

SYMPOSIA AT THE ACADEMY



A Fall 2004 ONE DAY SYMPOSIUM on DECEMBER 10, 2004

The guiding theme of this symposium is that the study of Petrarch requires knowledge of the codicological and philological issues raised by his work. Why is this so and what are the implications of making such a claim?

Event organized by Teodolinda Barolini, Da Ponte Professor, Department of Italian at Columbia University.

THE SYMPOSIUM WILL BE HELD AT:

The Italian Academy for Advanced Studies in America at Columbia University,
1161 Amsterdam Avenue, New York, NY 10027 (between 116th and 118th Streets)

REGISTRATION:

To register, download the online document, or call 212.854.2306, or email us at itacademy@columbia.edu.

CONFERENCE PROGRAM:

8:30 AM Registration and Coffee

8:45 AM Welcome remarks by Teodolinda Barolini, Department of Italian, Columbia University

9:00–12:45 PM

SESSION ONE:

CHAIR,

DAVID SCOTT KASTAN, Department of English and Comparative Literature at Columbia University

9:00 – 9:30 AM

Teodolinda Barolini, Department of Italian at Columbia University, Petrarch at the Crossroads of Hermeneutics and Philology

9:45 – 10:15 AM

John Ahern, Department of Italian at Vassar College, “Bononiam vidi et...non inhesi”: Petrarch and University Textual Production

10:30 – 11:00 AM

Roberta Antognini, Department of Italian at Vassar College, Familiarium Rerum Liber: Material Tradition and Autobiography

11:15 – 11:45 AM

Theodore Cachey, Department of Romance Languages and Literatures at the University of Notre Dame, The Mapping of the Canzoniere

12:00 – 12:30 PM

H. Wayne Storey, Department of Italian at the University of Indiana, Erasing Petrarch

12:45 – 2:00 PM Lunch

2:00 – 5:45 PM

SESSION TWO:

CHAIR,

PAOLO VALESIO, Department of Italian at Columbia University

2:00 – 2:30 PM

Marcello Ciccuto, Department of Italian Studies at the University of Pisa, Petrarch Between Two Arts: Texts and Images

2:45 – 3:15 PM

Olivia Holmes, Department of Italian Language and Literature at Yale University, From “Un sol n’è dato” to “Il dí s’appressa”: the Day of the Canzoniere

3:30 – 4:00 PM

Dario Del Puppo, Department of Modern Languages and Literature at Trinity College, Shaping Interpretation: Scribal Practices and Book Formats in Three Descripti Manuscripts of Petrarch’s Vernacular Poems

4:15 – 4:45 PM

Furio Brugnolo, Department of Romance Studies at the University of Padova, “Ingrata lingua”: grammatica ed eufonia nei Rerum vulgarium fragmenta

5:00 – 5:30 PM

Kathy Eden, Department of English and Comparative Literature at Columbia University, Petrarchan Hermeneutics and the Recovery of Intimacy

6:00 PM Reception

SPEAKER BIOS

John Ahern holds an AB in Latin and English (Harvard College) and a PhD in Italian (Indiana University). His numerous articles and reviews on Dante have appeared in *Dante Studies*, *PMLA*, *Romanic Review*, *Parnassus*, and the *The New York Times*; they include groundbreaking work on orality, literacy, and material culture such as “Singing the Book: Orality in the Reception of Dante’s Comedy” (1981), “Binding the Book: Hermeneutics and Manuscript Production in *Paradiso* 33,” (1982), and “What Did the First Copies of the Comedy Look Like?” (2003). His current research focuses on questions of reception and codicology in thirteenth- and fourteenth-century Italy. He came to Vassar in 1982 on the Dante Antolini Chair of Italian Letters.

Roberta Antognini is assistant professor of Italian at Vassar College where she teaches language and literature since 1999. In the past few years she has been working with multimedia and together with her colleagues at Vassar she has developed a web site and a DVD for the teaching of elementary, intermediate and advanced Italian.

She has recently translated into Italian Teodolinda Barolini's book on Dante, "The Undivine Comedy". She is currently working on a book on Petrarch's *Familiarium Rerum Liber*, based on her PhD dissertation.

Teodolinda Barolini is Lorenzo Da Ponte Professor of Italian at Columbia University, where she chaired the Department of Italian from 1992 to 2004. She is a Fellow of the American Academy of Arts and Sciences, American Philosophical Society, and the Medieval Academy of America, and served as the fifteenth President of the Dante Society of America (1997–2003). The author of *Dante's Poets: Textuality and Truth in the 'Comedy'* (Princeton, 1984; Italian trans. Bollati Boringhieri, 1993) and *The Undivine 'Comedy': Detheologizing Dante* (Princeton, 1992; Italian trans. Feltrinelli, 2003), and of many essays on Dante, Petrarch, Boccaccio, and the lyric tradition, Barolini is also co-editor of *Dante for the New Millennium* with Wayne Storey (Fordham, 2003). She is currently working on a book on Petrarch as metaphysical poet and a commentary to Dante's lyrics for the *Biblioteca Universale Rizzoli*.

