

SCHEDULE

9-9:30 REGISTRATION & WELCOME:

Teodolinda Barolini (Columbia University)

9:30-10 **Simone Marchesi** (Princeton University)
Dante's 'canzoni distese': Boccaccio's Toledano and Chigiano between Philology and Literary History

10-10:30 **Beatrice Arduini** (Tulane University)
Boccaccio: Copyist and Editor of Dante

10:30-11 **Martin Eisner** (Duke University)
The 'Careless' Scribe: Boccaccio's Chigi Codex and the Invention of Italian Literature

11-11:30 COFFEE BREAK

11:30-12 **Marco Veglia** (Università di Bologna)
An Idea of Dante's Philology: From Boccaccio's Laur. XXIX.8 to Boccaccio's Epistle to Iacopo Pizzinga

12-12:30 **Teodolinda Barolini** (Columbia University)
From the 'canzoni distese' to the 'libro delle canzoni': The Practice of Wishful Philology

12:30-2 BREAK

2-2:30 **Kristina M. Olson** (George Mason University)
A Beginning and an End to Philology: Boccaccio's Esposizioni sopra la Comedia and the Philosophy of the Tartars

2:30-3 **Tobias Foster Gittes** (Concordia University)
'Natura generata': Boccaccio's Philosophy of Heredity

3-3:30 **Christopher S. Celenza** (American Academy in Rome and Johns Hopkins University)
Boccaccio and the Philosophical Life

3:30-4 COFFEE BREAK

4-4:30 **Michelangelo Zaccarello** (Università di Verona)
Sociolinguistic Factors and Literary Boundaries: Brief Notes on Boccaccio's Autograph Usage(s)

4:30-5 **Jelena Todorović** (University of Wisconsin-Madison)
How to 'Satisfy the Desire of the Author': The Case of Giovanni Boccaccio

5-5:30 **H. Wayne Storey** (Indiana University - Bloomington)
Boccaccio's Philosophy of Philology

5:30-7 SUMMATION

Convivio boccacciano (wine and cheese during discussion)

Speaker Bios
Boccaccio Philologist and Philosopher
April 29, 2011

MARCO VEGLIA graduated from the University of Bologna, working with Emilio Pasquini and Ezio Raimondi. He completed his *dottorato di ricerca* at the University of Pisa and taught for a year at the University of Udine before returning to the University of Bologna in the Department of Italian Studies as an assistant professor. He now teaches Italian literature in the DAMS program in the Faculty of Literature and Philosophy and the history of the University of Bologna in the Faculty of Sciences and Education (University of Bologna). He is a specialist in Dante studies (with works on the Averroist tradition and Franciscanism), in Boccaccio studies (on whom he has published two books and numerous essays), and on Carducci (about whom he has published essays, a biography and scholarly editions).

MICHELANGELO ZACCARELLO was a student and then *perfezionando* at the Scuola Normale Superiore of Pisa under the supervision of Professor Alfredo Stussi, where he specialized in Renaissance authors. His critical edition of the *Sonetti del Burchiello* was published in Bologna in 2000. His research interests were recently extended to early Italian texts (Sacchetti, Paolo da Certaldo) and related linguistic problems, as appears in his most recent monograph *Reperta. Indagini recuperi ritrovamenti di letteratura italiana antica* (2008). Zaccarello was full-time Lecturer of University College, Dublin 1996-1999 and Oxford University Lecturer and Fellow of Pembroke College 1999-2002. Since November 2002, he has taught as Associate Professor of Italian Philology in the University of Verona. In 2010-11 Zaccarello will be *Overseas Visiting Scholar* at the University of Cambridge.

BEATRICE ARDUINI is a Visiting Assistant Professor in Italian at Tulane University, New Orleans. She received a Ph.D. in Italian from Indiana University, Bloomington, and a Dottorato di Ricerca in History of the Italian Language and Literature from Università degli Studi di Milan, Italy. Her research is concerned with Medieval and Renaissance Italian literature, especially Dante studies, manuscript and material studies, and textual editing before and at the time of the invention of the press. She has published articles on these subjects in *Medioevo e Rinascimento*, *Textual Cultures*, *the handbook Trends for Medieval Studies* and numerous conference proceedings.

TEODOLINDA BAROLINI is Lorenzo Da Ponte Professor of Italian at Columbia University. Her research focuses on 13th- and 14th-century Italian literary culture, its relation to classical antiquity, and its reception through the centuries to our own day, including “critical philology”. She is the author of *Dante’s Poets: Textuality and Truth in the ‘Comedy’* (Princeton, 1984; Bollati Boringhieri, 1993; Marraro Prize, MLA; Brown Prize, Medieval Academy), *The Undivine Comedy: Detheologizing Dante* (Princeton, 1992; Feltrinelli, 2003), and *Dante and the Origins of Italian Literary Culture* (Fordham, 2006; Bompiani, 2012; Flaiano Prize); and the editor and commentator of a new edition of Dante’s early lyrics, *Rime giovanili e della ‘Vita Nuova’* (Rizzoli, 2009). She has edited or co-edited with H. Wayne Storey the volumes *Medieval Constructions in Gender and Identity*, *Dante for the New Millennium*, and *Petrarch and the Textual Origins of Interpretation*, and is currently writing volume 2 of her commentary to Dante’s lyrics for the Biblioteca Universale Rizzoli.

