

**American Boccaccio Association  
Newsletter. Fall, 2009**

President: Marilyn Migiel  
Vice-President: Michael Papio  
Secretary: Elsa Filosa  
Treasurer: Eugenio Giusti

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***Greetings from the president***

The American Boccaccio Association is pleased to announce that it has begun to sponsor sessions on Boccaccio at conferences held by the American Association of Italian Studies (AAIS) and International Congress on Medieval Studies in Kalamazoo, MI. The first AAIS open session on Boccaccio, a marvelous success, was held at the May 2009 conference at St. John's in Manhattan, and the first AAIS session at Kalamazoo will be held during the next Congress, May 13-16, 2010.

The ABA will, of course, continue to sponsor the open session on Boccaccio and the *Lectura Boccaccii* at the annual meeting of the Modern Language Association, where the ABA also holds its annual meeting for members. The 2009 MLA Convention (and the 2009 ABA annual meeting) will be held in Philadelphia on December 27-30. Since there will be no 2010 MLA Convention as the MLA shifts its Convention meeting time away from the holidays, we too will hold our 2011 meeting in early January 2011.

Moving toward various stages of completion are the next volumes in the *Lectura Boccaccii*, expected to be published in the Toronto Italian Studies line of the University of Toronto Press, provided that publication subventions can be found. Repeating my plea for funds at the 2008 ABA annual meeting: your tax-deductible contributions to the ABA, earmarked for the publication subvention of the *Lectura Boccaccii* volumes, can be sent to Professor Eugenio Giusti, Treasurer of the ABA, at his address at Vassar College.

If your membership in the ABA is overdue, again, please think of sending your annual membership dues to the ABA Treasurer. (Remember, of course, that ABA members not resident in the U.S. are exempt from ABA dues.) Then you can send your Boccaccio-related news items to Professor Elsa Filosa, at her Vanderbilt University address.

The ABA has benefited enormously from its alliance with *Heliotropia*, the online Boccaccio journal established by Professor Michael Papio. If you are working on essays related to Boccaccio, please consider *Heliotropia*, a refereed journal included in the MLA Bibliography, as a possible publication venue. <[www.heliotropia.org](http://www.heliotropia.org)>

Finally, let me note how pleased I am personally to see the lively interest in Boccaccio shown not only by those of us who have studied and taught his work for a long time, but by younger scholars who are bringing new perspectives to bear on their research and by college students who constitute the most recent fans of Boccaccio. "I didn't expect to like the *Decameron*, but I was really surprised" one very bright Cornell freshman athlete said to me, adding, "It was the best book I had read in a long time."

So as the fall 2009 semester begins, let me wish all of you many fun and intellectually stimulating moments reading, discussing, and writing about Boccaccio and authors like him.

*Marilyn Migiel, ABA President*

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**CONGRATULATIONS TO:**

Our member, Professor Emeritus **Robert Hollander**, for being Elected Honorary President of the Ente Nazionale Giovanni Boccaccio in 2007. and also being elected to the Consiglio Direttivo della Società Dantesca Italiana in 2007. He was additionally being awarded the Gold medal (with Jean Hollander) of the City of Florence for their 2008 translation of the *Commedia*.

Our member, Professor Emeritus **Christopher Kleinhenz**, for being awarded the Fiorino d'Oro by the city of Florence and the Società Dantesca Italiana.

Our member, Professor **Roberta Morosini**, who has been elected to the executive committee of the Ente Nazionale Giovanni Boccaccio.

Our member, **Kristina M. Olson**, who was promoted in August 2009 to Assistant Professor of Italian in the Department of Modern and Classical Languages at George Mason University.

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**NEWS FROM THE ENTE NAZIONALE GIOVANNI BOCCACCIO**

We would like also to inform you that the new website of the Casa Boccaccio in Certaldo, available since December 19, 2008, is on line at:  
<<http://www.casaboccaccio.it>>

**WORK IN PROGRESS**

Leverie Smarr, Janet. Book on Mme Gillot de Saintonge, c. 1700, author (among other things) of a Griselda play radically different from most versions of the story.

