



newsletter
Boccaccio

"studium fuit alma poesis"



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American Boccaccio Association

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We are pleased to bring to your attention an article appeared on the *Sole 24 ore* on July 15th, 2012 on a very intriguing discovery

E Boccaccio raffigurò Omero

Eccezionale ritrovamento di due studiosi italiani in un codice dantesco custodito a Toledo: sotto la luce ultravioletta spunta un disegno dell'autore del «Decameron»

di **Sandro Bertelli & Marco Corsi**

Fig. "Toledo, Archivo y Biblioteca Capitulares. Ms Zelada 104.6, c. 267v. L'immagine è stata tratta da S. Bertelli - M. Corsi, E Boccaccio raffigurò Omero, in "Il Sole 24 ore" del 15 luglio 2012".



Per raccontare questa scoperta la cosa migliore è forse partire dalla fotografia più piccola riprodotta qui accanto (*la vedete in marrone*). Era questo che all'inizio si vedeva: alcune lettere in una scrittura incerta, in caratteri maiuscoli, a formare la parola poeta e subito dopo un'altra parola interrotta, sov. Sembrava una prova di penna, come capita spesso nei manoscritti antichi, e niente di più. C'era però una linea sottile che affiorava appena sotto la scritta e sbiadiva poco dopo nel bianco della pergamena. È stato quel segno a suggerire un controllo più accurato. Il lavoro di un paleografo è fatto anche di questo: seguire piccoli indizi, ricostruire i pezzi mancanti a partire da singole tracce. Tanto più se si trova di fronte ad uno dei manoscritti più importanti della storia della letteratura italiana: il codice conservato a Toledo contiene, infatti, tra le altre opere, la *Commedia* di Dante Alighieri copiata nientemeno che da Giovanni Boccaccio. Un manoscritto eccezionale non solo per il valore (inestimabile), ma soprattutto per quello che può raccontarci sul modo in cui Boccaccio leggeva Dante. Non va dimenticato che copiare un manoscritto era, nel passato, un'operazione lenta, complessa, e anche faticosa che andava progettata con cura: scegliendo il supporto, il tipo di scrittura, l'ampiezza e la proporzione dei margini, alternando gli inchiostri.

Gli studiosi hanno un formidabile strumento noti altri due codici, oggi conservati nella Biblioteca Riccardiana e nella Biblioteca Apostolica Vaticana. Si tratta delle testimonianze più evidenti del culto che Boccaccio aveva nei confronti di Dante e della sua opera. La parte più notevole di una lunga attività di copia che si estende anche ad altri testi danteschi: le *Epistole*, le *Rime*, la *Vita nuova*.

Non sappiamo quando Boccaccio lesse per la prima volta la *Commedia*. Forse a Firenze, nella casa del padre, mercante della compagnia dei Bardi; più probabilmente a Napoli, dove si era trasferito quattordicenne, nella grande biblioteca del re Roberto d'Angiò. Quel che è certo è che la *Commedia* fu uno dei libri più importanti della sua vita.

Allo studio delle opere dantesche dedicò moltissime energie: a lui si deve la prima biografia del poeta, il *Trattatello in laude* di Dante, di cui produsse diverse redazioni, la prima delle quali si trova proprio nel manoscritto toledano; a lui

mento per far tornare alla luce scritte non più leggibili a occhio nudo, la lampada di Wood: una lampada che emette raggi ultravioletti e permette di rendere luminescenti i pigmenti degli inchiostri svaniti. È stato avvicinando questa lampada alla pergamena che è apparso, nitidissimo, il profilo di un uomo ancora piuttosto giovane, rivolto a sinistra, con il capo coronato d'alloro. Un disegno eseguito con tratto elegante e sicuro che occupa quasi l'intera pagina. Sopra di esso, la luce ultravioletta ha fatto affiorare anche la parte mancante della scrittura: «Homero poeta sovrano». Non una semplice didascalia: chiunque conosca la *Commedia* dantesca sa che questo è il modo in cui Dante fa chiamare da Virgilio il cantore dell'*Iliade* e dell'*Odissea*: «Quelli è Omero poeta sovrano» (*Inferno* IV 88).

La presenza di disegni all'interno dei manoscritti non è un fatto inconsueto; più raro è che si trovino ritratti a piena pagina, soprattutto nelle carte finali di un codice. Nel caso del manoscritto conservato a Toledo c'era però qualcosa di più e di diverso. Gli studiosi di Boccaccio sanno bene che egli aveva l'abitudine di disegnare in margine ai suoi manoscritti. Quasi sempre si trattava di illustrazioni prive di grandi pretese, tracciate per non perdere la memoria di passi particolarmente importanti: manine con l'indice puntato, eleganti fiorellini, abbozzi di volti umani, persino una specie di figurine, in cui sono tratteggiati i protagonisti delle novelle del *Decameron*. In altri casi,

si devono le prime lezioni pubbliche sull'opera di Dante, affidatagli dal Comune di Firenze e tenute nella chiesetta di Santo Stefano in Badia. Boccaccio, inoltre, ha tramandato alcune famose lettere del Poeta, che altrimenti non sarebbero mai giunte fino a noi e favorì la lettura delle opere dell'Alighieri presso gli amici e i maggiori intellettuali del suo tempo, tra cui Francesco Petrarca.

È troppo presto per sapere quale significato attribuire al disegno boccaccesco. Un buon punto di partenza potrebbe però essere la sua posizione: l'ultima carta è un luogo particolarmente importante per un manoscritto. Negli anni in cui portava a termine la copia del Toledano, Boccaccio compose un carme, in latino, in cui si rammaricava del fatto che l'Alighieri, a causa dell'esilio, non avesse potuto ricevere la corona d'alloro.

Il ritratto di Omero, allora, oltre a essere un sigillo che chiude la sua grande raccolta dantesca, potrebbe essere una chia-

invece, si trattava di disegni di buona od ottima fattura, che lasciano intravedere una notevole capacità figurativa.

Maurizio Fiorilla, qualche anno fa, ha dedicato un libro a questi sistemi di annotazione per immagini. Grazie anche ai suoi studi è stato possibile stabilire con certezza che il disegno in fondo al codice Toledano è di mano dell'autore del *Decameron*. Lo dicono alcuni dettagli di esecuzione e anche la scrittura della didascalia, in lettere capitali armoniche ed eleganti, è inconfondibilmente sua. E non solo. C'è anche il fatto che una figura molto simile, pur se di dimensioni ridotte, si trova in un manoscritto, sempre di mano del Boccaccio, scoperto qualche anno fa da Marco Petoletti nei fondi della Biblioteca Ambrosiana. Contiene gli *Epigrammi* di Marziale: Boccaccio vi disegna nel margine il profilo di un poeta coronato quasi identico a quello che compare nel Toledano.

Il manoscritto conservato a Toledo non è l'unica copia della *Commedia* dantesca di mano di Giovanni Boccaccio. So-



ve che apre ad una nuova lettura della figura di Dante: nel profilo di Omero incoronato, "poeta sovrano", Boccaccio proiettava l'immagine di Dante stesso, il nuovo Omero. E quella corona che gli uomini del suo tempo gli avevano ingiustamente negato veniva posta finalmente sul suo capo.