CHRISTOPHER S. CELENZA is the Director of the American Academy in Rome and is currently on extended leave from his home university, Johns Hopkins, where he is a professor in the Department of German and Romance Languages and Literatures. He is the author of a series of books and articles, including *The Lost Italian Renaissance* (Baltimore, 2004); he is currently working on fifteenth-century Italian humanists and their views on the Latin language.

MARTIN EISNER received his Ph.D. at Columbia University and is Assistant Professor of Romance Studies at Duke University. He specializes in medieval Italian literature, particularly the works of Dante, Petrarch, and Boccaccio, as well as the history of the book and media. His first book project, tentatively entitled, *Boccaccio's Open Book: Making Italian Literary Culture between Dante and Petrarch*, joins material philology to intellectual history in its exploration of Boccaccio's autographs of Dante, Petrarch, and Cavalcanti in Chigi L V 176. It argues that Boccaccio plays a key role in the creation of the Italian literary tradition not only as author but also as scholar and scribe. He has also explored Boccaccio's autographs of both Apuleius and himself in an article, co-written with Marc Schachter, "Libido Sciendi: Apuleius, Boccaccio and the Study of the History of Sexuality," that recently appeared in *PMLA* 129 (2009): 817-37. His other publications include "Petrarch Reading Boccaccio: Revisiting the Genesis of the *Triumph*" in Teodolinda Barolini and H. Wayne Storey, eds. *Petrarch and the Textual Origins of Interpretation* (Leiden: Brill, 2007), pp. 131-46 and "Boccaccio on Dante and Truth in Ferondo's Purgatory (*Decameron* III.8)" in Pier Massimo Forni and Francesco Ciabattini, eds. *The Decameron: Third Day*, forthcoming.

TOBIAS FOSTER GITTES is an Associate Professor at Concordia University's Liberal Arts College and an Adjunct Professor in McGill University's Department of Italian Studies. He specializes in Italian literature of the Middle Ages and early Renaissance with a particular focus on the works of Dante and Boccaccio. In addition to articles on Dante, Boccaccio, and Cervantes, Professor Gittes has published a book on Boccaccio's myth-making activity: *Boccaccio's Naked Muse: Eros, Culture, and the Mythopoeic Imagination* (University of Toronto Press, 2008).

SIMONE MARCHESI is Associate Professor of French and Italian at Princeton University. His special interest is in the influence of classical and late-antique Latin works on Italian medieval writers, especially Dante, Petrarch, and Boccaccio. Published work includes *Stratigrafie decameroniane* (Olschki, 2004), *Traccia fantasma. Testi e contesti per le canzoni dei Virginiana Miller* (Erasmus, 2005), *Un'America* (Le Lettere, 2009), an edition and translation into Italian of Robert Pinsky's 1979 long poem *An Explanation of America*, and several articles on Italy's Three Crowns. His most recent work

includes *Dante and Augustine: Linguistics, Poetics, and Hermeneutics* (University of Toronto Press, 2011) and the edition and translation of Robert Hollander's commentary to Dante's *Commedia* (Olschki, forthcoming in 2011).

KRISTINA M. OLSON researches medieval Italian narrative through the lens of literary and cultural history. She has published articles on Dante, Boccaccio and Petrarch in *Modern Language Notes*, *Annali d'italianistica*, and *Symposium*. Her manuscript, *Courtesy Lost: Medieval Cultural History in Dante and Boccaccio*, discusses the role of Dante and Boccaccio as social and political historians writing in a post-feudal and proto-capitalist era. She is also the co-editor, with William Weaver, of *Open City: Seven Writers in Postwar Rome* (Steerforth Press, 1997). She is an Assistant Professor of Italian at George Mason University, and received her Ph.D. in Italian from Columbia University in 2006.

H. WAYNE STOREY teaches early Italian literature and material philology at Indiana University-Bloomington. He is Editor-in-Chief of *Textual Cultures*, one of five editors of *Medioevo letterario d'Italia*, and editor of the Indiana University Press series 'Textual Cultures: Theory and Praxis'. He writes on and edits works in the early Italian tradition. His books include *Transcription and Visual Poetics in the Early Italian Lyric* (1993), the 2004 *Commentario al codice Vaticano Latino 3195* (Antenore), and the 2007 *Petrarch and the Textual Origins of Interpretation* (with Teodolinda Barolini [Brill]). His forthcoming projects include a diplomatic-interpretative edition of Petrarch's *Rerum vulgarium fragmenta* and *Early Italian Readers*, a book on medieval and humanist methods of editing and anthologization in the Occitan and early Italian traditions.

JELENA TODOROVIC earned her BA from the University of Belgrade, Serbia, and her MA and PhD from Indiana University in Bloomington. An Assistant Professor of Italian at the University of Wisconsin at Madison, her research interests span medieval Latin, Old Occitan and Italian poetry, material philology, textual criticism, and history of the book. She is currently completing a book-length study whose working title is "Text in Context: Reading Cultures in Dante's 'Vita Nova'".