on the agenda was an explanation of the ABA's mission, its current budget, its plans for supporting and promoting the study of Boccaccio in the United States and the Association's intention to become an affiliated organization of the Renaissance Society of America. We then passed to a review of the past year's activities, including the approval of the new constitution and bylaws, the titles of the sessions

sponsored by the ABA over the previous twelve months and the participation of the Association in last June's international seminar, entitled "Boccaccio 2013: Verso il settimo centenario" and hosted by the Ente Nazionale Giovanni Boccaccio.

The remainder of the meeting focused on the ABA's involvement in upcoming conferences, including the MLA Convention, the RSA Conference, Binghamton University's "Boccaccio at 700," the 48th ICMS in Kalamazoo, Wake Forest University's "Boccaccio veneto" to be held in Venice, the University of Bologna's "Boccaccio politico" and, last but not least, the ABA's 2013 International Boccaccio Conference to be held at Georgetown University.

The meeting rounded out with a discussion of future panels (and strategies for obtaining them) at Kalamazoo.



REPORT FROM OUR TREASURER

This year the ABA committed to sponsoring one keynote speaker at Binghamton University's Center for Medieval and Renaissance Studies' conference, *Boccaccio at 700*. After this expenditure, the ABA had \$4,649.47 left in its account.





NEWS FROM OUR MEMBERS

We congratulate our members **Beatrice Arduini**, who accepted a position as Assistant Professor at the University of Washington in Seattle, and **Elsa Filosa**, who become Assistant Professor at Vanderbilt University.

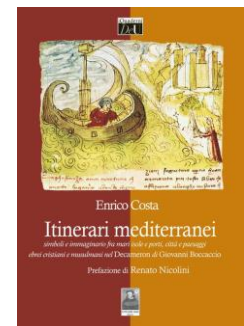
Igor Candido is currently working on his monograph on Boccaccio as reader, *glossator* and imitator of Apuleius of Madauros, which is tentatively entitled *Eros, Psiche e il mito classico nel '300. Studi su Boccaccio e Apuleio* and will be published by Longo Editore in January 2013.

Roberta Morosini has three forthcoming essays: "E lavorando semini ciascuno": An Interdisciplinary reading of *Decameron* III, 4." In *Festschrift: Renaissance Studies in Honor of Joseph Connors*, L. Waldman and M. Israels, eds. Florence: Olschki, forthcoming; "L'arcangelo Michele 'messo celeste' nel *De Maumeth propheta Saracenum*. Boccaccio 'riscrittore' della *Satirica ystoria* di Paolino Veneto e 'lettore' delle *Expositiones* di Guido da Pisa nello Zibaldone Magliabechiano, *Studi sul Boccaccio* 40 (2012), forthcoming; "Boccaccio and Christian-Muslim Relations." In *Christian-Muslim Relations. A Bibliographical History, 1200-1350*, J. Tolan and A. Mallett eds. Leiden: Brill, forthcoming.

David Lummus has two articles accepted

for publication: "Boccaccio's Poetic Anthropology: Allegories of History in the *Genealogie deorum gentilium libri*." *Speculum* 87.3 (July 2012); "Boccaccio's Hellenism and the Foundations of Modernity." *Mediaevalia* 33 (2012).

Since the publications of our members abroad are not included in the North America Boccaccio Bibliography, we take this opportunity to announce them here. **K. P. Clarke** published: *Chaucer and Italian Textuality* (Oxford: Oxford University Press, 2011); "Chaucer and Italy: Contexts and/of Sources," *Literature Compass* 8/8 (2011): 526-533; and he as forthcoming: "A Good Place for a Tale: Reading the *Decameron* in 1358-1363," *MLN* 128 (Jan 2012) and "Marrying Word and Image: Visualizing Boccaccio's *Decameron* at the Spannocchi Wedding, Siena, 1494," *Studi sul Boccaccio* 40 (2012). **Enrico Costa** published and won the Luigi Malafarina Prize for his book *Itinerari Mediterranei. Simboli e immaginario, fra mari isole e porti, città e paesaggi, ebrei cristiani e musulmani nel Decameron di Giovanni Boccaccio*. Reggio Calabria: Città del sole, 2011.