Furio Brugnolo è professore ordinario di Filologia romanza nell'Università di Padova. Allievo di Gianfranco Folena, si è occupato prevalentemente di lirica romanza ed italiana del Medioevo (dai Trovatori provenzali alla Scuola Siciliana a Petrarca), di plurilinguismo letterario e di poesia italiana del Novecento (Saba, Pasolini). E' presidente della Società Italiana di Filologia Romanza.

Theodore Cachey is Professor of Italian Language and Literature and Chair of the Department of Romance Languages and Literatures at the University of Notre Dame. He is founder and co-editor (with Christian R. Moevs) of the William and Katherine Devers Series in Dante Studies published by the University of Notre Dame Press (<http://www.dante.nd.edu/publications/>), and is also Executive Director of ItalNet, an international consortium for the creation of internet resources in the Italian Studies area (<http://www.italnet.nd.edu/>.) Professor Cachey's research focuses on Italian literary history and historiography of the Middle Ages and the Renaissance, in particular Dante, Petrarch, the "Questione della lingua" and the literature and history of travel. He is the author of *Le isole fortunate: appunti di storia letteraria italiana* (Rome: L'erma di Bretschneider, 1995); editor and translator of A. Pigafetta's *The First Voyage Around the World* (New York: Marsilio, 1995); and the

editor of *Dante Now: Current Trends in Dante Studies* (Notre Dame: Notre Dame UP, 1995). His recent book, *Petrarch's Guide to the Holy Land* (Notre Dame: Notre Dame UP, 2002) won the Aldo and Jeanne Scaglione prize for a manuscript in Italian Studies awarded by the Modern Languages Association in 2002. He is also co-editor, with Zygmunt G. Baranski, of two forthcoming volumes of the *Dictionary of Literary Biography: Italian Literature of the Thirteenth Century and Italian Literature of the Fourteenth Century*.

Marcello Ciccutto è professore di letteratura italiana presso l'Università di Pisa (Italy). Da molti anni studia il rapporto tra arti figurative e letteratura, nonché in specifico le opere di Dante, Petrarca e Boccaccio. È direttore delle riviste *Italianistica*, *Studi sul Rinascimento*, *Albertiana*, *Letteratura & Arte*. Tra i suoi volumi *Figure di Petrarca* (Giotto, Simone Martini, Franco bolognese), Napoli 1991, *Icone della parola. Immagine e scrittura nella letteratura delle origini*, Modena 1995; *I segni incrociati. Letteratura italiana del '900 e arte figurativa*, I e II, Lucca 1998 e 2001; *Figure d'artista. La nascita delle immagini alle origini della letteratura*, Firenze 2002.

Dario Del Puppo earned his Ph.D. at the University of Connecticut. He is currently Associate Professor and Chair of the Modern Languages and Literature Dept. at Trinity College, Hartford, where he is also Director of Italian Programs. His research interests include Medieval and Renaissance literary culture and, in particular, the manuscript sources of Italian poetry. With Wayne Storey he has recently published an article on Wilkins' interpretation of the making of the "Canzoniere"; and with Lorenzo Fabbri of the Archivio dell'Opera del Duomo (Florence) he is completing an edition of the poems of the 16th-century Florentine, Tommaso Rimbotti.

Kathy Eden is Chavkin Professor of English and Professor of Classics at Columbia University. She is the author of three short books with very long titles: *Poetic and Legal Fiction in the Aristotelian Tradition* (1986), *Hermeneutics and the Rhetorical Tradition: Chapters in the Ancient Legacy and Its Humanist Reception* (1997), and *Friends Hold All Things in Common: Tradition, Intellectual Property, and the "Adages" of Erasmus*. The last, written with the support of a Guggenheim, won the Roland H. Bainton Prize for Literature in 2002. Her current project explores the literary expression of intimacy in antiquity and the Renaissance.

Olivia Holmes received her B.A. from Yale College and her Ph.D. from Northwestern University. Associate Professor of Italian in the Department of Italian Language and Literature at Yale University, she has written *Assembling the Lyric Self: Authorship from Troubadour Song to Italian Poetry* Book (Minneapolis: University of Minnesota Press, 2000), which was the winner of the American Association of Italian Studies Book Award for the year 2000. Professor Holmes' current book project is entitled *Dante's Two Beloveds: Ethics as Erotic Choice*.

Wayne Storey is Professor of Italian and Director of Medieval Studies at Indiana University as well as the Editor of *TEXT*. His work in material philology began with his 1987 article on Guittone d'Arezzo's extant songbook in Escorial e.III.23. His studies of Petrarch's visual poetics appear in *Transcription and Visual Poetics in the Early Italian Lyric* (1993), "Voce e grafia nei *Triumph* di Petrarca" (1999), "Il liber nella formazione delle *Familiars*," (2003) and most recently in his essay for the Commentary volume of the Antenore and Vatican Library facsimile edition of Petrarch's holograph of the *Fragmenta* ("All'interno della poetica grafico-visiva di Francesco Petrarca," 2004). His talk today, "Erasing Petrarch," studies the results of his examinations of the holograph under ultraviolet light for his edition of the *Fragmenta*.