Certaldo di Firenze (Riceviamo e pubblichiamo)**Verso il 7° centenario della nascita di Giovanni Boccaccio (1313-1375)***Un ricco calendario di iniziative iniziate nel 2011 in molte città italiane.*

L'anno 2013 aprirà nuove prospettive di studio letterario sul grande poeta nato in Certaldo di Firenze, Giovanni Boccaccio. Alcune proposte di Convegni hanno già segnalato la traccia di questi apprendimenti umanistici dal 23 giugno 2011 con un Seminario Internazionale a Palazzo Strozzi "Boccaccio 2013 - Verso il settimo centenario", promosso dal Comune di Certaldo, l'Ente Nazionale Giovanni Boccaccio, e l'Istituto di Studi Umanistici dell'Università di Firenze. Seguì da un Convegno in ottobre a Napoli con un "Boccaccio Angioino" con lezioni e seminari a cura dell'Università Federico II. Seguiranno a Bologna dal 7 al 9 novembre 2012 "Boccaccio e i suoi lettori. Una lunga ricezione" presso il Dipartimento di Italianistica. Una importante mostra di manoscritti verrà allestita per il prossimo 2013 a Firenze presso la Biblioteca Medicea Laurenziana. Poi tutta una serie di mostre e di attività popolari a Certaldo, a Firenze, Venezia, Udine, Roma, Washington e in numerose città italiane per mostrare un poeta vicino soprattutto ai sentimenti del popolo, come lo era stato Boccaccio con le sue opere, in particolare con il suo Decameron. Una serie di iniziative nate dall'esigenza di conoscere, confrontare e discutere i molteplici programmi che saranno svolti sia in Italia

che all'estero. Giovanni Boccaccio era nato all'inizio dell'estate 1313 probabilmente a Firenze da Boccaccio di Chelino: un periodo storico molto difficile perché ancora tanto carico degli odi che avevano sovrastato la Toscana durante le lunghe lotte degli ultimi 40 anni fra Guelfi e Ghibellini, con l'esito della battaglia di Montaperti nel 1264. Eppure le città toscane di Siena e Firenze anche se tanto distanti politicamente, sapranno

lanciarsi attraverso il commercio e l'attività mercantile in quasi

l'intera Europa. Tempi nei quali i banchieri e i mercanti di Firenze attraversarono l'Europa stessa percorrendo la via Francigena, imponendosi con la loro moneta ricercata ovunque: il fiorino d'oro (dal peso di circa 3.54 gr. di oro), coniato per la prima volta nel 1252. Il trionfo certamente della Firenze comunale aveva impedito all'aristocrazia di prender posto nel Governo della pubblica amministrazione. I guadagni furono tali da poter finanziare re e principi. Le grandi famiglie mercantili dei Medici, Bardi, Strozzi, Peruzzi, Acciaiuoli furono così intraprendenti da essere capaci di costruire delle enormi fortune sia in denari che in mercanzie di altissima qualità, stabilendosi come banchieri presso le famiglie regnanti delle più importanti città italiane ed europee. E' questo certamente l'ambiente in cui cresce il grande poeta, avviato dal padre all'arte della mercatura a Napoli. Un Boccaccio che sente crescere in lui il grande amore per la poesia e la letteratura, saprà dimenticare l'arte della mercatura e dedicarsi allo studio con i migliori maestri. Qui a Napoli frequenta la corte di re Roberto d'Angiò e potrà iniziare le sue opere amorose giovanili. Boccaccio nel '48 poté scrivere a Firenze, durante il periodo della peste nera, il Decameron un vero capolavoro della narrativa occidentale. Attraverso la sua grande genialità ci permette di entrare nella realtà della vita, facendoci attraversare con le sue storie tutti gli anfratti della società e farci conoscere come le cause dei mali talvolta risiedono nelle diversità sociali. Poi l'incontro con il Petrarca mentre il poeta si recava a Roma per il Giubileo dell'Anno Santo del 1350, indetto da Clemente VI. Un'ampia panoramica di ricerche originali e di incontri scientifici che sapranno dimostrare come lo sviluppo viaggi anche sulle ali della formazione e della cultura. (Nelle foto il ritratto di Giovanni Boccaccio, la sua casa di Certaldo e la sua opera "Decameron")

Luigi Mignoli

NEWS FROM OUR MEMBERS

Congratulations to Igor Candido, winner of the Alexander von Humboldt Research Fellowship at the Freie Universität Berlin, Germany. The project has two goals: 1. Finishing the book on Boccaccio and Apuleius, entitled *Boccaccio umanista. Studi su Boccaccio e Apuleio*, forthcoming in mid-2013 with Longo Editore; 2. Continue to work on the edition on *De vita solitaria* by Petrarch for Toronto UP, forthcoming in 2015.

Jane Chance has a book currently under consideration that involves Boccaccio

(among others) as a mythographer, the third volume of "Medieval Mythography," on "The Emergence of Early Italian Humanism, 1320-1475." There will be a long chapter, mostly on the "Allegorica mitologica" and the "Genealogie."

Since publications by our members abroad cannot be included in the North America Boccaccio Bibliography, we wish to give news about them hereby. **Renzo Bragantini** published: *Ingressi laterali al Trecento maggiore* (Napoli: Liguori, 2012);





TOWARD 2013 – BOCCACCIO’S CENTENARY

WHAT HAS THE AMERICAN BOCCACCIO ASSOCIATION ORGANIZED?

Initiatives for the Boccaccio’s Centenary in 2013 are keeping going in the USA, England and Italy. The *American Boccaccio Association* is working on several fronts in order to celebrate adequately the seventh centenary of Boccaccio’s birth.

- It is with great pleasure that we can officially announce ***Boccaccio 2013 at Georgetown University*** organized by ABA and hosted by Georgetown University in Washington, DC. Following the one organized at UMASS-Amherst in 2010, this is the *Second International Boccaccio Conference*, with four key-note speakers who already accepted to be with us:
 - 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, Department Chair and the Sterling Professor of Humanities for Italian at Yale University
 - Elissa Weaver, Professor Emerita at the Chicago University, and former President of the American Boccaccio Association.

The conference will open with a banquet at the Italian Embassy in Washington, DC and the speech of Professor Carlo Delcorno on Friday, October 4th, 2013 and will be concluded with the speech of Professor Elissa Weaver on Sunday 6th, 2013 at lunch. Among the speakers we are glad to confirm the presence of Professors Pier Massimo Forni (Johns Hopkins University), Renzo Bragantini (Sapienza di Roma), Roberto Fedi (Università per Stranieri di Perugia).

Call for papers below.