**PRESENTATION OF THE INDEX OF THE PROCEEDINGS OF THE
2010 INTERNATIONAL BOCCACCIO CONFERENCE**

It is with pleasure that we announce the publication of the Proceedings of the *2010 International Boccaccio Conference* held at the University of Massachusetts Amherst under the aegis of the American Boccaccio Association: *Boccaccio in America*. Elsa Filosa and Michael Papio, eds. Ravenna: Longo, 2012.

Premessa

Introduzione

Breve storia dell'American Boccaccio Association

Prima newsletter dell'ABA

Boccaccio e i sensi: gusto, udito e olfatto

Victoria Kirkham, "The Cook's Decameron, or, Boccaccio to the Rescue of the Dull British Diet"

Francesco Ciabattini, "Musica sacra e musica profana nel Decameron"

Christopher Kleinhenz, "A Nose for Style: Olfactory Sensitivity in Dante and Boccaccio"

Boccaccio e Dante

Beatrice Arduini, "Il ruolo di Boccaccio e di Marsilio Ficino nella tradizione del *Convivio* di Dante"

Jelena Todorović, "Nota sulla *Vita Nova* di Giovanni Boccaccio"

Todd Boli, "Boccaccio's Biography, Dante's Biography, and How They Intersected"

Boccaccio e la filosofia

Michael Papio, "Boccaccio: Mythographer, Philosopher, Theologian"

Susanna Barsella, "I *marginalia* di Boccaccio sull'*Etica Nicomachea* di Aristotele (Biblioteca Ambrosiana A 204 inf.)"

Filippo Andrei, "The Variants of the *Honestum*: Practical Philosophy in the *Decameron*"

Boccaccio e il Decameron

Renzo Bragantini, "L'ordine dei racconti e il libro: variazioni e corrispondenze nel *Decameron*"

Marilyn Migiel, "Some Restrictions Apply: Testing the Reader in *Decameron* III.8"

Laurie Shepard, "Guido Cavalcanti among the Tombstones"

Boccaccio e la tradizione letteraria

Igor Candido, "*Venus duplex*: Apuleio dal *Teseida* alla *Comedia delle ninfe fiorentine*"

Giuseppe Velli, "Giovanni Boccaccio, *Centonatore*/Recreator, or on the Free Use of the Written Word"

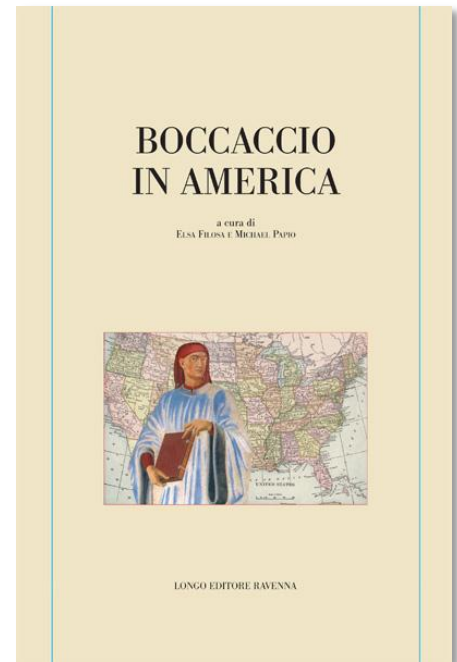
Roberto Fedi, "Agnizioni di lettura (*Decameron* VII.5): da Boccaccio a Verga"

Appendice

Programma della conferenza: "2010 International Boccaccio Conference"

Nota sugli autori

Bibliografia



PRESENTATION OF *HELIOTROPIA* 8-9, 2011-12<http://www.heliotropia.org>*heliotropia*

