



newsletter
Boccaccio

"studium fuit alma poesis"



Vol. 40, No. 1 **American Boccaccio Association** Spring 2013

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2013 – Boccaccio's Centenary:

a) Sessions organized by the America Boccaccio Association

b) Conferences held in the Spring

February 28-March 2: *Boccaccio e la finzione narrativa* (Toronto, Canada)

April 26-28: *Boccaccio at 700* (Binghamton, NY – USA)

June 5-7: *Boccaccio entre Liber et libri* (Tours – Chinon, France)

June 20-22: *Boccaccio Veneto* (Venice, Italy)

Friendly Reminders



Message from the President

I am delighted to write to you during the year that brings the 700th anniversary of Boccaccio's birth. It has already been, and will continue to be, a momentous centenary. Although celebrations of this sort, being long-awaited and filled to overflowing with a variety of scholarly celebrations, can at times sap the strength (and budgets) of even the most undaunted conference-goers, I dare say that none of us will be here to enjoy the next one. I encourage all of you to attend as many of this year's events as possible, but it is with particular pleasure that I invite you, on behalf of the ABA, to attend the second triennial International Boccaccio Conference to be held this coming fall in Georgetown. More than any other, in my opinion, this assembly promises to be the crowning moment thus far in the study of Boccaccio in North America. In these few lines, I would also like to thank Timothy Kircher for his help in realizing another, albeit smaller, achievement: this year the ABA became an official allied organization of the Renaissance Society of America. Though the advantages are many, the most significant is the fact that we will now have five guaranteed Boccaccio sessions each year in a single location. Please keep an eye out for upcoming calls for papers. In the meanwhile, I look forward to seeing you often over the next several months. When fatigue sets in, just recall Seneca's stoic adage, "Otium sine litteris mors est et hominis vivi sepultura." I wish you all a very pleasant and productive year.

MP


In Memoriam


Professor Aldo Scaglione passed away on June 13, 2013. Well-known for his numerous publications, Prof. Scaglione is recognized as the most generous benefactor of the Modern Language Association. In 1987 Scaglione established the Aldo and Jeanne Scaglione Endowment Fund to honor the memory of his late wife, Jeanne Daman Scaglione, whose life is commemorated in the United States Holocaust Memorial Museum. The endowment, the largest ever donated to the MLA, funds eight MLA book prizes for work in languages other than English and includes awards for comparative literary studies, for translations of literary works and scholarly studies, and for French, Germanic, Slavic and Italian studies.

Aldo Scaglione's life is also interwoven with the history of the American Boccaccio Association, beginning from its earliest years. He was in fact part of the process of the rebirth of the ABA, after the temporary disappearance (1976-79) of the Association. He was the fourth President of the ABA and served in that capacity from 1980 to 1982 while he was teaching at the University of North Carolina at Chapel Hill.

Aldo Scaglione taught at universities in Europe and the United States. He published several books, including: *Nature and Love in the Late Middle Ages: An Essay on the Cultural Context of the Decameron*; *Ars Grammatica*; *The Classical Theory of Composition*; *Knights at Court: Courtliness, Chivalry, and Courtesy from Ottonian Germany to the Italian Renaissance*; and *Essays on the Arts of Discourse: Linguistics, Rhetoric, Poetics*. Among his articles on Boccaccio, we particularly remember:

"Giovanni Boccaccio, or the Narrative Vocation." *Boccaccio: Secoli di vita*. Marga Cottino-Jones and Edward Tuttle, eds. Ravenna: Longo, 1977. 81-104.

"Storytelling, the Novella, and the *Decameron*." *The Western Pennsylvania Symposium on World Literature, Selected Proceedings: 1974-1991. A Retrospective*. Carla Lucente and Albert C. Labriola, eds. Greensburg: Eadmer, 1992. 1-24.

"From the *Decameron* to the *Heptaméron*." *Approaches in Teaching Boccaccio's Decameron*. James McGregor, ed. New York: MLA, 2000. 127-33.



Rassegna Stampa

We are pleased to bring to your attention an article that appeared in the *Messaggero* on December 22, 2012 regarding the discovery of another of Boccaccio's autographs:

La scoperta a Udine: quel manoscritto è proprio di Boccaccio

Dall'Ateneo **Laura Pani** scioglie il mistero di **Harley 8383**. È una copia dell'*Historia Langobardorum* di Paolo Diacono

UDINE. Il manoscritto *Harley 5383*, conservato alla British Library di Londra e contenente una quasi completa copia del XIV secolo dell'*Historia Langobardorum* di Paolo Diacono, è stato vergato dalla mano di Giovanni Boccaccio.

La straordinaria scoperta, segnalata nell'articolo appena pubblicato sulla rivista scientifica on line *Scrineum-Rivista* (<http://scrineum.unipv.it/rivista/9-2012/pani.pdf>), è opera di Laura Pani, docente di paleografia del Dipartimento di studi umanistici dell'università di Udine.

Finora era noto che l'*Historia Langobardorum* fu una delle fonti di Boccaccio, per diverse delle sue opere latine e per lo stesso *Decameron*, e che egli possedette un volume con le opere di Paolo Diacono e di Orosio. Ora, grazie alla scoperta, questo volume facente parte della biblioteca di Boccaccio – confluita dopo la sua morte nel convento fiorentino di Santo Spirito - è stato virtualmente ricomposto.

Il manoscritto «di fattura accurata ma modesta, di dimensioni contenute e privo, apparentemente, di elementi attrattivi, è – spiega Pani –, un *membrum disiectum*, ossia uno spezzone di un autografo boccacciano già noto e già a sua volta diviso in due parti, conservato alla biblioteca Riccardiana di Firenze».