- In the **United States of America** The Center for Medieval and Renaissance Studies (CEMERS) at SUNY Binghamton and the American Boccaccio Association worked 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 26-7, 2013 at the Center for Medieval and Renaissance Studies, Binghamton University. Below, among the upcoming conferences, you can find the program. The American Boccaccio Association has secured and sponsored the presence of one of the keynote speaker, namely Marco Corsi, Professor at the University La Sapienza in Rome.
- Besides these two major conferences, the ABA has organized and/or sponsored several panels in the major American Conferences, so that Boccaccio will be celebrated also in these occasions. Panels on Boccaccio will be held at:
 - *The Modern Languages Association* in Boston, MA (January 3-6, 2013)
 - *Northeast Modern Languages Association* in Boston, MA (March 21-24, 2013)
 - *Renaissance Society of America* in San Diego, CA (April 4-6, 2013)
 - *American Association of Italian Studies* in Eugene, OR (April 11-14, 2013)
 - *International Conference on Medieval Studies* in Kalamazoo, MI (May 9-12, 2013)

More information about these panels can be found below, among the upcoming conferences.



The American Boccaccio Association
 Italian Cultural Institute of Washington DC
 The Department of Italian, Georgetown University
 The Medieval Studies Program, Georgetown University

are pleased to announce
 the ABA's Second Triennial Conference:



BOCCACCIO IN WASHINGTON DC OCTOBER 4 – 6, 2013



An international, interdisciplinary conference on the occasion of the 700th anniversary of Boccaccio's birth, to be held at Georgetown University and the Italian Embassy.

We invite proposals for papers or panels on Boccaccio's life, thought and works (in English or Italian).

*Abstracts (300 words) with a brief biographical note to Prof. Elsa Filosa (elsa.filosa@vanderbilt.edu) are due **March 31, 2013**. Selected papers will be published in the conference proceedings.*

KEYNOTE SPEAKERS:

Teodolinda Barolini, *Columbia University*
Carlo Delcorno, *Università Statale di Bologna*
Giuseppe Mazzotta, *Yale University*
Elissa Weaver, *University of Chicago*

TRAVEL GRANTS SPONSORED BY THE AMERICAN BOCCACCIO ASSOCIATION:

Two travel grants of \$250 each are available for graduate students who are currently preparing a thesis or dissertation on Boccaccio and would like to attend the conference. Interested parties should send a letter of application, updated CV, and abstract of thesis or dissertation to the ABA secretary, Elsa Filosa, **by March 31, 2013**. For more information visit:

<http://italian.georgetown.edu>
<http://www.ABAonline.us>
<http://www.iicwashington.esteri.it>



ANNO DELLA CULTURA ITALIANA
 YEAR OF ITALIAN CULTURE
 2013



UPCOMING CONFERENCES

At the **Modern Languages Association in Boston** (January 3-6, 2013), one session on Boccaccio has been organized by the American Boccaccio Association, entitled "Boccaccio the Humanist," to be held on Friday, January 4th from noon to 1:15 pm in Hynes 305.

The session, chaired by Michael Papio, is composed as follows:

1. Theodore Joseph Cachey (University of Notre Dame), "Cartographic Boccaccio"
2. Filippo Andrei (University of California, Berkeley), "Deified Men and Humanized Gods: Boccaccio's *Genealogies* and the Hermetic Veil of the *Fabula*"

3. Lorenzo dell'Oso (Università di Pavia), "Giovanni Boccaccio e il volgarizzamento di Tito Livio"

Another paper in the session entitled *The Fourth Laternal Council and Its Aftermath* (Thursday, January 3rd from 1:45 to 3:00pm in Hynes 204) may be of interest to members of the ABA:

Robert W. Hanning, (Columbia University), "Innocents Abroad – and at Home: Responses to Lateran IV in the *Decameron* and in the *Canterbury Tales*"



The ABA is sponsoring one session at the **NeMLA Conference** in Boston, MA (March 21-24): "Boccaccio and His Sources." The session, chaired by Michael Papio (University of Massachusetts Amherst), features four speakers:

Marco Marino (Sorrento Lingue): "Il *Ninfale Fiesolano*: l'opera di Boccaccio, le fonti latine, le rielaborazioni medievali."

Marco Veglia (Università degli Studi di Bologna): "Le Muse e le donne. La 'cagione' del *Decameron* tra fonti letterarie ed esperienza storica."

Francesco Benozzo (Università degli Studi di Bologna): "Il 'cuore mangiato': fonti etnotestuali e contesti non-testuali di *Decameron* IV.9."

Kristen Swann (University of New Hampshire): "'Per ciò che a questo siam nate': Boccaccio and Generative Physiology (*Corbaccio*, *Decameron* V.10)."



The Narrative Fiction of Giovanni Boccaccio: Forms, Themes and Reception

Department of Italian Studies

University of Toronto

February 28 – March 2, 2013

On the occasion of the 7th centenary of Giovanni Boccaccio's birth, the Department of Italian Studies, University of Toronto is organizing an International Conference to study the *Decameron* from a wide variety of perspectives. The critical approach will take into consideration the foundational impact that Boccaccio's masterpiece has had, and continues to have, on Western literature. In this light, priority will be given to the following themes:

1. Narrative Forms

- _Linguistic models of the Boccaccian tradition
- _Narrative strategies in the *Decameron*: the macrosystem of the *cornice* and other models of the Oriental and Western tradition
- _The genre of the *novella* from Boccaccio to the 20th century: between reality and fiction

2. Themes

- _Opposition in the *Decameron*: the tragic and the comic grotesque; philogyny and misogyny; the useful and the pleasurable; the marvellous and the true
- _The boundaries of the imagination: adventure in the *Decameron* as research and exploration
- _The female narrator: the intellectual elite in the *Decameron* and Boccaccio's other works

3. European Intertextuality

- _The *Decameron* and the European literature of invention: the literature of the *langue d'oc* and *d'oïl*; Spanish literature; Arabic literature; the exemplary literature and other narrative boundaries
- _The *Decameron* and its classical sources
- _Boccaccio's reception in Europe: Chaucer's *Canterbury Tales*; Marguerite of Navarra's *Heptameron*; Cervantes's *Novelle esemplari*

Keynote speakers:

Prof. Renzo Bragantini, *Università degli studi di Roma "La Sapienza"*

Prof. Pier Massimo Forni, *The John Hopkins University*

The final program will be available around mid-January at the following link:

<http://italianstudies.utoronto.ca/event/conference-on-boccaccio/>



The Center for Italian Studies at the University of Pennsylvania and the Italian Consulate General in Philadelphia present

The Monk, the Priest, the Nun

March 22-23, 2013

The conference, held at the University of Pennsylvania, will explore how monks, priests, and nuns dwell in literary texts and the visual arts quite comfortably, from Saint Anthony's life to Boccaccio's *Decameron*, from Chaucer's *Canterbury Tales* to Diderot's *La religieuse*, from Giotto's frescoes to Salvador Dalí's surrealist visions.

The keynote speaker will be **Victoria Kirkham**. Plenary speakers will include Kevin Brownlee, Fabio Finotti, Armando Maggi, Millicent Marcus, Giuseppe



Mazzotta, Ronald Martinez, Christine Poggi, Janet Smarr, Elissa Weaver, Rebecca West, and others.

The final program, in which there are many papers on Boccaccio, can be found at the following link, from mid-January. <http://ccat.sas.upenn.edu/italians/Monk/Monk.html>



The **Renaissance Society of America Conference** will be held in San Diego on 4-6 April, 2013. Six sessions are of interests to Boccaccio's friends, three of which have been sponsored by the American Boccaccio Association.

