



Boccaccios Two Venuses

Ensheng Dong



Boccaccios Two Venuses:

Medieval Venuses and Cupids Theresa Tinkle, 1996-06-01 *Medieval Venuses and Cupids* analyses the transformations of the love deities in later Middle English Chaucerian poetry academic Latin discourses on classical myth including astrology natural philosophy and commentaries on classical Roman literature and French conventions that associate Venus and Cupid with Ovidian arts of love Whereas existing studies of Venus and Cupid contend that they always and everywhere represent two loves good and evil the author argues that medieval discourses actually promulgate diverse multiple and often contradictory meanings for the deities The book establishes the range of meanings bestowed on the deities through the later Middle Ages and draws on feminist and cultural theories to offer new models for interpreting both academic Latin discourses and vernacular poetry

Manifestations of Venus Katie Scott, Caroline Arscott, 2000 *Jews on trial* concentrates on Inquisitorial activity during the period which historians have argued was the most active in the Inquisition's history the first forty years of the tribunal in Modena from 1598 to 1638 the year of the Jews enclosure in the ghetto Scholars have in the past tended to group trials of Jews and conversos in Italy together This book emphasises the fundamental disparity in Inquisitorial procedure as well as the evidence examined and argues that this was especially true in Modena where the secular authority did not have the power during the period in question to reject or even significantly monitor Inquisitorial trial procedure It draws upon the detailed testimony to be found in trial transcripts to analyse Jewish interaction with Christian society in an early modern community This book will appeal to scholars of inquisitorial studies social and cultural interaction in early modern Europe Jewish Italian social history and anti-Semitism

Boccaccio's Dante and the Shaping Force of Satire Robert Hollander, 1997 Fresh views about Boccaccio's reliance on Dante

Boccaccio Defends Literature Brenda Deen Schildgen, 2024-11-30 *In Boccaccio Defends Literature* Brenda Deen Schildgen contends that Giovanni Boccaccio's significant contribution to literary history remains underappreciated The book asserts that Boccaccio refuted the detractors that condemned poetry as immoral irrational and even demonic highlighting instead its aesthetic and cathartic ability to restore equilibrium provoke thought and provide solace and entertainment The book explores how despite often being dismissed for his morally dubious tales Boccaccio dedicated himself to defending the legacy of the ancients endorsing vernacular and secular literature and cementing the reputations of Dante and Petrarch It reveals how he forged a wholly new direction for literary prose fiction driven by his commitment to humanistic studies and admiration for literary achievement Without moral or spiritual hesitation Boccaccio asserted that literature whether pagan or Christian was an autonomous form of knowledge a stance he maintained from the 1350s to the end of his life Contesting the arguments of moralists who sought to ban books Schildgen demonstrates that Boccaccio advocated for the independence of readers asserting that they not writers bore the responsibility for their responses to literature *Boccaccio Defends Literature* thus unveils Boccaccio as a steadfast defender of the enduring relevance of literature

