

Boccaccio's *Decameron* and the semiotics of the everyday

The *Decameron* is without doubt Boccaccio's most famous work and the text that has had the greatest influence on the western storytelling tradition. Various characterizations have sought to position the *Decameron* relative to the more chivalric epics of medieval Carolingian and Arthurian romances and the *Divine Comedy* of Dante Alighieri.¹ Yet while the *mise-en-scène* of these works was the courtly world of questing knights and stricken damsels, and a vision of social life after death as described by Dante-author, Boccaccio's masterpiece is celebrated for its mundane setting in the socio-political world of late medieval Italy. Set against the backdrop of civic disintegration caused by the Black Death of 1348 as witnessed by Boccaccio-author and described by his fictional narrator, the 100 *novelle* of the *Decameron* are told by a *brigata* of ten speakers over ten days in the Florentine countryside and feature a multiplicity of associational forms – communal, courtly, monarchical, clerical, monastic, and even hermetic – in keeping with the variegated social and political geography of the late medieval Italian peninsula. Over half the stories are set in Florence and Naples and their surrounding regions, reflecting Boccaccio's own familiarity with those settings and their social worlds, whilst the travels and travails of many of the tale's protagonists take them across seas and mountains to Britain (II. 3, II. 8), Crete (IV. 3, V. 1), Cyprus (I. 9), Corfu (II. 4), Portugal (II. 7), Turkey (II. 9), Paris (III. 9), the Holy Land (X. 9), and even as far as northern China (X. 3). Yet despite such geographical range, what the *novelle* have in common is a shared concern with communicative practice and the dynamics of social interaction and verbal exchange within and between the various speech communities imagined.

In what follows, the aim is to show how Boccaccio's *Decameron* is both a product of and intended participant in the social world in which it imagines itself circulating. Approached from this critical perspective, the *Decameron* can be read as a performative rather than a constative text, embedded in the

Boccaccios Last Fiction

Emmanuel Hatzantonis



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Boccaccio's Corpus James C. Kriesel, 2018-12-15 In *Boccaccio's Corpus* James C. Kriesel explores how medieval ideas about the body and gender inspired Boccaccio's vernacular and Latin writings. Scholars have observed that Boccaccio distinguished himself from Dante and Petrarch by writing about women, erotic acts, and the sexualized body. On account of these facets of his texts, Boccaccio has often been heralded as a proto-realist author who invented new literatures by eschewing medieval modes of writing. This study revises modern scholarship by showing that Boccaccio's texts were informed by contemporary ideas about allegory, gender, and theology. Kriesel proposes that Boccaccio wrote about women to engage with debates concerning the dignity of what was coded as female in the Middle Ages. This encompassed varieties of mundane experiences, somatic, spiritual expressions, and vernacular texts. Boccaccio championed the feminine to counter the diverse writers who thought that men's ascetic experiences and Latin works had more dignity than women and female cultures. Emboldened by literary and religious ideas about the body, Boccaccio asserted that his feminine texts could signify as efficaciously as Dante's *Divine Comedy* and Petrarch's classicizing writings. Indeed, he claimed that they could even be more effective in moving an audience because of their affective nature, namely their capacity to attract, entertain, and stimulate readers. Kriesel argues that Boccaccio drew on medieval traditions to highlight the symbolic utility of erotic literatures and to promote cultures associated with women.

Boccaccio Victoria Kirkham, Michael Sherberg, Janet Levarie Smarr, 2024-05-31 Long celebrated as one of the Three Crowns of Florence, Giovanni Boccaccio (1313-75) experimented widely with the forms of literature. His prolific and innovative writings, which range beyond the novella from lyric to epic, from biography to mythography and geography, from pastoral and romance to invective, became powerful models for authors in Italy and across the Continent. This collection of essays presents Boccaccio's life and creative output in its encyclopedic diversity. Exploring a variety of genres, Latin as well as Italian, it provides short descriptions of all his works, situates them in his oeuvre, and features critical expositions of their most salient features and innovations. Designed for readers at all levels, it will appeal to scholars of literature, medieval and Renaissance studies, humanism, and the classical tradition, as well as European historians, art historians, and students of material culture and the history of the book. Anchored by an introduction and chronology, this volume contains contributions by prominent Boccaccio scholars in the United States, as well as essays by contributors from France, Italy, and the United Kingdom. The year 2013, Boccaccio's seven hundredth birthday, will be an important one for the study of his work, and will see an increase in academic interest in reassessing his legacy.