The first session sponsored by ABA is "American Boccaccio Association: Boccaccio and the Pastoral," scheduled for Thursday, April 4, from 8:45am to 10:15am, organized and chaired by Janet Smarr (University of California, San Diego). The papers are:

1. Susanna Barsella (Fordham University) "A tale of Beginning: Boccaccio's *Ninfale Fiesolano* between Myth and History"

This paper investigates Boccaccio's innovative contribution to the recovery and transformation of the classical pastoral genre in his most accomplished work before the *Decameron*, the *Ninfale fiesolano* (1344-46). In this etiological and etymological fable on the origins of the Fiesolan and Florentine peoples, the pastoral setting emerges as exemplary space within which the passage from natural to political civilizations occurs. The analysis of the *Ninfale* within a perspective embracing literature and historiography reveals in Boccaccio's mythographic reconstruction of the miscegenated origins of the Florentines a reconstruction of an archetypal new beginning where history and mythology necessarily interlace.

2. Jane Tylus (New York University) "The Labors of Tale-Telling: *Otium*, the *Ameto*, and Renaissance Pastoral"

Boccaccio's *Commedia delle ninfe fiorentine* (also called the *Ameto*) is often cited as the first pastoral novel, and in fact it features shepherds, one of the first eclogues written in the vernacular, and a delightful Tuscan countryside beneath which men and women gather to sing and tell stories. The danger hovering over this *brigata*, however, is that of *otium*, the fear that festive time will be wasted in idle talk and inactivity. I will consider the young Boccaccio's own attempts in the *Ameto* to validate his fiction as worthy labor, with an eye to later developments that likewise juxtapose the problem of the otiose with the productiveness of humanistic work: Sannazaro's *Arcadia*, the dramas of the Siense Congrega dei Rozzi, and Guarini's *Pastor fido*.

3. David Lummus (Stanford University), "The Changing Landscape of the Self: Boccaccio's *Buccolicum Carmen*"

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.

The second one is "American Boccaccio Association: Mythography and Mythopoesis I," scheduled for Thursday, April 4, from 2:00pm to 3:30am, organized by David Lummus (Stanford University) and chaired by Giuseppe Mazzotta (Yale University). The papers are:

1. Michael Papio (University of Massachusetts Amherst), "Nicholas Trevet and Albertino Mussato as Mediators of Boccaccio's Seneca"

Boccaccio's familiarity with Seneca has never been questioned. Less obvious is his reliance on two particular sources: Nicholas Trevet's commentaries and Albertino Mussato's commentaries and *Vita Senecae*. From Trevet, Boccaccio took not only information regarding the staging of classical Roman plays but also a series of notions related to Varro's *theologia tripertita* and a productive interpretation of Boethius' "scenicae meretriculae musae." Mussato provided the foundations for Boccaccio's defenses of poetry, as well as arguments for considering Seneca a secret Christian and an expert on ancient philosophy. The principal contribution of this paper lies both in illuminating Boccaccio's debt to Trevet and Mussato and in reconstructing how Seneca the tragedian, a "poeticus theologus," upon whose works a coherent poetic apology may be constructed, may be considered a major link between Boccaccio's work as a medieval commentator and a humanistic hermeneutic.

2. Simona Lorenzini (Yale University), "From Apollo to Orpheus: Classical and Medieval Mythography in Giovanni Boccaccio and Giovanni del Virgilio"

In the *Genealogie Deorum Gentilium*, Boccaccio draws on a great range of sources blending classical and medieval authors. Among the medieval mythographers he certainly knew Giovanni del Virgilio, author of the *Allegoriae librorum Ovidii Metamorphoses*. Even if Boccaccio never mentions him, in this paper I will argue that the interpretation of some classical myths in Boccaccio's works may be derived from Del Virgilio. Particularly, I will focus on four myths: the Pierides and the Muses, Apollo and Marsyas, Arachne and Minerva, and Orpheus. Each myth ambiguously blends the classical tradition with medieval forms of interpretation—a symptom of an environment where the boundaries between medieval and humanistic culture were blurred. These two aspects of the culture of Boccaccio's time coexist in his works without being in contradiction since they respond to different purposes: that of the medieval mythographer and that of the humanist Latin poet.

3. Peter Roland Schwertsik (Ludwig Maximilian University of Munich), "The True Nature of the Most Controversial Source of the *Genealogie deorum gentilium*"

In his *Genealogia Deorum Gentilium* (1365–75) Boccaccio makes extensive use of a so-far unidentified source named Theodontius. As Boccaccio claims, he draws all of these citations from excerpts he took

during his youth in Naples from Paul of Perugia's *Collectiones*, which were destroyed even before Boccaccio wrote his work. My paper shows that the miscellaneous codex V F 21 of the National Library of Naples contains a compendium of the myths in the *Metamorphoses* of Ovid distinguished by very special genealogies of the gods and mythological variants otherwise known only from Boccaccio's Theodontius. It thus comes to the conclusion that Theodontius was at least a common source of both Boccaccio and the compendium. It also advances the hypothesis that Paolo used V F 21 as anthology and/or sketchbook for the writing of his *Collectiones*.

The third one is "American Boccaccio Association: Mythography and Mythopoesis II," scheduled for Thursday, April 4, from 3:45pm to 5:15 pm, organized by David Lummus (Stanford University) and chaired by Simone Marchesi (Princeton University). The papers are:

1. Jon Solomon (University of Illinois, Urbana-Champaign), "Mythical Culture Heroes and the Semi-Divine Origins of Human Civilization"

In his *Genealogia deorum gentilium*, Boccaccio includes several delineations of oecists, ancient culture heroes who introduced civilizing institutions to primitive towns and territories. This is evidenced most clearly in one of his discussions of the quasidivine first Jupiter. At *GDG* 2.2 he explains that this Jupiter was once called Lysanias, an Arcadian man who brought law, marriage, and civilized forms of worship to Attica; the population therefore believed him divine and made him king. In such narrativized historical chronologies dependent upon ancient literary prototypes and euhemeristic assumptions, Boccaccio develops a consistent *topos* that bridges the gap between divine and human.

2. Tobias Foster Gittes (Concordia University), " 'The mind is its own place': Boccaccio's Hippocrates and the Shaping Force of Genius"

The object of this paper is to trace the mythological precedents for Boccaccio's conception of genius. Like Guido Cavalcanti in *Decameron* VI, 9, Boccaccio's intellectual and artistic prodigies are often portrayed as successfully vaulting over the social standards, cultural traditions, and physical—or metaphysical—obstacles in their path. Boccaccio treats Guido, Giotto, and Dante as historical anomalies, mavericks whose independence from the conventions and assumptions of their time allows them to perform an imaginative "leap" — beyond their immediate historical context, across the centuries, and even from time to eternity. This rousing portrait of the genius as an individual who, through sheer force of intellect, is liberated from the restrictions that bind the rest of us, may have been influenced by the mytho-historical account of Aesculapius, Hippocrates, and the rebirth of medical science as pieced together by Boccaccio from Isidore, Rabanus, Pliny, and other sources.