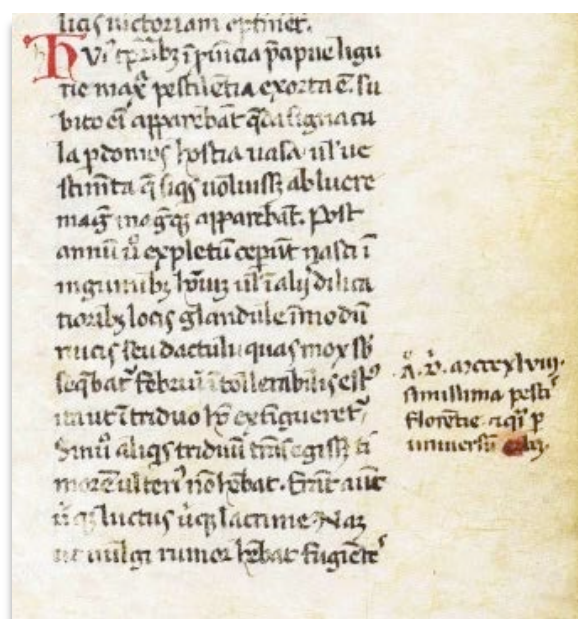
Con la scoperta che anche *Harley 5383* è di mano del Boccaccio, si ricomponde definitivamente quel manuale di storia antica, romana e medievale che si sapeva essere appartenuto al Boccaccio e da lui stesso copiato. Oscure rimangono le circostanze in cui il volume fu smembrato, «molto probabilmente – continua Pani – in età moderna, durante la dispersione massiccia delle biblioteche conventuali».

Comperato nella prima metà del Settecento dai conti londinesi Harley al prezzo, modesto anche per quell'epoca, di una sterlina e 9 pence, *Harley 5383* passò poi nelle raccolte del British Museum, dove per

quasi 4 secoli è rimasto pressoché ignorato dagli studiosi, custodendo così, fino a oggi, il prezioso segreto di essere un autografo di Giovanni Boccaccio.

Ulteriore motivo di interesse del manoscritto londinese «è la presenza – dice Pani – di una nota marginale di Boccaccio, accanto al passo dell'*Historia Langobardorum* in cui è descritta l'epidemia di peste del VI secolo: in questa nota, Boccaccio segnala una «simillima pestis» avvenuta a Firenze «e quasi in tutto il mondo nel 1348». Dunque, «si tratta di un riferimento evidente – aggiunge Pani – al vivido ricordo della peste nera e all'ispirazione che da questa e dal brano di Paolo Diacono Boccaccio avrebbe tratto proprio per l'introduzione del *Decameron*».

Fig. London, British Library, *Harley 5383*, f. 7r (particolare). L'immagine è stata tratta da: L. Pani, "Propriis manibus ipse transcripsit: Il manoscritto, LONDON, British Library, *Harley 5383*," *Scrineum Rivista* 9 (2012): 305-25.



40 YEARS OF *STUDI SUL BOCCACCIO*

by Jason Houston

University of Oklahoma in Arezzo

On Wednesday March 13, Stefano Zamponi, President of the Ente Nazionale Giovanni Boccaccio convened the presentation of the 40th volume of *Studi sul Boccaccio* in the sumptuous Sala Ricci of the Università degli Studi di Firenze. The event took on special significance as this issue celebrates the 700th anniversary of Giovanni Boccaccio's birth.

Professor Carlo Delcorno of the Università degli Studi di Bologna and Co-director of *Studi sul Boccaccio* spoke first. After formally presenting the volume to the robust group of scholars present, he outlined how the present volume fittingly contained articles that represent the history of the publication. He outlined four "phases," which generally follow V. Branca's own research: Boccaccio "medievale," philological questions pertaining to Boccaccio's texts, Boccaccio "visualizzato" and Boccaccio's reception. He briefly described the articles in the current number, paying particularly attention to the contribution entitled "De Mahmutha propheta," written by our ABA colleague and former officer Roberta Morosini.

Giovanna Frosini of the Università per Stranieri di Siena then spoke in detail on Nicoletta Di Bernardino's, "Le due redazioni del *Trattatello in laude di Dante: osservazioni fonomorfologiche*." Frosini discussed Di Bernardino's complication of the idea that Boccaccio's two redactions of the *Trattatello* show a Latinizing development in Boccaccio's Italian prose.

Sonia Chiodo of the Università degli Studi di Firenze presented K.P. Clarke's article "Marrying Word and Image: Visualiz-

ing Boccaccio at the Spannocchi wedding, Siena, 1494." Clarke's article identifies three paintings currently in London as representations of the Griselda story (X.10), as "spalieri" commissioned for the bedchamber of the Spannocchi family. Clarke details the historical occasion of the pieces and offers an interpretation of the images.



Finally, and most harmoniously, the theatrical group "Oranona," based in Certaldo, performed a dramatic reading with music of novella IV.7, Simona and Pasquino and the Sage Bush. Oranona's director, Carlo Romiti, announced that every month this year, with the exception of July and August, will see a performance of a new novella at the Casa Boccaccio in Certaldo.

News from our members:

A CONFERENCE FOR VICTORIA KIRKHAM

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

The Monk, the Priest, the Nun

March 22-23, 2013

The conference, held at the University of Pennsylvania, was a tribute to the career of Professor Emerita Victoria Kirkham upon her retirement.

The conference explored 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 conference's keynote speaker and guest of honor was **Victoria Kirkham**. Plenary speakers included Kevin Brownlee, Armando Maggi, Millicent Marcus, Giuseppe Mazzotta, Ronald Mar-



tinez, Christine Poggi, Janet Smarr, Elissa Weaver, Rebecca West and others.