- Studies:** Natalie Cleaver. "Phaethon's Old Age in the *Genealogie* and the *Decameron*" (pp. 1-16)
- Elisabetta Menetti. "La fucina delle finzioni: Le novelle e le origini del romanzo" (pp. 17-34)
- Maggie Fritz-Morkin. "Andreuccio at the Well: Sanitation Infrastructure and Civic Values in *Decameron* II.5" (pp. 35-49)
- Kristina Olson. "The Language of Women as Written by Men: Boccaccio, Dante and Gendered Histories of the Vernacular" (pp. 51-78)
- Giovanni Spani. "Il vino di Boccaccio: Usi e abusi in alcune novelle del *Decameron*" (pp. 79-98)
- Marco Veglia. "Messer Decameron Galeotto. Un titolo e una chiave di lettura" (pp. 99-112)
- Reviews:** Giovanni Boccaccio. *La novella di Ser Cepparello. Decameron, I 1*. Revisione filologica, introduzione e note di Alfonso D'Agostino. Milano: Edizioni Universitarie di Lettere Economia Diritto, 2010. Reviewed by Martina Mazzetti. (pp. 113-19)
- Marco Cerocchi. *Funzioni semantiche e metatestuali della musica in Dante, Petrarca e Boccaccio*. Firenze: Olschki, 2010. Reviewed by Fabian Alfie. (pp. 120-21)
- Certaldo. *Poesia del Medioevo. Alla scoperta delle chiese, delle torri, dei palazzi nel paese di Giovanni Boccaccio*. Francesca Allegri and Massimo Tosi, eds. Robert Hollander, Intro. Certaldo: Federighi Colorgrafiche, 2002. Reviewed by Victoria Kirkham. (pp. 122-25)
- La corrispondenza bucolica tra Giovanni Boccaccio e Checco di Meletto Rossi. L'egloga di Giovanni del Virgilio ad Albertino Mussato*. Crit. ed. with commentary and introduction by Simona Lorenzini. Firenze: Olschki, 2011. Reviewed by Michael Papio. (pp. 126-30)
- Rhiannon Daniels. *Boccaccio and the Book. Production and Reading in Italy 1340-1520*. Oxford: Legenda, 2009. Reviewed by Beatrice Arduini. (pp. 131-34)

Please note that next year marks not only Boccaccio's 700th birthday but also the ten-year anniversary of *Heliotropia*, the only journal of Boccaccio Studies in the United States. We are already accepting submissions for the 2013 special number and invite collaboration from the ABA's members. On the site's home page you will find a list of books currently available for review and more volumes are on their way. Please send questions and comments to Michael Papio (papio@hfa.umass.edu).

PRESENTATION OF *STUDI SUL BOCCACCIO* 39, 2011

(by Igor Candido)

The American Boccaccio Association was kindly invited by the Ente Nazionale Giovanni Boccaccio to participate in the presentation of vol. 39 of *Studi sul Boccaccio*. Our member abroad Igor Candido attended as the Association's representative, and he sent back the following report.



Mercoledì 14 Marzo 2012, ore 16.30

Biblioteca Marucelliana, Via Cavour 43-47 - FIRENZE

La S.V. è cortesemente invitata
alla presentazione del volume trentanovesimo degli

Studi sul Boccaccio

interverranno:

Guglielmo Bartoletti (Biblioteca Marucelliana)
Francesco Bruni (Università Ca' Foscari di Venezia)
Carlo Delcorno (Università di Bologna)
Stefano Zamponi (Università di Firenze)

Seguirà la lettura della quarta novella della prima giornata del *Decameron*
"Un monaco, caduto in peccato degno di gravissima punizione..."
a cura de L'Oranona Teatro, regia di Carlo Romiti
Voce narrante, Marco Lazzerini; chitarra, Alessio Montagnani

Stefano Zamponi
Presidente Ente Nazionale Giovanni Boccaccio

On March 14, 2012, in the beautiful setting of the Biblioteca Marucelliana in Florence, Guglielmo Bartoletti (Biblioteca Marucelliana), Francesco Bruni (Università Ca' Foscari di Venezia), Carlo Delcorno (Università di Bologna), and Stefano Zamponi (Università di Firenze) presented volume 39 of *Studi sul Boccaccio*. In my brief account of the event, I will mainly concentrate on the scholarly contributions of Delcorno and Bruni, which respectively reflect the two parts into which the volume is divided. The first part collects the proceedings of the conference "Verso il VII centenario. Modelli medievali, riscritture e interpretazione del Boccaccio volgare" (Bologna, November 19-20, 2010), and the second hosts four other studies, written by Robert Hollander, Laura Banella, Maddalena Signorini, and Maria Gozzi.