3. Peter Carravetta (State University of New York, Stony Brooks), "Allegory and History: The premises of Postmedieval Social Discourse"

This paper explores Boccaccio as a humanist by examining in detail his theorization and use of allegory for historical and social interpretation. I argue that Boccaccio should be read as a social critic and as a philosopher of language, and that we must see through the irony and parody of his several literary voices. By focusing on three distinct clusters of works--the early epics, Day VI of the *Decameron*, and the *Genealogia Deorum Gentilium*--I hope to show how Boccaccio's work was already pointing ahead to secularization and to a realist social discourse.

"Boccaccio's *Decameron*, Day 4: New Perspectives," is a session sponsored by Timothy Kircher (Guilford University) - Discipline representative of the History of Classical Tradition for the RSA – and chaired and organized by Michael Sherberg (Washington University of Saint Louis). The papers presented in this session are part of the *Lectura Boccaccii* Day 4. It scheduled for Friday, April 5, from 8:45am to 10:15 am, and the papers are:

1. Timothy Kircher (Guilford University), "Love, Latinity and Aging in *Decameron* 4.Intro"

The paper examines the overt topic of love in Boccaccio's authorial intervention through three related perspectives. It investigates the way Boccaccio uses the Tuscan idiom in context of received

Latin models of argument, and analyzes how this use is conditioned by a sense of historicity and temporal change, in particular an awareness of aging. It explores how this conditioning is illuminated by the exemplum of Filippo Balducci. This exemplum showcases as a central theme the manner in which language at a given moment may conceal or disclose reality, especially the reality of amorous desire.

2. Regina Psaki (University of Oregon), "The Chiaroscuro of Day Four on the *Decameron*"
Day Four of the *Decameron* stands out from the rest of the tales by virtue of its tragic matter. It has therefore been more regularly studied as a storytelling unit than other *giornate*. Tales 1, 5, and 9 have featured in criticism as the day's scaffolding, with their shared thematic of secret and transgressive love, obscure familial motivation, bodily mutilation, and anthropophagy. Other tales contrast with this nexus. In 4.6, instead of adultery, we have a secret marriage; instead of a possessive and vengeful father, a sorrowful and forgiving one; instead of a defiant and punitive daughter, a contrite and affectionate one; instead of nightmares in real life, premonitions in dreams. A detailed analysis of *Decameron* 4.6 suggests that Boccaccio explores the *fiera materia* of Day Four not only by the explicit horror but also by the unlike signs of solicitude, generosity, propriety, and honor which illuminate that horror.
3. Suzanne Magnanini (University of Colorado, Boulder), "Spinning Yarns in *Decameron* 4.7"

Although many tales in the *Decameron* feature characters that are impoverished but possess a nobility of spirit that attracts a lover of a higher socioeconomic class, tale 4.7 features two working class lovers, the spinner Simona and the wool trader's assistant Pasquino. When the narrator Emilia introduces this novella, she claims it resembles the previous novella because in both stories when the male lovers die mysteriously in gardens their female companions face murder charges, but ultimately prove their innocence by telling their stories. As a spinner, Simona resembles the traditional female storyteller who simultaneously spins wool and tales; however, although her narration before the judge saves her reputation, it leads to her death. This paper examines the ways in which this tale participates in a broader commentary on the relation between the socioeconomic status of female narrators and the efficacy of their words in the *Decameron*.

Other papers on Boccaccio at the RSA Convention includes:

1. Dino Cervigni (University of North Carolina at Chapel Hill) presents "The Ten-Ballad Sequence in Boccaccio's *Decameron*: Ideal, Eros, Vice" in the session "Ideal/Idol: The Feminine in Early Modern Culture I," organized and chaired by Rebekah Tipping Compton (Columbia University) on Thursday, April 4 from 8:45 am to 10:15am.
At the end of each day of the *Decameron*, a member of the group is asked to sing a ballad, while everybody else dances and repeats the refrain. Boccaccio's ten-ballad sequence seeks to rewrite all previous lyric traditions, from Provençal to dolce stil nuovo and beyond. In essence, Boccaccio enacts these major elements of change and transgression: none of these ten ballads seeks to present the woman as an ideal figure; given that seven of the ten young people are women, and all of them sing a ballad, woman for the first time acquires a voice (albeit fictional); these ten ballads describe the beauty of human nature (one ballad); a happy, erotic love (three ballads); unhappy love (five ballads); love taken over by jealousy (last ballad). This paper seeks to analyze the ten ballads in their mutual relationships and vis-à-vis the 100 tales, and previous and contemporary lyric poetry.
2. Gary Ferguson (University of Delaware), will talk about "The Absent Sodomite: Antoine Veard's *Decameron*, Marguerite de Navarre, and the History of Sexuality," in the session entitled "Italian matters in French Renaissance Literature" organized and chaired by Marc Bizer (University of Texas, Austin) on Friday, April 5 from 8:45am to 10:15 am.
Decameron 50 is a much commented text within the history of sexuality. In previous publications, I have explored a number of suggestive echoes between the *Decameron* and the *Heptaméron* that seem to reflect Marguerite de Navarre's "corrective engagement" with Boccaccio's tale of the sodomite Pietro di Vinciolo. In addition to the translations of Antoine Le Maçon (1545) and Laurent de Premierfait (1411-14), Marguerite may have known that said to be by Premierfait published by

Antoine Vérard from the late fifteenth century onwards, which offers a particularly distinct rewriting of novella 50. What can this reworking of the story of Pietro tell us about the reception of Boccaccio's *Decameron* in France, its influence on Marguerite, and the history of sexuality?



At the **American Association for Italian Studies** (April 11-14, 2013), one session on Boccaccio has been sponsored by the American Boccaccio Association together with *Annali d'Italianistica*, organized and chaired by Elsa Filosa (Vanderbilt University), in which articles forthcoming in *Annali 2013* will be presented. The session is entitled "Boccaccio's *Decameron*: Rewriting the Christian Middle Ages":

1. Martin Eisner, Duke University
"Eroticizing the Otherworld in *Decameron* 3"
2. Elsa Filosa, Vanderbilt University
"Parody and Satire in *Decameron* 7"
3. Dino Cervigni, University of North Carolina at Chapel Hill, "Making Amends for Everybody's Faults and Behaving Magnificently: Boccaccio's Proposal for a Secular Redemption in *Decameron* 10"



Boccaccio at 700: Medieval Contexts and Global Intertexts

Center for Medieval and Renaissance Studies (CEMERS)  Binghamton University
April 26-28, 2013

FRIDAY, APRIL 26

*****1st Group of Concurrent Sessions: Friday, 9:00 – 10:30*****

A. *Boccaccio and Women Authors*

(Sponsored by the American Boccaccio Association)

Organizer and Chair: Kristina Olson (George Mason University)