The final program, containing many papers on Boccaccio, can be found at the following link: <http://ccat.sas.upenn.edu/italians/Monk/Monk.html>

It is our privilege to publish the introduction that Professor Kevin Brownlee delivered for his colleague before she took the podium to present her paper:

INTRODUCTION OF VICTORIA KIRKHAM by Kevin Brownlee

It is a great pleasure to present to all of you the honoree of this conference, Professor Emerita Victoria Kirkham. She has long been precious to all of her colleagues at Penn as a highly valued member of the Italian Section, as well as of the Department of Romance Languages. Both her undergraduate teaching and her informative and varied graduate seminars have served to form generations of students and to make the Section nationally known. Her administrative prowess has been essential in keeping Italian at Penn both distinguished and coherent. At the same time, Vicky's past and present work as a scholar has been, quite simply, superb. Her future work in this area promises to be extremely important as well. To say that Vicky needs no introduction is simply to state the obvious, but I wanted to look back over her distinguished career as well as forward over her career to come.

Her scholarship has been prodigious and extremely

important to the various fields in which she has been active. She has written on the most important aspects of medieval and Renaissance culture in Italy, as well as much beyond, extending into the 20th and 21st centuries. Her highly significant publications have treated gender, women, the visual arts, film, text and image, intertextuality, and literary history.

Vicky did her BA at Wellesley, her MA at the University of Illinois, and both an MA and PhD at Johns Hopkins, where (in 1972) she defended her dissertation on "The *Filocolo* of Giovanni Boccaccio with an English Translation of the Thirteen *Questioni d'amore*" under Charles S. Singleton as her dissertation adviser. Vicky began her career at Penn in 1972 as an Assistant Professor, and received tenure six years later. She was named a Full Professor of Romance Languages in 1994, a rank which she held until her retirement in 2011, when she moved to that of Professor Emerita.

In considering her many books, one is first of all struck by a set that is extremely important—indeed, essential—to Boccaccio Studies. In 1991 (she brought out at the University of Pennsylvania Press) an edition, translation and 92 page introduction of Boccaccio's earliest work, *Diana's Hunt: La Caccia di Diana: Boccaccio's First Fiction*, done with Anthony K. Cassell. In 1993, she published with Olschki, in Italy, a broader enquiry entitled *The Sign of Reason in Boccaccio's Fiction*. In 2001, Vicky published at the University of Michigan Press, the extremely important study entitled *Fabulous Vernacular: Boccaccio's "Filocolo" and the Art of Medieval Fiction*, which won the MLA Scaglione Prize for a Manuscript in Italian Studies.

In 2006, Vicky moved from the fourteenth to the sixteenth century (1523-1589) by publishing with the series "The Other Voice in Early Modern Europe" at the University of Chicago Press, a book entitled *Laura Battiferra degli Ammannati and her Literary Circle: An Anthology*.

It is also important to note the key monograph that appeared in 1999, "L'immagine del Boccaccio nella memoria tardo-gotica e rinascimentale," a 60-page essay that formed part of the three-volume publication by an international team of scholars, *Boccaccio visualizzato: Narrare per parole e per immagini fra Medioevo e Rinascimento*, edited by Vittore Branca.

This is a very distinguished series of scholarly contributions, yet there is significantly more scholarship of extraordinary quality that Vicky has brought to fruition over the past years. First of all, she has co-edited a series of key volumes. The initial one is *Boccaccio 1990. The Poet and his Renaissance Reception* (with Kevin Brownlee), for a special double issue of *Studi sul Boccaccio* vol. 20 (1991-92). The second, in 2005, is *Strong Voices, Weak History: Early Women Writers and Canons in England, France, and Italy* (published with Pamela Benson) at the University of Michigan Press. And the third, appearing in 2009 with the University of Chicago Press, is the absolutely essential book entitled *Petrarch: A Critical Guide to the Complete Works* (with Armando Maggi).

Among her magisterial scholarly contributions in the future is her eagerly awaited *Boccaccio: A Critical Guide to the Complete Works* (with Michael Sherberg and Janet Smarr), a collection of 29 essays by American and European scholars to be published by the Uni-

versity of Chicago Press in 2013, the 700th anniversary of Boccaccio's birth.

If we move now to Vicky's 60 or so published articles (beginning in 1974), to her 185-plus papers, and to her numerous forthcoming articles and future projects, we are struck by the admirably learned breadth of her knowledge: from Numerology, Literary Studies, Art History and Women's Studies to Dante, Boccaccio, Petrarch, Laura Battiferra, Bronzino, Leonardo and Film. Let me just give a few examples of the extremely diverse topics she treats in this context: "The Poet as Peacock: What Dante's Mother Dreamed in Boccaccio's *Trattatello*" (talk: 1986); "Renaissance Portraits of Boccaccio: A Look into the Kaleidoscope" (1987); "Gluttons for Books: Lore of the Poet as Bibliolator" (talk: 1989); "The Parallel Lives of Virgil and Dante" (1992); "Bronzino's Portrait of Laura Battiferra" (1998); "Creative Partners: The Marriage of Laura Battiferra and Bartolomea Ammannati" (2002); "Dante's Ravenna and Antonioni's Red Desert" (2004); "Benigni's Storehouse of Culture" (2005); "Maria a.k.a. Fiammetta: The Men Behind the Woman."

Finally, Vicky's Research in Progress leaves much to look forward to, both in terms of Dante and Boccaccio Studies, and with regard to new explorations of Antiquity to the late Renaissance, as well as of 20th-century film and literature.