Delcorno moves programmatically from Silvia Contarini's *Un dialogo epistolare sul Boccaccio: Jolle, Huizinga e il "problema del Rinascimento"*, which investigates the extant epistolary exchange between Jolle and Huizinga and demonstrates the influence of Boccaccio's *Decameron* on Jolle's idea of the Renaissance and his conception of realism. According to Jolle, it is in the tale featuring the figure of the natural philosopher Guido Cavalcanti (VI.9) that Boccaccio implicitly posits the historical question of what the Renaissance is. In Giorgio Forni's *Dante e la struttura del 'Decameron'*, Delcorno singles out the idea of Boccaccio's correcting Dante with Dante, a notion that corresponds to what Robert Hollander aptly defined as Boccaccio's "imitative distance" from the author of the *Commedia*. In such a way, the tale of Bergamino and Cangrande (I.7) would aim to overturn and parody Dante's *Epistle to*

Cangrande, just as the tale of ser Ciappelletto does with the characters of Ulysses and Manfredi in the *Commedia*. Giuseppe Ledda's *Retoriche dell'ineffabile da Dante a Boccaccio* offers another contribution to the relationship that strongly ties Boccaccio to Dante. Like Dante, Boccaccio, particularly in his *Amorosa visione*, uses invocations to resort to divine help and so to overcome the limits of ineffability itself. Delcorno then touches upon Claudia Sebastiani Nobili's "*Tu non pensavi ch'io loico fossi*": *Boccaccio e l'eredità della scolastica*. Here, love is acknowledged as the most prominent figure in the *Filocolo* and in the novel's fourth book: the so-called *Questioni d'amore* would allude to both the Scholastic *quaestiones* and Gentile da Cingoli's thirteen *quaestiones*. With Nicolò Maldina's *Retoriche e modelli della predicazione medievale nel "Corbaccio"* we move from the first of Boccaccio's prose narratives to the last: according to Maldina, the doctrine of penitence suggests the general scheme for the dialogue, whereas *satisfactio* would correspond to Boccaccio's act of writing the *Corbaccio*. Delcorno lastly comments on Maria Gozzi's *Riflessioni sull'ottava*, which aims to reopen the *vexata quaestio* of the origins of *ottava rima* by bringing new evidence to Aurelio Roncaglia's traditional thesis against Gorni's.

In Bruni's view, *Studi sul Boccaccio* has been able to renew itself over the years, aptly interpreting the crucial need for the humanities to open themselves to modernity without imposing our modern approaches and problems upon the past. As an important part of this renovation, Vitore Branca and his school worked to encourage and enhance the dialogue between the two most active traditions of

Italian studies, the Italian and the American. Most of Bruni's presentation is then devoted to commenting on Hollander's *The Struggle for Control among the Novellatori of the "Decameron" and the Reason for Their Return to Florence*. Hollander draws a profile of each of the brigata's ten narrators, shedding new light on the subtle relationships among them and the tales they choose to tell. This investigation includes Boccaccio himself as a narrator. By adding the *novella delle papere* (Intr. to Day IV) he writes more than one hundred stories, thus departing from Dante, his great inventive model. Bruni does not agree with Hollander on this point, as the story is deliberately left without conclusion and is explicitly isolated from the others: "it pleaseth me, in my own defence, to relate, non an entire story, – lest it should seem I would fain mingle mine own stories with those of so commendable a company... – but a part of one, – that so its very default [of completeness] may attest that it is none of those." It is nonetheless possible that even this incompleteness could be considered part of Boccaccio's "imitative distance" from Dante, or, as Bruni puts it, of his "gioco con Dante del sì e del no." Zamponi focuses on Maddalena Signorini's *Considerazioni preliminari sulla biblioteca di Giovanni Boccaccio*. Boccaccio bequeathed to the library of Santo Spirito a number of manuscripts that is almost double that of Petrarch, and he had access to Latin authors still unknown to Petrarch himself: Terence, Ovid, Martial and Juvenal. Last but not least, Boccaccio's Aristotle, Signorini argues, might come from the *libreria maior* of Santo Spirito.