1. Marilyn Migiel (Cornell University), "This Text Which is Not One: Boccaccio and the Rival Women 'Authors' of the *De casibus*"
2. Kevin Brownlee (University of Pennsylvania), "Christine Transforms Boccaccio: Gendered Authorship in the *De mulieribus claris* and the *Cité des Dames*"
3. F. Regina Psaki (University of Oregon), "'Alcuna paroletta più liberale...': Women Authors Address Boccaccio's Obscenity"

B. *Boccaccio, Editor of Dante and Petrarch*

Organizer: H. Wayne Storey (Indiana University–Bloomington)

Chair: Michael Papio (University of Massachusetts Amherst)

1. Jelena Todorović (University of Wisconsin–Madison), "Gli 'argomenti': Boccaccio's Introductions to Dante's *Commedia*"
2. Beatrice Arduini (University of Washington–Seattle), "Boccaccio's Text Preservation Techniques: the Case of Dante's Songs"
3. H. Wayne Storey (Indiana University–Bloomington), "Boccaccio, Reader and Copyist of Petrarch"



C. *Boccaccio's Legacy in Trecento and Quattrocento Art*

Organizer: Karen Gross (Lewis & Clark College)

Chair: Barbara Abou-El-Haj (Binghamton University)

1. Ben David (Lewis & Clark College) and Karen Gross (Lewis & Clark College), "Antique Splendor for Renaissance Readers: The Illustrated Manuscript Tradition of *Il Filocolo*"
2. Jean Campbell (Emory University), "Art's Vernacular: Boccaccio and Italian Painting"

D. *Authorial Strategies*

Chair: Mattieu van der Meer (Syracuse University)

1. David Bénéteau (Seton Hall University), "The Subversive Power of Deception"
2. Julia Cozzarelli (Ithaca College), "Between Reality and Symbol: Fierce Dogs and Ferocious Wolves in the *Decameron*"
3. Katherine A. Brown (Skidmore College), "Splitting Pants and Pigs: The Fabliau Barat et Haimet as a Source for *Decameron* 8.5 and 8.6"

****Plenary #1, 11:00 – 12:00****

Anne D. Hedeman (University of Kansas), "Illuminating Boccaccio: Visual Translation in Early Fifteenth-Century France"

Chair: Marilynn Desmond (Binghamton University)

****Plenary #2, 12:00 – 1:00****

Marco Cursi (Università di Roma–La Sapienza), "Authorial Strategies and Manuscript Tradition: Boccaccio and the *Decameron's* Early Diffusion" (Sponsored by the American Boccaccio Association)

Chair: Michael Papio (University of Massachusetts Amherst)

****2nd Group of Concurrent Sessions: Friday 2:30 – 4:00****

A. *Boccaccio's Latin Works: Poetry, Culture, History*

(Sponsored by the American Boccaccio Association)

Organizers: David Lummus (Stanford University) and James Kriesel (Colby College)

Chair: James Kriesel (Colby College)

1. Jason Houston (University of Oklahoma), "Boccaccio on Friendships (Theory and Practice)"
2. Susanna Barsella (Fordham University), "Boccaccio and Petrarch's *Bucolica*: A Hidden Dialogue on History and Poetry"
3. Madeleine Saraceni (Yale University), "The Poetics and Cultural Politics of Boccaccio's *De Mulieribus Claris*"

B. *Boccaccio and the French Novella Tradition*

Organizer and Chair: Dora Polachek (Binghamton University)

1. David LaGuardia (Dartmouth College), "Rewriting Boccaccio in the *Cent nouvelles nouvelles*"
2. Nora Peterson (University of Nebraska–Lincoln), "Boccaccio's Sacramental Legacy: Confession in Marguerite de Navarre's *Heptaméron*"
3. Anne Prescott (Barnard College), "Erasing the Conversations: Boccaccio and Marguerite de Navarre in English Renaissance Story Collections"

C. *Gendered Debates*

Chair: Tina Chronopoulos (Binghamton University)

1. Teodolinda Barolini (Columbia University), "Men Just Want to Have Fun: From Folgore's Lieta brigata to Boccaccio's Marchese di Saluzzo"
2. Mary Anne Case (University of Chicago Law School), "What Turns on Whether Women are

Human for Boccaccio and Christine de Pizan?"

3. Elizabeth Casteen (Binghamton University), "On She-Wolves and Famous Women: Boccaccio, Politics, and the Neapolitan Court"

D. *The Fate of Love and Fortune: Translating Boccaccio in Pre- and Early Modern England*

Organizer: Christian Beck (University of Central Florida)

Chair: Daniel Wollenberg (Binghamton University)

1. Christian Beck (University of Central Florida), "Italian Love and Language in England: Boccaccio in Gower's *Confessio Amantis*"
2. Russell Stone (University of Nevada), "Boccaccio in 1443: Humfrey, Duke of Gloucester and the Medievalization of the *De casibus virorum illustrium*"
3. William E. Engel (University of the South), "The Cultural Afterlife of Boccaccio's *De casibus virorum illustrium* in Early Modern England"

E. *Places / Itineraries*

Chair: Giuseppe Gazzola (Stony Brook University)

1. Jason Jacobs (Roger Williams University), "Via Boccaccio: from the Monumental Author to Textual Agency"
2. Chelsea Pomponio (University of Pennsylvania), "The Legendary Origins of Florence in Boccaccio's *Trattatello in laude di Dante*"
3. Jonathan Combs-Schilling (Bowdoin College), "Boccaccio's Allegorical Move: The Neapolitan Eclogues Between Convention and Experimentation"

*****Plenary #3, 4:15 – 5:15*****

Victoria Kirkham (University of Pennsylvania), "The Apocryphal Boccaccio"

Chair: Dana Stewart (Binghamton University)

*****3rd Group of Concurrent Sessions: Friday, 5:20 – 7:05*****

A. *The Transformative Power of the Decameron (How I Have Changed After Reading It)*

(Sponsored by the American Boccaccio Association)

Organizer: Eugenio Giusti (Vassar College)

Public Conversation introduced by the following: Eugenio Giusti (Vassar College), Marilyn Migiel (Cornell University), Luke Rosenau (Columbia University), Sarah Cantor (Vassar '11), Allegra Robertson (Vassar '15)

B. *Classical and Middle Eastern Sources*

Chair: John H. Starks, Jr. (Binghamton University)

1. Maria Pia Ellero (Università della Basilicata), "Tre note su Boccaccio lettore di Aristotele"
2. Talita Janine Juliani (University of Campinas), "Ovidian Vestigia in *De claris mulieribus* of Giovanni Boccaccio"
3. Alessandro La Monica (Università degli Studi di Siena), "Versioni orientali predecameroniane della parabola dei tre anelli"
4. Franklin Lewis (University of Chicago), "A Persian in a Pear Tree: Middle Eastern Analogues for Pirro/Pyrrhus"

C. *Amazons and Authority: Christine de Pizan Appropriates Boccaccio*

Chair: F. Regina Psaki (University of Oregon)

1. Lori Walters (Florida State University), "A Female Boccaccio? New Thoughts on Christine de Pizan's Reworking of the *De Mulieribus Claris*"
2. Patrizia Caraffi (Università di Bologna), "Pentesilea e le altre: regine, amazzoni e guerriere da