In the realm of academic Honors and Awards, Vicky has an equally superlative record: she has consistently won extremely prestigious grants: a Fulbright, several I Tatti fellowships, and 2 NEH fellowships, while her Rockefeller and Guggenheim awards, likewise, speak to her international renown. This is also the case, by the way, for the distinguished scholars who have reviewed all of her books. In addition, Vicky has won a two-year faculty grant from Penn to design and launch the Penn Text-Image Project, and she was elected for two terms as President of the American Boccaccio Association.

I could easily go on, but I think that I have made my point: Vicky's celebration at this colloquium is most richly deserved. I am delighted to congratulate Vicky, on her splendid work over the years as a highly valued colleague in Italian, and on her many outstanding and highly influential contributions to the field of Italian Studies.



The Dante Society of America remembers Boccaccio

Annual Meeting of the Dante Society of America
Saturday, May 18, 10:30-2:00

The Carriage House, Longfellow House/Washington's Headquarters National Historic Site
105 Brattle Street, Cambridge, Mass., 02138

10:30-11: Business Meeting

11-1: "Dante and Boccaccio": Three Approaches
(A Panel in Honor of the 700th anniversary of Boccaccio's birth)

Simone Marchesi, Associate Professor of French and Italian, Princeton University
"Fiction with Fiction: Confessing to Dante in *Decameron* 1.1"

Kristina Olson, Assistant Professor of Italian, George Mason University
"The Politics of *Cortesia*: Dante, Boccaccio and the Case of Corso Donati"

Martin G. Eisner, Assistant Professor of Romance Studies, Duke University
"Mediating Dante: Boccaccio and the Transformation of a Modern Author"

1-2:00: Reception in the Garden of Longfellow House

The Carriage House of the Longfellow House-Washington's Headquarters National Historic Site is only a short walk from Harvard Square. Parking at the site is extremely limited and must be arranged in advance; garages are available in and around the Square. Accommodations for the disabled can be made in advance by contacting dsa@dantesociety.org. The event will begin with a business meeting at 10:30 a.m. followed by a panel of short talks on "Dante and Boccaccio." Refreshments in the garden (weather permitting) will follow.



2013 – BOCCACCIO'S CENTENARY

WHAT HAS THE AMERICAN BOCCACCIO ASSOCIATION ORGANIZED?

Initiatives for Boccaccio's Centenary in 2013 are continuing in the US, 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 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 *Second Triennial International Boccaccio Conference*, will feature four keynote speakers:
 - 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 University of Chicago, and former President of the American Boccaccio Association.

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

- 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 program of the conference, entitled “Boccaccio at 700: Medieval Contexts and Global Intertexts,” is listed below among the conferences held in Spring 2013. The American Boccaccio Association has secured and sponsored the presence of one of the keynote speakers, namely Marco Cursi, Professor at the Università “La Sapienza” in Rome.
- Besides these two major conferences, the ABA has organized and/or sponsored several panels in major American conferences, so that Boccaccio will be celebrated there as well. Panels on Boccaccio took place 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 sessions organized by the American Boccaccio Association.

SESSIONS ORGANIZED BY THE AMERICAN BOCCACCIO ASSOCIATION

At the **Modern Languages Association in Boston** (January 3-6, 2013), the American Boccaccio Association organized one session entitled “Boccaccio the Humanist.” The session took place on Friday, January 4th from noon to 1:15 pm in Hynes 305.

The session, chaired by Michael Papio, featured:

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.”

In a session arranged by the Division on Comparative Studies in Medieval Literature, Robert W. Hanning, (Columbia University) presented a paper entitled “Innocents Abroad – and

at Home: Responses to Lateran IV in the *Decameron* and in the *Canterbury Tales*" (Thursday, January 3rd from 1:45 to 3:00 pm in Hynes 204).

The ABA sponsored one session at the **NeMLA Conference** in Boston, MA (March 21-24). "Boccaccio and His Sources" (1:30 – 3:00 pm, Saturday, March 23, Hyatt-Grand Ballroom B). Chair: Michael Papio (University of Massachusetts Amherst).

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 etno-testuali 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)."

Also of interest to the ABA's members was session 6.02 (11:45 am - 1:00 pm, Friday, March 22, Ritz-Carlton-Salon II): "Italian Medieval Literature: Dante, Petrarch and Boccaccio." Chair: Kristi Grimes (Saint Joseph's University).

Nancy Enright (Seton Hall University): "Dante's Changing Persona in Relationship to Petrarch"

Sara Díaz (Fairfield University): "Gendering Dante: Masculinity in Boccaccio's *Trattatello*"

Kristi Grimes (Saint Joseph's University): "The Maternal Dialogue between Petrarch and Boccaccio"

Umberto Mariani (Rutgers University): "Which Ulysses and which Dante? An Old/New Reading of Dante's Ulysses"

The **Renaissance Society of America Conference** was 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 was Boccaccio and the Pastoral, scheduled for Thursday, April 4, from 8:45 am to 10:15 am, organized and chaired by Janet Smarr (University of California, San Diego). The papers were:

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 Sienese 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 was Mythography and Mythopoesis I, scheduled for Thursday, April 4, from 2:00 pm to 3:30 pm, organized by David Lummus (Stanford University) and chaired by Giuseppe Mazzotta (Yale University). The papers were:

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, Albertino Mussato's commentaries and the *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 hermeneut.

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 was Mythography and Mythopoesis II, scheduled for Thursday, April 4, from 3:45 pm to 5:15 pm, organized by David Lummus (Stanford University) and chaired by Simone Marchesi (Princeton University). The papers were:

1. Jon Solomon (University of Illinois, Urbana-Champaign), "Mythical Culture Hereos 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 quasi-divine 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, was 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 was scheduled for Friday, April 5, from 8:45 am to 10:15 am, and the papers were:

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 included:

1. Dino Cervigni (University of North Carolina at Chapel Hill) presented "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 10:15 am.