PAST CONFERENCES

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

ABA's open session, entitled simply *Boccaccio*, was held on Saturday, January 7. The session, chaired by Elsa Filosa, was composed as follows:

1. Valerio Ferme (U of Colorado), "Queen for One Day: Pampinea's Unreliable Leadership in Boccaccio's *Decameron*"
2. Thomas Klinkert (U of Freiburg im Breisgau, Germany), "The Problematic Relationship between Narrative Fiction and Knowledge in Boccaccio's *Decameron*"
3. David Lummus (Yale U), "Boccaccio vs. Petrarca: Friendship, Greed, and the Civic Responsibility of Poetry"

The second session, entitled *Boccaccio's legacies*, was held on Sunday, January 8. The session, chaired by Ignacio Navarrete, was composed as follows:

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

The **Renaissance Society of America Conference** was held in Washington, DC, on March 22-24, 2012. Two sessions were of interest to Boccaccio scholars. The first was "Crossing Boundaries: Translation, Betrayal, and Literary Seduction from Boccaccio to Tasso," scheduled for Thursday, March 22, from 1:15 to 2:45 am, organized for the American Boccaccio Association by Susanna Barsella (Fordham U) and Elsa Filosa (Vanderbilt U) and chaired by Giuseppe Mazzotta (Yale U). We present here the papers and their abstracts:

1. James Kriesel (U 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 Ciabattoni (Georgetown U), "Boccaccio's *Decameron* and the Codex Rossi 215"
This paper explores the musical 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 to that of the Squarcialupi Codex.
3. Igor Candido (Johns Hopkins U), "*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 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, finally translating it into Latin. The reasons behind such a surprising choice are to be found in two of his *Senili* (XVII, 3-4), which form, together with the attached Latin Griselda, a prehumanistic 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, mostly Latin, from which Boccaccio draws language and rhetorical structures. One remarkable, if seldom detected, traceable influence on Boccaccio's diction is that of Dante who is 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 in 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 was the one organized by Victoria Kirkham and chaired by Janet Smarr, entitled "In Honor of Boccaccio's 700th Birthday: New Perspectives."

1. Roberto Fedi (U 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 (U 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*.

Other papers on Boccaccio at the RSA Convention included:

1. Pier Massimo Forni (Johns Hopkins U) presented “Sprezzatura in Boccaccio’s *Decameron*,” in the session “Shaping Civility in Early Modern Italian Culture I,” organized by Andrea Baldi (Rutgers U) and chaired by Monica Calabritto (CUNY, Hunter C).
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 (UC Berkeley) presented “Cervantes, Boccaccio and Verisimilitude” in the session “Spanish Letters and Representation,” organized by Ann E. Moyer (U of Pennsylvania) and chaired by Adam G. Beaver (Princeton U).
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 language 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 U München) presented “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 U).
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 annual conference of the **American Association for Italian Studies** (which took place in Charleston, South Carolina on May 3-5) hosted the following four sessions dedicated to Boccaccio:

“The Many Faces of Naples.” Organizer and Chair: Patrizia La Trecchia (U of South Florida)

1. Grazia Menechella (U of Wisconsin-Madison), “Il rumore sottile della prosa’: intrecci di luoghi, storie e voci in Sandokan. Storia di camorra di Nanni Balestrini”
2. Roberta Morosini (Wake Forest U), “La ‘bona sonoritas’ di Calliopo: Boccaccio a Napoli, la polifonia di Partenope e i silenzi dell’Acciaiuoli”

“The *Decameron’s* Lyrical Sequence: Day One through Four.” Organizer and Chair: Dino S. Cervigni (U of North Carolina at Chapel Hill)

1. Michele Sguerri (U of North Carolina at Chapel Hill), “Portrait of a Young Woman in Love: Pampinea’s Song in *Decameron 2*”
2. Danila Cannamela (U of North Carolina at Chapel Hill), “The *Decameron’s* Third Ballad: A Human and Earthly Song of Love”
3. Katie-Nicole Bagarella (U of North Carolina at Chapel Hill), “The *Decameron’s* Fourth Ballad: Filostrato’s Song of Love and His Wish for Death”

“The *Decameron 5-6-7’s* Lyrical Sequence: Are Dioneo, Elissa and Filomena Unhappy Lovers?” Organizer: Dino S. Cervigni (U of North Carolina at Chapel Hill). Chair: Michele Sguerri (U of North Carolina at Chapel Hill)