Boccaccio a Christine de Pizan”

3. Luciana Deplagne Calado (Universidade Federal da Paraíba–Brasil), “Le Amazzoni in Boccaccio e in Christine de Pizan”

D. *Boccaccio in Books: Reading the Early Modern Edition*

Chair: Marilynn Desmond (Binghamton University)

1. Francesco Marco Aresu (Harvard University), “The Textual Proliferation of the Teseida: Ferrara, 1471-1475”
2. Kenneth Clarke (The University of York), “Text and (Inter)Face: The Catchwords in Berlin, SPK MS Hamilton 90”
3. Rhiannon Daniels (University of Bristol), “Dedications and the *Decameron* in the Cinquecento”
4. Guyda Armstrong (University of Manchester), “Frames and the Fiammetta in the Sixteenth Century”

E. *Rhetoric and the Law*

Chair: Andrew Scholz (Binghamton University)

1. Valerie Hoagland (New York University), “Giovanni Boccaccio’s *De mulieribus claris* and its Rhetorical Traditions”
2. Grace Delmolino (Columbia University), «L'uno e l'altro foro»: *Decameron* 2.10 and marital *debitum* in Gratian
3. Sally A. Livingston (Ohio Wesleyan University), “Civil or Ecclesiastical Control of Marriage? *Decameron* 6.7”
4. Enrico Santangelo (Torino, Italy), “A Medieval (and Modern) Art of Eschewing Punishment (and Scorn): The Case of Madonna Filippa and Fra Cipolla (*Decameron* 6.7 and 6.10)”

SATURDAY, APRIL 27

****4th Group of Concurrent Sessions: Saturday, 8:45 – 10:15****

A. *Boccaccio’s Poetics: Between Vernacular and Latin*

(Sponsored by the American Boccaccio Association)

Organizers: David Lummus (Stanford University) and James Kriesel (Colby College)

Chair: David Lummus (Stanford University)

1. James Kriesel (Colby College), “Boccaccio the Elegist versus Dante the Comedian”
2. Simone Marchesi (Princeton University), “Between Historical Contemplation and Political Action: Dante and Petrarch in Boccaccio’s *De Casibus*”
3. Martin Eisner (Duke University), “Boccaccio’s Renaissance: Ideas of Cultural Renewal between Dante and Petrarch”

B. *European Afterlives*

Chair: Laura Chiesa (State University of New York at Buffalo)

1. Roberto Nicosia (Rutgers University), “‘Nello spazio del giardino.’ Il modello boccacciano e la prima produzione bembiana”
2. Filippo Andrei (University of California, Berkeley), “The *Celestina* and the Elegiac Legacy of *Madonna Fiammetta*”
3. Kathleen Perry Long (Cornell University), “The *Decameron*’s Legacy of Moral Complexity: The Unreliable Narrator in Barbey d’Aurevilly’s ‘Happiness in Crime’”

C. *Boccaccio’s Dantean Questions: Poetry, Politics, and Misogyny*

Organizer: Jason Houston (University of Oklahoma)

Chair: Albert Russell Ascoli (University of California, Berkeley)

1. Kristina Olson (George Mason University), “The Arno Runs Red (or White?): Narrating

Florentine Politics and Violence in Dante, Boccaccio and Compagni"

2. Sara E. Diaz (Fairfield University), "Oh fatica inestimabile: The Burdens of Matrimony in Boccaccio's *Trattatello in laude di Dante*"
3. Natalie Cleaver (University of California–Berkeley), "Boccaccio lettore: The *Esposizioni* and the Fictions of the *Commedia*"

D. *Boccaccio in Early Modern France*

Chair: William Kennedy (Cornell University)

1. Marian Rothstein (Carthage College, emerita), "Boccaccio's Famous Ladies, or the Legacy of Boccaccio's *De mulieribus claris*"
2. Dora Polachek (Binghamton University), "Refiguring Fiammetta"
3. Phillip John Usher (Barnard College), "Between Lamentation and Politics: Boccaccio's Portia in Renaissance France"

9:00 – 10:00

E. *Marco Corsi (La Sapienza), Seminar: Boccaccio's Scripts and Books*

Chair: Olivia Holmes (Binghamton University)

Advanced registration required. (No places remaining.)

10:00 – 10:30 Binghamton Petrarch MS on view

(Petrarca, Francesco. *De remediis utriusque fortunae*. And, *De vita solitaria*. Ca. 1400-1425)

****Plenary Roundtable, 10:30 – 12:15****

Boccaccisms, Late Medieval and Early Modern

Chair: Olivia Holmes (Binghamton University)

Albert Russell Ascoli (University of California, Berkeley), "'Boccaccism' in the Sixteenth Century"

Roberto Bigazzi (Università degli Studi di Siena), "Boccaccio, Ariosto, and the European Novel"

Ronald L. Martinez (Brown University), "'Political' Arts of Rhetoric in the Sixth Day of the *Decameron*"Janet Levarie Smarr (University of California, San Diego), "Marriage or Politics? Dramatizing *Griselda*"

****5th Group of Concurrent Sessions, Saturday, 1:45 – 3:30****

A. *Boccaccio's Letters*

(Sponsored by the American Boccaccio Association)

Organizer and Chair: Jason Houston (University of Oklahoma)

1. Todd Boli (Independent Scholar), "Among Boccaccio's Friends: A Profile of Mainardo Cavalcanti"
2. David Lummus (Stanford University), "Boccaccio and the Legacy of Petrarch"
3. Kristi Grimes (Saint Joseph's University), "Boccaccio and Petrarch's Maternal Dialogue"

B. *Modes of Signification*

Chair: Mario Moroni (Binghamton University)

1. Arielle Saiber (Bowdoin College), "Balancing the Books in the *Caccia di Diana*"
2. Alessia Ronchetti (University of Cambridge), "Reading Like a Woman: Gendering Compassion in the *Elegia di Madonna Fiammetta*"
3. Gius Gargiulo (Paris West University Nanterre La Défense), "L'innocenza impossibile. La novella di Alibech nel *Decameron* di Pasolini"
4. Cary Howie (Cornell University), "Sex and Forgiveness"

C. *Boccaccio's Political Cultures*

Organizer and Chair: Elizabeth Casteen (Binghamton University)

1. Sharon Kinoshita (University of California–Santa Cruz), “Southern Exposure: *Decameron* 5.6 and the Sicilian Vespers”
2. Charmaine Lee (Università di Salerno), “Boccaccio’s Neapolitan Letter and Multilingualism in Angevin Naples”
3. William Caferro (Vanderbilt University), “Boccaccio, Petrarch, Dante and the Ubaldini War, 1349-1350”
4. Richard Mackenney (Binghamton), “Boccaccio and Thomas Jefferson: ‘Middle Ages,’ ‘Renaissance,’ ‘Enlightenment’”

D. *Boccaccio and Chaucer*

Organizer: Tom Stillinger (University of Utah)

Chair: Disa Gambera (University of Utah)

1. Frederick M. Biggs (University of Connecticut), “The *Decameron* as Source for Chaucer’s Use of Sources”
2. Teresa A. Kennedy (University of Mary Washington), “Shifting Genres: Translating *Filostrato*”
3. Kathryn L. McKinley (University of Maryland, Baltimore County), “Chaucer’s *House of Fame*: Reading Dante through Boccaccio”
4. Tom Stillinger (University of Utah), “The Author Returns (as a Guest)”

E. *Boccaccio in the Arts and the Arts in Boccaccio*

Chair: Ronald Herzman (State University of New York at Geneseo)

1. Martina Mazzetti (Università di Firenze), “Costruire con parole e immagini: le opera boccacciane al cospetto delle arti visive”
2. Charles Burroughs (Case Western Reserve University), “Botticelli, Boccaccio, and Epicureanism”
3. Elsa Filosa (Vanderbilt University), “Virginia Between Boccaccio and Botticelli”
4. Kristin Phillips-Court (University of Wisconsin–Madison), “Boccaccio poeta nascitur, Vasari auctor fit?”