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), presented "The Absent Sodomite: Antoine Vérard'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 8:45 am to 10:15 am.

The *Decameron* 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 was 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"

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

"Boccaccio Studies: In Celebration of the 700th Anniversary of His Birth. Session I." Pre-sider: 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." Pre-sider: 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." Pre-sider: 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*."

Other sessions of interest for Boccaccio's friends were:

1. Friday, May 10th at 1.30pm - session 253 - Fetzer 1045

New Approaches to the Reception of Boccaccio's *Decameron* in the Iberian Peninsula: Papers in Honor of María Hernández Esteban I

Organizer: Roxana Recio, Creighton Univ., and Mita Valvassori, Univ. de Los Lagos Presid-

er: Roxana Recio

- Lola Esteva (Institut Josep Pla). "Sobre la fortuna de Boccaccio en la tradición peninsular de la misoginia y el vituperio"
- Miquel Marco (Colegio Tecla Sala). "La influencia de Boccaccio en el Humanismo de la Corona de Aragón: Bernat Metge"
- Abby McGovern (Albright College). "Saluo juan bocaçio, de aquellas cosas tracta": Álvaro de Luna's Debt to Giovanni Boccaccio's *De claris mulieribus*"
- Emily Beck (College of Charleston). "Legacies and Transformations of Boccaccio in Late Fifteenth-Century Iberia"
- Respondent: Elisa Borsari (Univ. de Alcalá)

2. Friday, May 10th at 3.30pm - session 314 - Fetzer 2020

New Approaches to the Reception of Boccaccio's *Decameron* in the Iberian Peninsula: Papers in Honor of María Hernández Esteban II

Organizer: Roxana Recio, Creighton Univ., and Mita Valvassori, Univ. de Los Lagos
 Presenter: Enrique Rodrigo, Creighton Univ.

- Mita Valvassori. "El caso de Juan Letenigue y Madona Teresa (*Decameron* VII, 1): De vuelta al exemplum"
- Claudio Yañez Valenzuela (Univ. de Alcalá). "La casa del placer": Mujeres del *Decameron* y del Quijote entre el jardín y el palacio"
- Kellye Hawkins (Temple Univ). "I Love You to Death: A Study of the Themes of Suicide, Death, Love, and Classical Mythology in Don Pedro's *Sátira de infelice e felice vida* and Boccaccio's *Decameron* and the *Elegy of Lady Fiammetta*"
- María Pía Lamberti (Univ. Nacional Autónoma de México). "Elementos boccaccianos en las Novelas Ejemplares de Cervantes"
- Respondent: Miquel Marco, Colegio Tecla Sala



Boccaccio e la finzione narrativa: forme, temi e ricezione

An international conference co-sponsored by

**ISTITUTO ITALIANO DI CULTURA, TORONTO
 DEPARTMENT OF ITALIAN STUDIES, ST. GEORGE CAMPUS
 EMILIO GOGGIO CHAIR IN ITALIAN STUDIES
 DEPARTMENT OF LANGUAGE STUDIES,
 U OF T MISSISSAUGA**

Thursday - February 28th, 2013
 Charbonnel Lounge
 181 St. Mary Street, St. Michael's College, University of Toronto

8:45 – 9:15. WELCOME AND OPENING REMARKS

Salvatore Bancheri (Chair, Dept. of Italian Studies, University of Toronto)

9:15 – 10:45. KEYNOTE ADDRESS

Renzo Bragantini (Università di Roma “La Sapienza”): “*Il Decameron*: i suoi modelli e percorsi narrativi”

11:00 – 12:00

Doris Nátia Cavallari (Universidade de São Paulo): “Autore o autorità: Boccaccio e l’invenzione della narrativa moderna”

Michael Sherberg (Washington University): “‘Prencipe Galeotto’: Pimp or Friend?”

1:30 – 3:00

Ernesto Virgulti (Brock University): “Re-viewing the Frame: Sources and Narrative Strategies in Boccaccio’s Cornice”

Alessandro La Monica (Scuola Normale di Pisa-Università di Zurigo): “Le possibili fonti della microcornice di *Decameron* I, 3”

Emilia Di Rocco (Università di Roma “La Sapienza”): “Amore e morte: alcune suggestioni ovidiane nella IV giornata del *Decameron*”

3:15 – 4:45

Elisabetta Menetti (Università di Modena e Reggio Emilia): “Irrealtà nel *Decameron*. Sogni, avventure e meraviglie”

Pedro F. Heise (Universidade de São Paulo): “La narrativa di Boccaccio: tra favola e menzogna”

L. Bonavita (Università degli Studi di Roma “Tor Vergata”): “Il meraviglioso medievale nelle novelle di Boccaccio: il paese di Cuccagna”

Monica Cristina Storini (Università di Roma “La Sapienza”): “Aspetti dell’immaginario avventuroso nel *Decameron*: le novelle di peripezia”

Annick Paternoster (Università della Svizzera italiana-University of Leeds): *Cortesia and villania*: (im)politeness in the *Decameron*

Friday - March 1st, 2013

Charbonnel Lounge

181 St. Mary Street, St. Michael’s College, University of Toronto

9:15 – 10:45. KEYNOTE ADDRESS

Pier Massimo Forni (John Hopkins University): “What is the *Decameron*?”