Kristina M. Olson. Book: *Figuring the Past: History and Humanism in Dante and Boccaccio*

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**PUBLICATION ANNOUNCEMENTS:**

*Boccaccio geografo: Carnet di viaggi e viaggiatori.* A cura di Roberta Morosini, con la collaborazione di Andrea Cantile, Massimo Gennari, Ente Nazionale G. Boccaccio e Istituto Geografico militare. Firenze: Polistampa, 2009. Contributors:

- Andrea Cantile: "Fantasia e misura nella *imago mundi*: note sull'eredità cartografica e sulla rappresentazione dell'ecumene nel basso Medioevo"
- Claude Cazalé Bérard: "Il giardino di Fiammetta. Una quête amorosa sulle sponde del Mediterraneo"
- Claudio Greppi: "Il dizionario geografico di Boccaccio. Luoghi e paesaggi nel *De montibus*"
- Nicolò Budini Gattai: "La percezione del mondo greco del XIV secolo tra incomprensioni culturali e *topoi* letterari"
- Janet Levarie Smarr: "Altre razze e altri spazi nel *Decameron*"
- Luca Marcozzi: "Raccontare il viaggio: tra *Itineraria ultramarina* e dimensione dell'immaginario"
- Roberta Morosini: "Napoli: 'Spazi rappresentativi' della memoria"
- Theodore J. Cachey jr.: "Petrarca, Boccaccio e le isole fortunate. Lo sguardo antropologico"

Papio, Michael. *Boccaccio's Expositions on Dante's Comedy.* Toronto: University of Toronto Press, 2009.

Biggs, Frederick M. "The Miller's Tale and Decameron 3.4" *Journal of English and Germanic Philology* 108.1 (2009): 59-80.

Gross, Karen Elizabeth. "Scholar Saints and Boccaccio's *Trattatello in laude di Dante.*" *MLN* 124.1 (2009): 66-85.

Morosini, Roberta. "'Fu in Lunigiana'. La Lunigiana e l'epistola di frate Ilario (Codice 8, Pluteo XXIX, Zibaldone Mediceo-Laurenziano) nella geografia letteraria di Boccaccio." *The Italianist* 29.1 (2009): 50-68.

Morosini, Roberta. "Penelopi in 'Penelopi in viaggio' 'fuori rotta' nel *Decameron* e altrove. 'Metamorfosi' e scambi nel mediterraneo medievale." *California Italian Studies.* Forthcoming.

Nissen, Christopher. "Hagiographic Romance and The Wild Life in Boccaccio's Novella of Beritola (*Decameron* II, 6)." Forthcoming in *Italica.*

Novoa, James Nelson. "Leone Ebreo's Appropriation of Boccaccio's *De Genealogia Deorum Gentilium.*" In *Renaissance Medievalisms.* Ed. Konrad Eisenbichler. Toronto, ON: Centre for Reformation and Renaissance Studies, 2009. 75-92.

Olson, Kristina M. "Resurrecting Dante's Florence: Figural Realism in the *Decameron* and the *Esposizioni,*" *MLN* 124.1 (2009): 45-65.

**DISSERTATIONS AND THESES 2009:**

For dissertations from 2007-08, please consult the ABA bibliography, published in *Heliotropia* 6.1-2 (2009).