1. Brandon Essary (U of North Carolina at Chapel Hill), “‘Mi senti’ gir legando / ogni virtù’: Love and Virtue in *Decameron 5* and Dioneo’s Ballad”
2. Daria Bozzato (U of North Carolina at Chapel Hill), “Being in Love, Being at War: Elissa’s Song in *Decameron 6*”
3. Kate Greenburg (U of North Carolina at Chapel Hill), “In Love, Unhappy, yet Envied: Filomena and the Seventh Day’s Ballad”

“The *Decameron 8-9-10’s* Lyrical Sequence: From Happiness to Jealousy.” Organizer: Dino S. Cervigni (U of North Carolina at Chapel Hill). Chair: Brandon Essary (U of North Carolina at Chapel Hill)

1. April Weintritt (U of North Carolina at Chapel Hill), “The Eighth Ballad of the *Decameron*: Terrestrial Love Ignited”
2. Kaitlin Johnson (U of North Carolina at Chapel Hill), “Solitary Neifile’s Indirect Song toward Her Beloved: ‘Deh! vien, ch’i’ non disperì”
3. Dino S. Cervigni (U of North Carolina at Chapel Hill), “The Eighth Ballad of the *Decameron*: Fiammetta’s Final Ballad: ‘S’amor venisse senza gelosia”

The 47th **International Congress on Medieval Studies at Kalamazoo** took place on May 10-13, during which the ABA held its annual meeting and sponsored one session. The titles and abstracts are presented here:

“Boccaccio and Dante,” organized and chaired by Michael Papio (U of Massachusetts Amherst).

1. Beatrice Arduini (U of Massachusetts Amherst), “Boccaccio’s Second *Commedia*: the Riccardiano 1035”

Boccaccio’s activities as copyist, editor and illustrator of the *Commedia* in Riccardiano 1035 reveal him as a literary-historical figure and cultural entrepreneur. Boccaccio’s recodification of Dante’s *opus* initiates the process of ordering and interpreting of works such as the *Vita nova*, the *Commedia* and Dante’s lyric poetry. In particular, Boccaccio’s three autograph copies of the *Commedia*, along with the collection of Dante’s fifteen *canzoni*, represent a significant shift in the textual tradition of the poem to which Giorgio Petrocchi refers in the title of his 1966 critical edition – *La Commedia secondo l’antica vulgata*. Petrocchi’s *Commedia* comes from the tradition we call the «vulgata», that is the textual tradition that favored simplified and distorted readings and was established before Boccaccio’s editorial interventions. The Riccardiano, which dates from the 1360s (between the Toledano 104.6 and the Vatican Chigiano L. VI. 213), offers some editorial changes to Dante’s works. It contains only the *Commedia*, with the *Raccoglimenti* by Boccaccio, and the collection of Dante’s fifteen “*canzoni distese*,” with Italian rubrics, in the same order, as in the Toledano and in the Chigiano. The texts of the *Commedia* and the *canzoni* are copies of Boccaccio’s previous versions, and the absence of the *Vita di Dante* is the only substantial difference. Yet, the Riccardiano represents a pivotal moment of the critical and artistic fortune of Dante’s poem in the mid-fourteenth-century Florence. My paper will examine Boccaccio’s illustrations of the *Inferno*’s first seventeen cantos, an activity that dates back to his autograph copies of the classics, such as his early transcription of Martial’s *Epigrams* in ms. C 67 sup., Milano, Biblioteca Ambrosiana.

2. Johanna Gropper (U of Frankfurt am Main and Freiburg im Breisgau), “Boccaccio’s References to Dante as Markers of Fiction. A New Perspective on Dantean Intertexts in the *Decameron*”

After all that has been said about the Dante-Boccaccio relationship, pointing out Boccaccio’s awareness of his great Florentine precursor in the *Decameron* might be considered a commonplace. However, if various studies during the last thirty years revealed Boccaccio’s enormous debt to Dante in composing his masterpiece, the abounding references to the *Commedia* in the *Decameron* have rarely been examined with regard to their poetological implications. This neglect is *a fortiori* surprising since some of Boccaccio’s most visible allusions to Dante in the *Decameron*, to begin with the famous cognomen “prencipe Galeotto” in the (sub-)title, are located in highly strategic places, i.e. ‘paratexts’ in Genette’s terminology: Proposing justification and self-conscious reflection on the *Decameron*, the (sub-)title as well as the “Proemio” and parts of the “Introduzione alla Prima giornata” can indeed be defined as “thresholds” (*seuils*) between “text and off-text.” This paper starts from this observation and carves out the deeper meaning of Boccaccio’s references to Dante in the paratexts of his *Decameron*. I suggest that by creating intertextual connections to Dante’s *Commedia* in the paratexts of his *Decameron*, Boccaccio reclaims the same ambiguity for his own work and thus affirms its fictional status. Seen in this perspective, Boccaccio’s references to Dante appear as markers of fiction, which not only defend the author of the *Decameron* against his detractors but also constitute a general apology of autonomous vernacular literature in fourteenth-century Florence, still dominated by Christian preachers trying to subordinate texts in *volgare* (the *exempla* created for the edification of the audience) to moral aims.