10:45 – 12:15

Filippo Salvatore (Concordia University): “Giovanni Boccaccio propugnatore del dialogo tra le civiltà mediterranee: un’analisi della novella ‘Melchidesech ebreo’”

Giovanna Licata (University of Toronto): “Runaway Bride: A Saracen on the Loose”

Katherine A. Brown (Skidmore College): “Marriage, Incest, and Governance in *Decameron* V.5”

2:00 – 3:30

Johnny L. Bertolio (University of Toronto): “Il ‘vin vermiglio’ di Filippo Argenti (*Decameron* IX:8)”

Fabio Boni (Uniwersytet Jagielloński): “Una lettura parallela: ‘Lisabetta da Messina’ e ‘La levatrice di Ancona’ di Francesco Pona”

Giuliana Katz (University of Toronto): “Il ruolo degli animali nel *Decameron*”

3:45 – 5:15

Martyna Urbaniak (Scuola Normale Superiore di Pisa): “Il *Trecentonovelle* di Franco Sacchetti come fonte per un’indagine sulla storia delle campagne toscane”

William Robins (University of Toronto): “Questions of Love and Sex: Boccaccio’s Fiammetta and Sercambi’s Monna Bambacaia”

Flora di Legami (Università di Palermo): “‘Auctor in fabula’ nel *Paradiso* degli Alberti”

Rosina Martucci (Università di Salerno): “‘All’s well that ends well’: Giletta di Narbona e W. Shakespeare”

Saturday – March 2nd, 2013

Charbonnel Lounge

181 St. Mary Street, St. Michael’s College, University of Toronto

9:00 – 10:00

Giulio e Laura Lepschy (University College London): “Strutture narrative nella novella del Boccaccio”

10:15 – 12:15

Michael Papio (University of Massachusetts Amherst): “Elementa confusa’ in Boccaccio’s Neoplatonist Tendencies”

Silvia Caserta (Università di Macerata): “Una narrazione tutta al femminile: la *Fiammetta* di Boccaccio tra antico e moderno”

Sarah L. Axelrod (Harvard University): Great Books Written in Jest: Boccaccio’s *Teseida* and the Comic “Relief”

Massimo Riva (Brown University): “Boccaccio AfterLife. The *Decameron*, Beyond the Text”

2:00 – 4:30

Giulio Savelli (ricercatore indipendente): Boccacesco vs boccacciano. Note sulla trasgressione nel *Decameron*”

Anna Maria Chierici (University of Toronto): “‘Divenire impensato’ e ‘scetticismo fantasioso’: richiami decameroniani nella narrativa di Gianni Celati”

Marino Forlino (Rutgers University): “Pasolini’s Deceptive Reception of *Decameron* IV.5: Lorenzo and Lisabetta da Messina’s Ascending Parables: Jesus, Mary Magdalene and the Virgin Mary”

Carlo Coen (University of Toronto): “Storie, affreschi, film. I processi di costruzione del testo nel Boccaccio pasoliniano”

Anthony Cristiano (Wilfrid Laurier University): “The Cinematic Metamorphosis of Boccaccio’s *Decameron* Masterpiece: What is Being Adapted and What is Left Behind?”

Roberta Morosini (Wake Forest University): “Sex, risate (‘riso amaro?’) in the city. Per una toponografia del desiderio o... ‘dove abita il comico’ nel *Decameron*”

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

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





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: Marilyn Desmond (Binghamton University)

****Plenary #2, 12:00 – 1:00****

Marco Corsi (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 viroorum illustrium*"
3. William E. Engel (University of the South), "The Cultural Afterlife of Boccaccio's *De casibus viro-*

rum 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 guerriera 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 Genesee)

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)



Boccace entre *Liber et libri*

Tours-Chinon / 5-6-7 June 2013



Colloque International

Tours-Chinon
5-6-7 juin 2013



Boccace entre *Liber et libri*

les tensions d'un écrivain
entre Moyen Âge et Renaissance

Les tensions d'un écrivain entre Moyen Âge et Renaissance

Présidente de séance : Sabrina Ferrara

Marina Marietti: *Giovanni Boccaccio : une vie sous le signe des livres* Présentation du livre de Marina Marietti, Boccace conteur et passeur de la Renaissance, Paris, Payot, 2013

Philippe Guérin (Université Sorbonne Nouvelle – Paris III): *Pour une éthique du réemploi : Boccace et ses « originaux », nouveaux coups de sonde*

Olivia Holmes (Binghamton University, États-Unis): *Pedagogia boccacesca: Dall'exemplum misogino alla compassione per le afflitte*

Rossend Arqués Corominas (Universitat Autònoma de Barcelone, Espagne): *Petrarca e Boccaccio e le calamità: natura e trascendenza*

Boccace et Rabelais à l'aube de la modernité

Présidente de séance : Élise Boillet

Pascale Mounier (Université de Caen-Basse Normandie): *La position du religieux dans les théories narratives de Boccace et de Rabelais*

Anne Boutet (CESR, Tours): *La satire des clercs dans le Décaméron : de la tension idéologique à la tension générique. Étude comparative de la satire religieuse dans le recueil de Boccace et les livres de Rabelais*

Boccace et l'art de vivre : autour de la table

Présidente de séance : Maria Teresa Ricci

Davide Canfora (Université « Aldo Moro » de Bari): *Boccaccio e l'Umanesimo della parola*

Andrea Maia (Turin, Italie): *Boccaccio e la ricerca di un incontro tra aristocrazia e borghesia*

Francesca Pucci Donati (Université « Alma Mater Studiorum » de Bologne, Italie): *Gourmandise et art culinaire dans le commentaire de Boccaccio au chant VI de l'Enfer*