Essary, Brandon. "Religious parody and the economy of significance in the *Decameron* Day Five." [M.A. The University of North Carolina at Chapel Hill, 2009]

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**UPCOMING CONFERENCES:**

SEMA at Vanderbilt University, Nashville, TN (October 15-17, 2009)

*Perspectives on Italy's Three Crowns*, chair: Prof. William Franke

- "‘La lingua materna’ versus ‘il volgare delle femine’: Gendered Histories of Literary Language in Dante and Boccaccio." Kristina Olson, George Mason University
- "Medusa between Petrarch and Boccaccio." Elsa Filosa, Vanderbilt University

PAMLA in San Francisco, CA (November 6-7)

*Italian I*, Presiding Officer: Juliet Nusbaum, Columbia University

- "Il *Decameron* tra Giovanni Boccaccio e Pier Paolo Pasolini." Fulvio S. Orsitto, California State University, Chico.  
Nella trasposizione filmica pasoliniana del *Decameron* di Giovanni Boccaccio, va rilevato come Pasolini tradisca l'autore trecentesco, rispettando però sostanzialmente il testo, tramite un'operazione strutturale in grado di riportare quest'ultimo alle sue origini più pure di riflessione sulla condizione umana e sulla sua classe più rappresentativa e vitale.

MLA in Philadelphia (December 27-30, 2009)

*Boccaccio*, Program arranged by the American Boccaccio Association; Presiding: Roberta Morosini, Wake Forest University

- "Doing Dirty Things with Words: The Transition from Sexual Word to Sexual Deed in Boccaccio's *Decameron*." Catherine Baxter, Univ. of Cambridge
- "*Theologia physica* and Neoplatonic Notions in the *Genealogie* and the *Esposizioni*." Michael Papio, Univ. of Massachusetts, Amherst

- “Bianca de’ Rossi: Giuseppe Betussi’s Cinquecento Addendum to Giovanni Boccaccio’s *De mulieribus claris* and the Medieval Veneto.” Diana C. Silverman, Pace Univ., NY

*Lectura Boccaccii*, Program arranged by the American Boccaccio Association; Presiding: Michael Papio, Univ. of Massachusetts, Amherst

- “Secrets and Lies: *Utilitas, Civanza, and Recreantise* in Boccaccio’s Allegory of Good and Bad Government (*Decameron* III, 4).” Roberta Morosini, Wake Forest Univ.

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**CONFERENCES THAT TOOK PLACE IN 2009:**

NEMLA (February 26 - March 1, 2009)

*Table Talk: Perspectives on Food in Medieval Italian Literature*, chair: Christiana Purdy, Yale University

- “Predators of the Heart: Nobility, Eroticism, and Changing Food Practices in the Tale of Federico degli Alberighi (*Decameron* V, ix).” Dario Del Puppo, Trinity College and Salvatore Musumeci, University of Sioux Falls
- “The Prescriptive Potency of Food in Michele Savonarola’s *De Regimine Pregnantium*.” Martin Marafioti, Pace University
- “Deprivation and Fullness: the Dietetic Dialectics of Catherine of Siena.” Lisa Vitale, Southern Connecticut State University

*Italian Short Story*, chair: Roberto Nicosia, Rutgers University

- “Truth Relativism and Literary Pragmatism: Boccaccio and Rumi’s ‘Tale of the Three Faiths.’” Bridget Pupillo, John Hopkins University
- “La fine della cortesia nel ‘Trecentonovelle’ di F. Sacchetti.” Aniello di Iorio, UCLA
- “Dalla novella al Film: De Sica rilegge ‘Il Viaggio’ di Pirandello.” Lisa Sarti, CUNY

The Renaissance Society of America in Los Angeles (March 19-21, 2009)

*Appropriation of Mythological Imagery in Renaissance Art and Literature I*, Organizer and Chair: Sarah Blake McHam, Rutgers University

- “Jupiter as Deus in Boccaccio’s *Genealogia deorum gentilium*.” Jon Solomon, University of Illinois, Urbana-Champaign.