*****Plenary #4, 4:15 – 5:15*****

Millicent Marcus (Yale University), “The Boccaccio ‘Brand’ in the 20th- and 21st-Century Cinematic Imagination from Hollywood to Cinecittà and Back”

Chair: Mario Moroni (Binghamton University)



The 48th International Congress on Medieval Studies at Kalamazoo will take place on May 9-12, 2013. The ABA is sponsoring the following three sessions:

“Boccaccio Studies: In Celebration of the 700th Anniversary of His Birth. Session I.”

Presider: Laurie Shepard (Boston College).

Leah Schwebel (University of Connecticut). “The ‘Little Book’ that Could: False Humility in Boccaccio’s Envoys”

Giuseppina Palma (Southern Connecticut State University). “Appetite for Knowledge and Prescribed Diets: Alibech’s Story.”

Roberto Fedi (Università di Perugia). “Una nuova lettura delle *Rime* di Boccaccio.”

“Boccaccio Studies: In Celebration of the 700th Anniversary of His Birth. Session II.”

Presider: Martin Eisner (Duke University).

Giulia Benghi (Indiana University). "Boccaccio's Scholarship and His Copy Methods."

Hope Johnston (Baylor University). "Visualizing Boccaccio's *Famous Women* in Five Illuminated Copies of *Des Nobles et Cleres Dames* (Vérard, 1493)."

Laurie Shepard (Boston College). "*Decameron* as a Model for Sixteenth-Century Comedy."

"Boccaccio Studies: In Celebration of the 700th Anniversary of His Birth. Session III."

Presider: Michael Papio (University of Massachusetts Amherst).

Sharon Kinoshita (University of California, Santa Cruz). "Negotiating the Corrupting Sea: *Decameron* 5.7 and 2.9 in the Medieval Mediterranean."

Martin Eisner (Duke University). "Boccaccio and the Erotics of Literary History: Rewriting Dante in the *Decameron* Introduction to Day 4."

Marco Veglia (Università degli Studi di Bologna). "L'esperienza dell'occhio: Giovanni Boccaccio e il realismo nel *Decameron*."



PAST CONFERENCE



April 28th, 2012

Princeton University

Department of French and Italian

Categories of the "Decameron": Texts and Contexts for Boccaccio's Hundred Tales.

Susanna Barsella (Fordham University): *Boccaccio: the Sacred and the Artifice of Illusion*

Timothy Kircher (Guilford College): *Eros and evanescence in the "Decameron"*

Martin Eisner (Duke University): *A Singular Boccaccio: The Authority of Literature from the "Decameron" to the "Genealogie"*

Roberta Morosini (Wake Forest University): *From mobile to static: Crossing the Domestic into the foreign in the hybrid waters of the Mediterranean*

Tobias Gittes (Concordia University): *Ellipsis.*

*Boccaccio e i suoi lettori.
Una lunga ricezione*

(Bologna-Ravenna, 7-8-9 novembre 2012)

L'interpretazione dell'opera di Giovanni Boccaccio, di cui si celebrerà nel 2013 il VII Centenario della nascita, è stata rinnovata negli ultimi decenni dall'apporto di competenze disciplinari diverse, dalla teoria della letteratura alla storia dell'arte, dalla storia medievale alla storia dello spettacolo alla comparatistica. Nei giorni 7-8-9 novembre 2012, il Dipartimento di Filologia Classica e Italianistica di Bologna, in collaborazione con il Dipartimento di Conservazione dei Beni culturali di Ravenna, organizzerà un convegno su Giovanni Boccaccio ("Boccaccio e i suoi lettori. Una lunga ricezione"). La prima giornata del Convegno metterà in evidenza la complessa interdisciplinarietà della critica boccacciana. La seconda giornata avrà per oggetto la ricezione del Boccaccio in età rinascimentale in Italia e in Europa. La terza e ultima giornata, che si svolgerà a Ravenna, sarà dedicata ai rapporti tra Boccaccio e l'opera di Dante e al legame di Boccaccio con la cultura classica e medievale.

PROGRAMMA

I. Metodi e lettori a confronto con Boccaccio
(Bologna, 7 novembre)

Mattina

Saluti delle Autorità Accademiche

Ezio Raimondi, *Introduzione ai lavori*

Cesare Segre, *Il 'Decameron' e la critica strutturale*

Giuseppina Brunetti, *La filologia romanza e l'interpretazione di Boccaccio*

Massimiliano Rossi, *Fortuna della 'Conclusion' negli scritti d'arte del Cinquecento dall'Aretino a Vasari*

Claudio Longhi, *"Un uomo come un popolo come un'epoca": Boccaccio e l'utopia del "teatro popolare" sulla scena italiana del secondo Novecento*

Pomeriggio

Giovanni Cherubini, *Il 'Decameron' letto dagli storici del Medioevo*

Piero Boitani, *Percorsi europei del Boccaccio*

Patrizia Caraffi, *Boccaccio e Christine de Pizan*

Silvia Contarini, *Boccaccio e la teoria della novella nel Novecento*

Marco Antonio Bazzocchi, *Delocalizzare il 'Decameron': Pasolini e il sogno di un film*

II. Boccaccio nel Rinascimento
(Bologna, 8 novembre)

Mattina

Francisco Rico, *Boccaccio, Petrarca, de mulieribus illustribus*

Paola Vecchi, *Rime disperse, fra Petrarca e Boccaccio*

Bodo Guthmüller, *Giovanni Dominici lettore della 'Genealogia' del Boccaccio. Sulla polemica religiosa*



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DIPARTIMENTO DI FILOLOGIA CLASSICA E ITALIANISTICA

*Boccaccio e i suoi lettori.
Una lunga ricezione*

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- Allegri, Francesca. *Medioevo e Francigena nel Decameron di Giovanni Boccaccio: aneddoti, ricette e curiosità*. Firenze: Federighi, 2008.
- Alfie, Fabian. *Dante's Tenzone with Forese Donati: The Reprehension of Vice*. Toronto: University of Toronto Press, 2011.
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- Boccaccio, Giovanni. *Boccaccio's Expositions on Dante's Comedy*. Michael Papio, tr. Toronto: University of Toronto Press, 2009.
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