Allen J. Grieco, (Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, Italie, IEHCA, Tours) *Corpo, cibo e teorie mediche nel Decameron*

Boccace, ses sources classiques
Présidente de séance : Olivia Holmes

Jon Solomon (University of Illinois at Urbana-Champaign, États-Unis): *The Spectrum of Greek Sources in Boccaccio's Genealogia deorum gentilium*

Flora Di Legami (Université de Palerme, Italie): *Miti e favole nel sistema inventivo di Boccaccio, tra Decameron e Genealogie*

Snežana Milinković (Université de Belgrade, Serbie): *Il Decameron di Giovanni Boccaccio e le commedie delle lingue nella letteratura ragusea*

Giancarlo Alfano (Seconda Università de Naples, Italie): *Cibo per gli occhi: il banchetto come dispositivo teatrale nel Decameron*

Théâtre et musique chez Boccace et leurs prolongements

Président de séance : Philippe Guérin

Piermario Vescovo (Université Ca' Foscari de Venise, Italie): *Boccaccio, il teatro e la peste*

Alessandro Volpe (Université « Alma Mater Studiorum » de Bologne, Italie): «... quello credendo esser vero che era dipinto». *Umanesimo e illusione: il reimpiego simulato nella pittura trecentesca*

Marco Gurrieri (CESR, Tours): *Les ballades du Décaméron dans la production musicale de Girolamo Scotto*





B

CONVEGNO INTERNAZIONALE

Boccaccio veneto

700 ANNI DI INCROCI MEDITERRANEI A VENEZIA

VENEZIA 20 / 22 GIUGNO 2013

WAKE FOREST UNIVERSITY CASA ARTOM

20.6

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ore 9

Saluti
LAURA GRAZIANO
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GIORGIO Busetto
Fondazione Ugo e Olga Levi
STEFANO ZAMPONI
Università di Firenze - Ente Nazionale Giovanni Boccaccio
ROBERTA MOROSINI
Wake Forest University

ore 9.30-10.45

IX Sessione
Venezia: i libri e le immagini

Presidente **FURIO BRUGNOLO**
Università di Padova

MARCO VECCHIA
Università di Bologna
Da Martellino a frate Alberto. Identità popolare, comicità e violenza politica nel *Decamerone*

MARIA AGNESE CHIARI MORETTO WEL
Wake Forest University - Casa Artom
Arte, religione, politica: considerazioni sull'arte veneziana all'epoca del Boccaccio

STEMEN GROSSVOGEL
University of Georgia
Parodic Elements in Boccaccio's Venetian Novella: *Decamerone IX 2*

ore 11-12.30

II Sessione
Raccontare e viaggiare: il mediterraneo

Presidente **DARIA PEROCCHI**
Università Ca' Foscari, Venezia

SHARON KINOSHITA
University of California
Sailing the Corrupting Seas: *Decamerone I, 7* and the Fourteenth-Century Mediterranean

ILIANA TUFANO
Università di Foggia
Narrative and epica greca nella produzione di Boccaccio

TIMOTHY KINGER
Gulford College
Crossing Seas and Passing Misadventures in *Decamerone 1*

GIOVANNA SCIANTICO
Università del Salento
L'eco del *Decamerone* nei diari di viaggi a Gerusalemme tra il XV e il XVI secolo

ore 14-15.45

III Sessione
Petrarca e Boccaccio a Venezia

Presidente **STEFANO ZAMPONI**
Ente Nazionale Giovanni Boccaccio

MARTIN EISNER
Duke University
Boccaccio's Visits with Petrarca in the Veneto

SUSANNA BARSELLA
Fordham University
Dal Boccaccio al Boccaccio: spazi pastorali tra storia e poesia in Petrarca e Boccaccio

ELSA FILOSA
Vanderbilt University
L'ora di Medusa sulla linea degli Schiavoni: una possibile ispirazione per R.M. 197

ore 16-17.30

IV Sessione
Viaggio dei testi

Presidente **ALDO MARIA COSTANTINI**
Università Ca' Foscari, Venezia

BEATRICE BARBIELLI AMIDEI
Università di Milano
Boccaccio, la cortesia e la "tradizione veneziana" delle rime dello Stilnovo

SEBASTIANO VALERIO
Università di Foggia
La tradizione del genere della "novella" e la *Riforma*: il caso della biblioteca di Giovanni Bonardino Bonifacio in viaggio da Brindisi a Venezia e Danica

LESUE MORGAN
Loyola College, Maryland
Genealogia gestae: Boccaccio and the Franco-Italian Tradition of the *Chanson de geste*

ROBERTA MOROSINI
Wake Forest University
Maometto e Venere alla Mecca: il viaggio nel Mediterraneo dei *Dialoghi contra Iudeos* di Pietro Alloussi dalle *Gesta Machumesi* di Paolo Veneto al *De Mahumedi* di Boccaccio

21.6

MATTINA
FONDAZIONE QUERINI STAMPALIA

Saluti

MARINO CORTESE
Fondazione Querini Stampalia

ore 9-10.15
V Sessione
Scritture e riscritture

Presidente **FRANCESCO ZAMBON**
Università di Trento

LUCIA FINOTTO
Brandeis University
Jewish Culture in Boccaccio's Time: Texts, Translators and Intellectual Networks Between Naples and Venice

PAULA CLARKE
McGill University
Traduttori e imitatori del *De mulieribus claris*

MICHAEL PAPO
University of Massachusetts, Amherst - American Boccaccio Association
Boccaccio e i preumanisti padovani

ore 10.30-12.15

VI Sessione
Christine de Pizan e Chaucer

Presidente **GILBERTO PIZZAMIGLIO**
Università Ca' Foscari, Venezia

GALE SIGAL
Wake Forest University
Individuating Love in Boccaccio's and Chaucer's version of *Trilogies*