Though the ancient poets often described Jupiter-Zeus as “father of gods and men” (e.g., *Iliad* 1.544), ancient theologians separated out three distinct Jupiters (Cicero *ND* 3.53), and this tradition continued into the Middle Ages (e.g., Arno-

buis 4.14). Boccaccio cites Cicero in his discussion of the first Jupiter in *Gen. 2.2*. Here he traces Jupiter's parentage to Ether and Day, demonstrating that this is the least mythological and familiar of the three. He recounts Theodontius's story of the Arcadian Lysanias, who taught the formerly rustic Athenians ritual practices and hence earned the name Jupiter. Citing an astrological source (Albumasar), Boccaccio then attributes fine qualities to Jupiter, culminating in the (false) etymologies of his Latin (*iuvans pater*) and Greek names, and the Roman title *Iuppiter optimus maximus*. As the passage develops Boccaccio implies an appreciation for how this Jupiter developed from an Euhemeristic creation to an admirable deity.

*Translating the Renaissance I: Translating (by and for) Early Modern Women*, Organizer: Jane C. Tylus, New York University

- "Clothing Griselda." Jane C. Tylus, New York University

Toward the end of his life, Francesco Petrarca translated into Latin the final story from Boccaccio's *Decameron*: the tale of the impoverished and "patient" Griselda. In his prefatory letter to the translation, Petrarch claims that he "changed the garment of the Italian" by "clothing" Boccaccio's tale in Latin — just as Griselda is made twice to change her own garments. How can translation in early modern Europe be seen as imparting a kind of clothing? And of what relevance is the fact that Petrarch addresses several of his own Italian *canzoni* as rustic women, unable to "uscir del bosco e gir infra la gente" because they lacked the proper ornaments? This paper will explore the relationship between the feminized Italian vernacular and the clothing or "ornamenti" that a more masculine Latinity can supposedly confer, as a woman is translated in more ways than one.

*Petrarch Reconsidered*, Organizer: Gur Zak, Tel Aviv University; Chair: Timothy Kircher, Guilford College

- "Wife and Mother: The Negotiation of Motherhood and Womanhood in the Griselda Story." Yael Nadav-Manes, *Cornell University*

The last *novella* in Giovanni Boccaccio's *Decameron* (1348–53) tells the story of Griselda, the young wife of the Marquis of Saluzzo. The plot is well known: the husband, who wishes to test his wife's character, puts Griselda through several trials, which she passes successfully. Over the centuries Griselda has captured the imagination of numerous writers and scholars, and much has been written about the ways in which she represents different aspects of feminine virtue. In my talk, I will examine Petrarch's construction of this famous female character, and his renegotiation of female identity. I argue that Petrarch problematizes the meanings and functions of female virtue: Petrarch's virtuous female is first and foremost a wife, and "his" ideal wife can be anything but an ideal mother.

*Framing Narrative(s): Marguerite de Navarre's Heptameron*, Organizer & Chair: Hope H. Glidden, Tulane University

- "Shifting Centers: Laughter and Sodomy in the *Heptameron* and the *Decameron*" Gary Ferguson, University of Delaware

In assessing Marguerite de Navarre's engagement with the Boccaccian model text for her *Heptameron*, critics have analyzed the framing of the two collections of short stories and in particular the significant similarities and differences that can be drawn between the prologues to the two works and the discussions preceding and following the tales. This paper will explore a nexus of suggestive resonances turning around the centers (or intended center) of the *Heptameron* and the *Decameron*, the end of day five and the beginning of day six, that concern issues of laughter, sin, nature, and sodomy. Beginning from slippages in the text of Boc-

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caccio's tale 50 itself, and examining a series of displacements effected by the *Heptameron*, it will argue that sodomy reveals itself as a central but unstable subject, one that the *Heptameron* does not, perhaps cannot, ignore, but seeks simultaneously to disperse and to fix.

AAIS in New York City (May 7-10, 2009)

*Politics and Literature in the Trecento*, Organizer and Chair: Heather Webb, The Ohio State University

- "Boccaccio's Sharp Edge: The Poetics of Political Disenchantment." Jason Houston, University of Oklahoma.