The Cambridge Companion to Boccaccio Guyda Armstrong, Rhiannon Daniels, Stephen J. Milner, 2015-06-30 Incorporating the most recent research by scholars in Italy, the UK, Ireland, and North America, this collection of essays foregrounds Boccaccio's significance as a pre-eminent scholar and mediator of the classical and vernacular traditions, whose innovative textual practices confirm him as a

figure of equal standing to Petrarch and Dante Situating Boccaccio and his works in their cultural contexts the Companion introduces a wide range of his texts paying close attention to his formal innovations elaborate voicing strategies and the tensions deriving from his position as a medieval author who places women at the centre of his work Four chapters are dedicated to different aspects of his masterpiece the Decameron while particular attention is paid to the material forms of his works from his own textual strategies as the shaper of his own and others literary legacies to his subsequent editorial history and translation into other languages and media

Widow City Anna Wainwright, 2025-05-13 *Widow City Gender Emotion and Community in Renaissance Italy* investigates the ever evolving role of the widow in medieval and early modern Italian literature from canonical authors such as Dante Petrarch and Boccaccio to the numerous widowed writers who rose to prominence in the sixteenth century including Vittoria Colonna Veronica Gambara and Francesca Turina and radically changed the conversation on public mourning Engaging with broader intellectual discussions around gender the history of emotions the politics of mourning and the construction of community *Widow City* argues that widows served as key models demonstrating to readers not just how to mourn but how to live well after devastating loss At the same time widows were figures of great anxiety their status as unattached women and the public performance of their grief were viewed as very real threats to the stability of the social order They are thus key to broader intellectual understandings of community and civic life in the Italian Middle Ages and Renaissance

The Sign of Reason in Boccaccio's Fiction Victoria Kirkham, 1993

The Last Christology of the West John C. Cavadini, 1993 Describes a controversial notion that Jesus was adopted by God at the time of his baptism which rose in Spain during the Moorish occupation Focuses on the writings of the main players Migetius Beatus Felix and Alcuin Most of the quotations are given only in English others only in Latin Annotation from Book news Portland Oregon booknews.com

The Flight of Ulysses Emmanuel Hatzantonis, 1997 *The Figure in the Margins* Nancy Lee Coiner, 1989

Misogynism in Literature Britta Zangen, 2004 Thirteen scholars from ten different national backgrounds offer their diverse commentaries on misogynism in literature The diversity is intentional as it shows how much misogyny has been able to permeate centuries and literatures but it also shows that those trying to resist it are just as cosmopolitan The collection discloses the negative sameness of different peoples and cultures in their misogyny found in such celebrated authors as Boccaccio Byron Chaucer Gallegos Gide D H Lawrence Melville Mungun Pushkin Salih Shakespeare and Swift

Reading Medieval Studies, 2000 Boccaccio and Feminist Criticism Thomas C. Stillinger, Regina Psaki, 2006

The Song in the Story Maureen Barry McCann Boulton, 1993 *The Song in the Story* is the first full length examination of lyric insertions in medieval French literature Boulton s discussion of the function of the literary device is firmly placed in the context of contemporary rhetorical theory and the literary trends of the thirteenth and fourteenth centuries

The Loving Subject Gerald A. Bond, 1995 By turning from the traditional sources of evidence and giving recognition to the importance of the growth of the secular movement during the late 11th and early 12th centuries

Bond is able to observe how increasing autonomy for many regional courts and schools meant a distancing from traditional christian theories and practices and the **Viator** ,2007 **Cyclopedia of World Authors** Frank Northern Magill,1997
Containing biographical and critical essays on 2 057 writers from antiquity to present Averaging 1000 words per entry
Dante Studies, with the Annual Report of the Dante Society Dante Society of America,1993 *Men Raised from the Dust*
Ralph V. Turner,1988 *From Ad Hoc to Routine* Ellen E. Kittell,1991 This study focuses on the evolution of the office of
General Receiver of Flanders from 1262 to 1372 and proposes that the emergence of such an office was a crucial factor in
the formation of the modern state during the Middle Ages **Bibliographic Index** ,1991

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