PATREZIA CARAFFI
Università di Bologna
Christine de Pizan, lettrice veneziana del Boccaccio

GIOVANNA ANGELI
Università di Firenze
La *Gresada* di Christine de Pizan

KEVIN BROWNLEE
University of Pennsylvania
Boccaccio Transformed: Gendered Authorship in the *De mulieribus claris* and the *Clés des Dames*

POMERIGGIO
FONDAZIONE UGO E OLGA LEVI

Saluti

DAVIDE GROFF
Fondazione Ugo e Olga Levi

ore 15-16.30
VII Sessione
Boccaccio in scena: musica e teatro

Presidente **RINO CAPUTO**
Centro Studi sull'Arte Nova Italiana del Trecento

ANNA VALENTINI
Università di Padova
L'organologia del *Decamerone* e le fonti figurative veneziane: proposte di relazione e interpretazione

STEFANO CAMPAGNIOLO
Biblioteca Statale di Gronova
Qual è Boccaccio? Le fonti del Boccaccio in musiche, letture e interpretazioni dei madrigalisti

LUCIANO ROSSI
Università "Tor Vergata", Roma
Censurazioni musicologiche sulla mitologia descritta da Giovanni Boccaccio

JANET LEVARE SHARR
University of California, San Diego
Dramatizing Griselda: Zeno and Goldoni

ore 16.45-17.30
VIII Sessione
Immagini di viaggio

Presidente **FRANCESCO FURLAN**
CNRS, Institut Universitaire de France, Parigi

LUCIANO FORMISANO
Università di Bologna
Boccaccio e la (ri) scoperta delle Canarie

EDOARDO GUERRIDA
Archivio di Stato di Venezia
Geografia, cartografia e segni manuscritti nel XIV - XV secolo a Venezia

ore 19
CASA ARTOM

CONNESSIONE
LA REVERDIE
CANCELLATE
VACAZIONI E VOTI
AL TEMPO DI
GIOVANNI BOCCACCIO

22.6

WAKE FOREST UNIVERSITY
CASA ARTOM

ore 9-10.30

IX Sessione
Boccaccio visualizzato

Presidente **CARLO DONÀ**
Università di Messina

MARCELLO GIGLIUTO
Università di Pisa
Tra storia e mito. La storia che volge al mito: l'enciclopedia figurata di Paolo Veneto nel percorso culturale di Boccaccio

PASQUALE SABBATINO
Università "Federico II" di Napoli
Amori e pudori degli Dei. La prima traduzione veneziana delle *Genealogiae* e la "poesia-pittura di Tiziano"

CARMEN DONNA
Università di Padova
Boccaccio e Petrus: Pedras e l'artificio delle immagini

SUSY MARCON
Biblioteca Marciana di Venezia
Boccaccio visualizzato veneto

ore 10.45

Keynote address
WAYNE STOREY
Indiana University
Il *Decamerone* e l'eredità veneta dell'autenticità dal 1471 al 1729

ore 15

Visita guidata al Battistero in Basilica di San Marco con MARIA AGNESE CHIARI MORETTO WEL

ORE 21

FONDAZIONE QUERINI STAMPALIA
Graziosa donna, barbesche amari e maraviglie
Novelle del *Decamerone* di Giovanni Boccaccio
letture di **MARGHERITA STEVANATO**
ambientazione sonora di **CLAUDIO AMBROSINI**
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FRIENDLY REMINDERS

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



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



Dues News!!! If you have not yet paid your annual dues for 2013 (\$25 regular member / and possibly and possibly donation for the *Lecturae Boccaccii*), please send your check payable to American Boccaccio Association to:

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Heliotropia is now accepting submissions for its tenth-anniversary issue (2013) and seeking reviewers for the following books. Please contact Michael Papio (papio@hfa.umass.edu) for more information.

For the most updated list of books received, visit: <http://www.heliotropia.org/books.shtml>

- 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.
- Bàrberi Squarotti, Giorgio. *Le donne al potere e altre interpretazioni. Boccaccio e Ariosto*. Lecce: Manni, 2011.
- Boccaccio, Giovanni. *Boccaccio's Expositions on Dante's Comedy*. Michael Papio, tr. Toronto: University of Toronto Press, 2009.
- Boccaccio, Giovanni. *Genealogy of the Pagan Gods*. Vol. 1 (Books I-V). Jon Solomon, tr. Cambridge, MA: Harvard University Press, 2011.
- Boccaccio, Giovanni. *The Latin Eclogues*. David R. Slavitt, tr. Baltimore: Johns Hopkins University Press, 2010.
- Boccaccio, Giovanni. *En liten skrift till Dantes lov*. Paul Enoksson, tr. Stockholm: Atlantis, 2009.
- *Boccaccio in America*. A c. di E. Filosa e M. Papio. Ravenna: Longo, 2012.
- Gambin, Enrica. *Trivia nelle tre corone: i volti di Diana nelle opere di Dante, Petrarca, Boccaccio*. Padova: Il Poligrafo, 2009.
- Rubini Messerli, Luisa. *Boccaccio deutsch: Die Dekameron-Rezeption in der deutschen Literatur (15. - 17. Jahrhundert)*. Amsterdam: Rodopi, 2012.
- Schulze-Witzenrath, Elisabeth. *Der gerettete Erzähler: Decameronrahmen und städtische Sprachkultur im italienischen Trecento*. Tübingen: Francke, 2012.
- Sherberg, Michael. *The Governance of Friendship: Law and Gender in the Decameron*. Columbus: Ohio State University Press, 2011.