*Dante, Petrarch and Boccaccio*, Organizer: Dino S. Cervigni, The University of North Carolina at Chapel Hill; Chair: Maria Luisa Graziano, Saint Peter's College

- "Romance and Parody in the *Decameron's* Ten Beginnings and Concluding Songs." Dino S. Cervigni, The University of North Carolina at Chapel Hill.

*Boccaccio*, Sponsor: American Boccaccio Association; Organizer and Chair: Marilyn Migiel, Cornell University

- "Più pesante e fatta tutta svogliata e cascante: Pregnancy in Nymph's Tale (Ninfale fiesolano)." Kristen Renner Swann, Columbia University.
- "Failed Friendship and Philosophy in *Decameron* X, 8." Amyrose McCue Gill, Cornell University
- "Torello and the Saladin (X, 9): Notes on Panfilo, Day X and the Ending Tale of the *Decameron*." Valerio Ferme, University of Colorado at Boulder.

*Società utopiche e rappresentazioni ideali*, Organizers: Anna Maranini, Università di Bologna and Tina Montone, Università di Bologna; Chair: Ann Marie Brennan, University of Melbourne

- "La decima Giornata del *Decameron* come utopia del mondo perfetto." Rossana Perri, Università della Calabria.

*Lectura Boccaccii*, Organizer: Michael Sherberg, Washington University; Chair: Eugenio Giusti, Vassar College

- *Decameron* IV, 1. Tobias Foster Gittes, Concordia University

*Leggere e commentare: dibattito testuale ed interpretazione filologica in età medievale ed umanistica*, Organizer and Chair: Roberta Ricci, Bryn Mawr College

- "'Puerili sforzi di scritture' or a Precursor to Oulipo? Rhetorical Games in Francesco Argelati's *Decamerone*"

Kalamazoo (May 7-10, 2009)

*Justice, Law, and Literature in the Middle Ages*, Sponsor: Medieval Association of the Midwest (MAM); Organizer: Toy-Fung Tung, John Jay College of Criminal Justice, CUNY; Presider: Toy-Fung Tung

- “Consolation of Revenge: Trickery and the Limits of Justice in Day Eight of Boccaccio’s *Decameron*.” Margaret Escher, John Jay College of Criminal Justice, CUNY

*Art in Literature, Literature in Art*, Organizer: Jeanette S. Zissell, Univ. of Connecticut, and Nadia Pawelchak, Florida State Univ.; Presider: Jeanette S. Zissell

- “Expanding the Frame of Reference: The Frame Tale, Giotto, and Boccaccio” Lori Witzel, St. Edward’s Univ.

*Border Dwellers: Identity, Language, and Culture I*, Sponsor: Texas Medieval Association (TEMA); Organizer: Yasmine Beale-Rivaya, Texas State Univ.–San Marcos; Presider: Misty Schieberle, Univ. of Kansas

- “Giovanni Boccaccio, Leone Ebreo, and the Appropriation of Allegory” Damian Bacich, San José State Univ.

*The Confluence of Storytelling: Spain, Italy, and England*, Sponsor: Texas Medieval Association (TEMA); Organizer: Paul E. Larson, Baylor Univ.; Presider: Carlos Hawley-Colón, North Dakota State Univ.

- “Who’s Zoomin’ Who? Boccaccio and the French Fabliau.” Deborah Hovland, Buffalo State College

*Dedications and Disclaimers: Gendered Readerships of Medieval Italian Literature*, Sponsor: Italians and Italianists; Organizer: Kristina Olson, George Mason Univ.; Presider: Kristina Olson

- “Arthurian Audiences: Language, Gender, Readers.” F. Regina Psaki, Univ. of Oregon
- “The Male Readers of the *Decameron*.” Michael Sherberg, Washington Univ. in St. Louis
- “Muses of Healing: Lovesick Women and Lyric in *Decameron X, 7*.” Myriam Swennen Ruthenberg, Florida Atlantic Univ.
  - Respondent: Margaret Franklin, Wayne State Univ.