Boccaccio and Exemplary Literature Olivia

Holmes,2023-02-09 This is the first monograph to provide a comprehensive interpretation of the Decameron's response to classical and medieval didactic traditions Olivia Holmes unearths the rich variety of Boccaccio's sources ranging across Aesopic fables narrative collections of Islamicate origin sermon stories and saints lives and compilations of historical anecdotes Examining the Decameron's sceptical and sexually permissive contents in relation to medieval notions of narrative exemplarity the study also considers how they intersect with current critical assertions of fiction's power to develop empathy and emotional intelligence Holmes argues that Boccaccio provides readers with the opportunity to exercise both what the ancients called Ethics and our contemporaries call Theory of Mind This account of a vast tradition of tale collections and its provocative analysis of their workings will appeal to scholars of Italian literature and medieval studies as well as to readers interested in evolutionary understandings of storytelling **Medievalia et Humanistica, No. 37** Paul Maurice Clogan,2011-12-08 Volume 37 Literary Appropriations examines medieval literature in a different light This volume features six original articles focusing on the art of appropriation as well as fourteen reviews of recent scholarly publications The first article The Oldest Manuscript Witness of the First Life of Blessed Francis of Assisi by Jacques Dalarun reveals the oldest known source of the writings of Francis of Assisi until of late only found in an Italian church publication Lisa Bansen Harp's essay Ironical Patterning and Numerical Composition in the Vie de saint Alexis Form and Effect Affect takes an ironic look at the oppositions used throughout the work to offer a rich analysis of patterns Reexamining genealogy as spiritual rather than biological is Nicole Lepley's essay Rewriting Paternity The Meaning of Renovating Westminster in La Esioire de saint Edward le rei David Lummus's essay Boccaccio's Three Venuses On the Convergence of Celestial and Transgressive Love in the Genealogie Deorum Gentilium Libri provides a comparative look of how love celestial and transgressive can be seen in the Decameron Dante's Justinian Cino's Corpus The Hermeneutics of Poetry and Law by Lorenzo Valterza compares and contrasts Dante's own view of law versus that of his friend Cino da Pistoia Lastly editor Paul Clogan contributes his own article Dante's Appropriation of Lucan's Cato and Erichtho to demonstrate the importance of Lucan's characters in Dante's own work Along with these articles fourteen reviews from the United States and all over the world are included truly making Medievalia et Humanistica an international publication To reflect the submissions and audience for Medievalia et Humanistica the editorial and review boards include ten members from the United States and ten international members making this a truly international publication For submission guidelines please contact Jin Yu at jyu@rowman.com Please submit books for review consideration to Attention Reinhold F. Gleis Medievalia et Humanistica Ruhr University Bochum Seminar fuer Klassische Philologie D 44780 Bochum Germany **The Medieval Tradition of Thebes** Dominique Battles,2004-06 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company *Kissing the Wild Woman* Christopher Nissen,2011 Giulia Bigolina's ca 1516 ca 1569 Urania ca 1552 is the oldest known prose romance to have been written by an Italian woman In *Kissing the Wild Woman* Christopher Nissen explores the unique aesthetic vision and innovative narrative

features of Bigolina's greatest surviving work in which she fashioned a new type of narrative that combined elements of the romance and the novella and included a polemical treatise on the moral implications of portraiture and the role of women in the arts. Demonstrating that Bigolina challenged cultural authority by rejecting the prevailing views of both painting and literature, Nissen discusses Bigolina's suggestion that painting constituted an ineffectual even immoral mode of self-promotion for women in relation to the views of the contemporary writer Pietro Aretino and the painter Titian. *Kissing the Wild Woman's* analysis of this little-known work adds a new dimension to the study of Renaissance aesthetics in relation to art history, Renaissance thought, women's studies, and Italian literature. **Diana's Hunt (Caccia di Diana)** Anthony K.

Cassell, Victoria Kirkham, 2015-09-30 Giovanni Boccaccio is one of the most influential writers in the Western tradition yet his first literary work *Diana's Hunt* has never been translated into English and the Italian text has long been out of print. Anthony Cassell and Victoria Kirkham redeem Boccaccio's early effort in this dual language edition with an extensive introduction and commentary that goes far beyond assuring its accessibility. The plot of *Diana's Hunt* is simple enough: the narrator observes the goddess Diana convening a band of Neapolitan court ladies to hunt in a wood. After slaying an impressive number of beasts, the huntresses are incited to rebellion against Diana by the fairest of their number. They invoke the goddess Venus who transforms the beasts into young men ready to be faithful to her. As a final twist, the narrator himself, who we now learn was actually a stag all along, undergoes a similar transformation and is offered to the fairest lady. Cassell and Kirkham have edited the Italian text of *La Caccia di Diana* drawing from the six extant manuscripts of the original work. Their critical interpretation of the poem redefines the ground on which we evaluate the merits of *Diana's Hunt* and points to ways in which it looks forward to Boccaccio's later work. The poem emerges as an allegory of the struggle in the soul before Christian baptism and entrance into the active life of virtue. This theme will be central in the early fictions such as the *Filocolo* and *Ameto* and will be parodied and reversed in the later *Elegy of Madonna Fiammetta* and *Corbaccio*. The editors offer a readable translation, extensive notes, and a glossary of female historical characters that will prove invaluable to students and scholars of medieval and Renaissance literature, women's studies, and art history. **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

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

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