3. Kristina Olson (George Mason U), “‘Chiosar con altro testo’: the Presence of the *Decameron* in the Dante Commentary Tradition.”

The *Esposizioni* are an obvious source for commentators of the *Commedia* throughout the commentary tradition, and particularly in the 14th and 15th centuries. The commentaries of Benvenuto da Imola (1375-80), Francesco da Buti (1385-95), and Cristoforo Landino (1481) all directly cite Boccaccio’s commentary as an historical source when providing their own independent glosses of the poem. However, they do not cite only the *Esposizioni*; they also cite the *Decameron* and other works

by Boccaccio. While citations from the *Genealogie deorum gentilium* or the *De montibus* might seem appropriate sources for these commentaries, the employment of the *Decameron* as an authoritative source for explicating Dante's poem has not been examined at length. For instance, Landino's commentary is one example of the ways in which 14th- and 15th-century commentators considered the *Decameron* as the fulfillment of an historical vision of Dante's chivalric world. 16th-century commentators, on the other hand, who incorporate citations from the *Decameron* tend to regard Boccaccio's work as a source for linguistic phenomena. In the 19th century, particularly in the commentary of Longfellow, the *Decameron* is cited as more than an historical source, with the commentator often inviting intertextual comparisons with the content of the *novelle*. What are the historical and literary trends by which commentators elaborate Boccaccio's reinvention of Dante's world? In my paper I survey these phenomena across the commentary tradition, contextualizing the employment of the *Decameron* in the commentaries in their own historical terms, while paying close attention to a selection of individual commentaries that widely cite the *novelle*.



TOWARD 2013, BOCCACCIO'S CENTENARY YEAR WHAT IS THE AMERICAN BOCCACCIO ASSOCIATION ORGANIZING?

The planning for Boccaccio's 2013 Centenary is in full swing in the US, England and Italy. The *American Boccaccio Association* is currently enjoying a hectic but very productive series of activities related to the celebration of the seven-hundredth anniversary of Boccaccio's birth. Here below you will find an overview of both the ABA's initiatives and others in which the ABA's members will surely be interested.


- It is with great pleasure that we officially announce ***Boccaccio 2013 at Georgetown University***, organized by the ABA and hosted by Georgetown University in Washington, DC. Following the one organized at UMass Amherst in 2010, this is the ABA's *Second Triennial International Boccaccio Conference*. We are proud to announce the names of the four keynote speakers who have accepted our invitation:
 - Teodolinda Barolini, Lorenzo Da Ponte Professor of Italian at Columbia University
 - Carlo Delcorno, Professor at the Università di Bologna and director of *Studi sul Boccaccio*
 - Giuseppe Mazzotta, Sterling Professor of Humanities for Italian at Yale University
 - Elissa Weaver, Professor Emerita at the University of Chicago, and former president of the American Boccaccio Association.

The conference will open with a banquet at the Italian Embassy in Washington and Professor Carlo Delcorno's address on Friday, October 4, 2013. It will run throughout the day on Saturday and will conclude with Professor Elissa Weaver's presentation on Sunday, October 6. **The official call for papers will be published in the next newsletter.**

- In the United States, The Center for Medieval and Renaissance Studies (CEMERS) at SUNY Binghamton will host **Boccaccio at 700: Medieval Contexts and Global Intertexts**, which will be held April 26-27, 2013. The ongoing **call for papers** is presented here below. The American Boccaccio Association is sponsoring the presence of one of the keynote speakers, namely Marco Corsi, Professor at the Università di Roma "La Sapienza."