*Incongruous Bodies: Reading Animals in Medieval Culture*, Organizer: Eleonora Stoppino, Univ. of Illinois–Urbana-Champaign; Presider: Peter W. Travis, Dartmouth College

- “Of Chickens, Goslings, and Goats: Animal Femininity in the *Decameron*.” Eleonora Stoppino

Romance Studies on Storytelling, Montclair State University (Oct. 1-3, 2009)

*Readers and Listeners: Storytelling 'engagé'*

- "The reason for Telling Stories. Piero Chiara Retells Boccaccio's *Decameron*." Stefano Giannini, Syracuse University

MLA Conference in San Francisco (2008)

*Boccaccio*, Presiding: Marilyn Migiel, Cornell Univ.

- "The *Convivio* in the *Decameron*: Real or Imagined?" Beatrice Arduini, Tulane Univ.
- "Multiple Marriages and Monstrous Relationships: Critiquing Friendship and the Conjugal State in the Tale of Tito and Gisippo," Amyrose McCue Gill, Univ. of California, Berkeley
- "Madonna Filippa and the Metanovelle of the *Decameron*," F. Regina Psaki, Univ. of Oregon

*Lectura Boccaccii*, Presiding: Marilyn Migiel, Cornell University

- "Wool Combs and a Woman's Scorn: Economy of Desire in *Decameron* III.3." Stefano Gulizia, Washington Univ.

AAIS in Taormina (May 22-24, 2008)

*Apocalypse Now*, Organizer and Chair: Heather Webb, Ohio State University

- "Contagion, Corruption and Collapse in Boccaccio's *Decameron*." Heather Webb, Ohio State University

*Le opere latine di Giovanni Boccaccio*, Organizer and Chair: Elsa Filosa, Vanderbilt University

- "La difesa di Messalina: lettura del *De casibus virorum illustrium* VII 3." Elsa Filosa, Vanderbilt University
- "The Poets at the Crossroads: Petrarch, Boccaccio and the Myth of Hercules." Susanna Barsella, Fordham University
- "'Ultima regna canam': Boccaccio's Dante in Latin and the Vernacular." Jason Houston, University of Oklahoma
- "La fabula di Amore e Psiche nelle *Genealogie* di Giovanni Boccaccio." Igor Candido, Johns Hopkins University

*The Interplay between Literature, the Visual/Performing Arts and Cinema*, Organizer and Chair: Marco Cerocchi, La Salle University

- “Giovanni Boccaccio: Il *Decameron* e la concezione della musica come attività privilegiata per il ristoro del corpo e della mente.” Marco Cerocchi, La Salle University

*Intertextuality and Intratextuality in the Middle Ages*, Organizer and Chair: Francesco Ciabattini, Dalhousie University

- “La fabula di Amore e Psiche nella *Comedia delle ninfe fiorentine* e nel *Decameron* di Boccaccio.” Igor Candido, The John Hopkins University

*La visione come genere letterario*, Organizer and Chair: Valerio Cappozzo, Indiana University

- “L’*Intelligenza*, Boccaccio e l’*Amorosa visione*: possibili percorsi culturali.” Fabrizio Costantini, Università della Calabria

*Boccaccio: Questioning the Decameron’s Narrative Strategies*, Organizer and Chair: Dino S. Cervigni, University of North Carolina, Chapel Hill

- “L’*utile et dulce* nel *Decameron*.” Richard Bonanno, Assumption College
- “The *Decameron*, Saracens, and Genre.” Karina Feliciano Attar, Queens College, CUNY
- “Boccaccio’s Practice of Parody in the Introduction to Day IV of the *Decameron*.” Ernesto Virgulti, Brock University, Canada

*The Italian Novella Collection “à la Boccaccio”: Imitations, Emulations, Transformations*, Organizer and Chair: Martin Marafioti, Pace University

- “Day 2 of the *Decameron: Fortuna* and the Transformative Motif.” Adriana Nicole Cerami, University of North Carolina, Chapel Hill
- “Dryden and Boccaccio: ‘Ghismonda’ and Natural Law.” Taylor Corse, Arizona State University
- “(Co)incidenze “boccacesche” in *Lo Cunto* di Giambattista Basile: imitazione e/o trasformazione.” Tommaso D’Isola, Université de Rennes, France

*Dante’s Reception in the Nineteenth and Early Twentieth century*, Organizer: Stephen Milner, University of Manchester, U.K; Chair: Marilyn Migiel, Cornell University

- “Translation as Reception: the Nineteenth-Century Invention of Boccaccio-dantista.” Guyda Armstrong, University of Manchester

*Boccaccio, Translation, Accountability*, Organizer: Marilyn Migiel, Cornell University; Chair: Dolora Chapelle Wojciehowski, University of Texas at Austin

- “Ambiguity, Culpability and Ineffectual Speech in *Decameron* IV, 1.” Heather Harrison, Cambridge University

- “Wanted: Translators of the *Decameron’s* Moral and Ethical Complexities.” Marilyn Migiel, Cornell University
- Guyda Armstrong, University of Manchester –Respondent

*Travel in Italy and Italians Traveling Abroad II*, Organizer and Chair: Cristina Perissinotto, University of Ottawa, Canada

- “Penelopi in viaggio: *Decameron* II 6 e 7.” Roberta Morosini, Wake Forest University

The Renaissance Society of America in Chicago (April 3-5, 2008)

*Words Contained, Words Transposed: Writing and Rewriting the Italian Renaissance*, Co-Organizers: Arielle Saiber, Bowdoin College and William J. Kennedy, Cornell University; Chair: Kristine Phillips Court, University of Wisconsin-Madison

- “Per tutto traligna da l’antica virtu el secol presente”: Machiavelli’s Lucretia in “The Mandrake Root.” Claudia Chierichini, Mount Holyoke College

Roman matron Lucretia killed herself after being raped by Tarquinius Superbus’s son, Sextus, and her suicide spurred the expulsion of the Tarquins from Rome. Starting at least with the writings of Quintus Fabius Pictor, the narrative of Lucretia’s legend draws on Greek philosophical concepts to account for the overthrow of tyranny. This paper proposes an analysis of Lucretia’s mythography from Livy to Boccaccio to Machiavelli and aims at interpreting the particular twists and gaps of Machiavelli’s narrative about his Florentine Lucretia as a commentary on the political reality of Medici Florence.

*French Literature I*, Chair: Nadine D. Pederson, University of Texas at Dallas

- “Griselda on Stage: A Frenchwoman’s Version” Janet Smarr, University of California, San Diego

The last tale of Boccaccio’s *Decameron*, the famous story of how Griselda was cruelly tested by her husband, inspired a remarkable number of plays and operas in the seventeenth and eighteenth centuries. One of those plays was written by a woman, the French Louise-Geneviève Gillot, Mme de Saintonge, who published this play along with a comedy, a pastoral drama, much poetry, and the texts for a number of ballets and other court entertainments in a 1714 volume printed in Dijon. In addition, her two dramas for music, a *Didon* and a *Circé*, performed by the Paris Opera in the 1693 and 1694 and published in the volumes of the Academie Royale de Musique, indicate her interest in drama focused on problematic women. This theatrically active woman seems to have taken the Griselda story not directly from Boccaccio but rather from already dramatized versions by Apostolo Zeno and his many adaptors, for the work was very popular as opera around 1700. Griselda is usually portrayed as a saint of patience and constancy, and even her abusive husband is usually justified as a ruler in prudent political control of his situation. Was Gillot’s *Griselde ou la Princesse de Saluces* significantly different from the plays by male dramatists and in a manner related to her gender? The answer is yes indeed, in many ways, and my talk will indicate how.