CEMERS Call for Papers

Center for Medieval and Renaissance Studies at Binghamton University



Giovanni Boccaccio, Andrea del Castagno c.1450. Galleria degli Uffizi; su concessione del Ministero per i Beni e le Attività Culturali.

Boccaccio at 700: *Medieval Contexts and Global Intertexts* April 26-7, 2013

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 Latin and Italian 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:

- 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, music, and cinema

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 anticipate publishing a volume of selected conference proceedings.

Center for Medieval and Renaissance Studies • Binghamton University (SUNY) • Binghamton, New York

Besides these two major conferences dedicated specifically to Boccaccio, the ABA is organizing and/or sponsoring several panels in major American Conferences in order to ensure that Boccaccio's birthday will be celebrated widely. Upcoming panels include:

- The **Modern Languages Association** in Boston, MA (January 3-6, 2013). "Boccaccio the Humanist" organized and chaired by Michael Papio (U of Massachusetts Amherst)
 - Ted Cachey (U of Notre Dame), "Cartographic Boccaccio"
 - Filippo Andrei (UC Berkeley), "Deified Men and Humanized Gods: Boccaccio's Genealogies and the Hermetic Veil of the *Fabula*"
 - Lorenzo Dell'Oso (U di Pavia), "Giovanni Boccaccio e il volgarizzamento di Livio"
- The 44th Annual Convention of the **Northeast Modern Languages Association** Hosted by Tufts University in Boston, MA (March 21-24, 2013). "Boccaccio and His Sources" organized and chaired by Michael Papio (U of Massachusetts Amherst).

In honor of 2013, Boccaccio's seven-hundredth birthday anniversary, this panel seeks to explore the literary and philosophical influences that lay behind his works, whether in Latin or the vernacular. Though the identification of his sources was once a common endeavor among scholars (e.g., Attilio Hortis, Vittore Branca, A. C. Lee, Giuseppe Billanovich and Giuseppe Velli), this sort of investigation has in many respects been overshadowed in recent years by other sorts of studies that, though often constructed upon the work of such pioneers, tend not to shed additional light on the traditions that contributed substantially to Boccaccio's intellectual formation. The identification of a source text, especially one that allows us to make previously unnoticed connections and to draw meaningful conclusions, is by no means an outdated scholarly pastime; indeed, the very nature of allusions in medieval texts goes straight to the heart of what fourteenth-century intellectuals understood as the activity of reading, insofar as the *auctoritas* – whether named or unnamed – was the foundation upon which all future innovation was based. These sources could be newly discovered and significant examples of old standards such as Cicero, Vergil, Dante and Petrarca or the traces of less widely recognized authors. Of interest to this panel is the whole range of Boccaccio's production, from the narratives of the *Decameron*, the *Fiammetta* or the *Corbaccio* to allegorical commentaries in the *Esposizioni* or the *Genealogie*, to his Latin treatises and even the commonly overlooked *De montibus*.

Send 300-word abstract and brief CV by September 30, 2012 to Michael Papio at papio@hfa.umass.edu. As with other submissions to NeMLA, please include with your abstract: your affiliation, email address, postal address, telephone number and A/V requirements if any (\$10 handling fee with registration). <<http://www.nemla.org/convention/2013/cfp.html>>

- The 2013 Convention of the **Renaissance Society of America** in San Diego, CA (April 4-6, 2013). Call for papers not yet issued.
- The **American Association for Italian Studies** Conference in Eugene, OR (April 11-14, 2013). Call for papers not yet issued.
- The **48th Annual International Congress on Medieval Studies at Kalamazoo** (May 9-12, 2013). Call for papers not yet issued.

Additional information about upcoming conferences may be found on the web site of the Casa del Boccaccio: <<http://www.casaboccaccio.it/calendario.html>>



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. Updated information is available between newsletters on the ABA's web site. Please note that the newsletter will be published on the site only after a six-month lag in order to ensure that the ABA's members receive the principal benefit of its publication.

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 Boccaccii*), please send your check, payable to the American Boccaccio Association, to:

Susanna Barsella
Dept. of Modern Languages & Literatures
Fordham University, Faber Hall 562
441 East Fordham Road
Bronx, NY 10458-9993

For your convenience the form is also available on the ABA website:
<http://www.ABAonline.us/membership.html>

