

Cambridge University Press & Assessment
978-1-107-60963-1 — The Cambridge Companion to Boccaccio
Guyda Armstrong, Rhiannon Daniels, Stephen J. Milner
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THE CAMBRIDGE COMPANION TO BOCCACCIO

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.

GUYDA ARMSTRONG is Senior Lecturer in Italian at the University of Manchester and is author of *The English Boccaccio: A History in Books* (2013).

RHIANNON DANIELS is Lecturer in Italian at the University of Bristol and is author of *Boccaccio and the Book: Production and Reading in Italy 1340–1520* (2009).

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A complete list of books in the series is at the back of the book

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EDITED BY
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AND STEPHEN J. MILNER



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PREFACE

This book is designed for multiple audiences: those who are coming to Boccaccio for the first time, or who may have only a passing acquaintance with his work, those studying his texts as undergraduate or postgraduate students, and those scholars interested in the production and reception of Boccaccio's works from the medieval to the modern day. Although our Companion is relatively simple in form – a collection of short chapters which each take on key aspects of Boccaccio's life and works – we hope to give a sense of the complex interrelation between his texts, the social and literary contexts which conditioned their composition, and their subsequent reception in the centuries since. Boccaccio was a writer who mastered all the medieval language arts and showed a keen interest in literary theory and the interpretation of texts. Equally at home writing poetry, prose, and letters, he also produced commentaries on classical and vernacular texts, wrote encyclopaedic collections of mythological and historical biographies, and avidly collected classical, patristic, and contemporary writings in his own autograph notebooks.

In our Companion we aim to reflect the richness and breadth of Boccaccio's textual production and the abundance of critical responses and adaptations that it subsequently generated, and which continue to flourish. The studies in this volume seek to provide a new and more nuanced consideration of Boccaccio, not merely as the author of deservedly renowned literary works, but as the pre-eminent cultural mediator of his age. Our approach as editors and contributors is conditioned by our complementary intellectual formations and our overlapping areas of expertise as *boccaccisti*, who combine concerns with the social and rhetorical practices of late medieval Italy with the material production of texts and their complex literary voicing. We have deliberately tried to transcend the artificial but abiding disciplinary barriers between literary and historical approaches to medieval Italian studies in order to propose a new perspective on Boccaccio. Consequently the focus is not simply on the literary works, but aims to bring together the social (that

PREFACE

is, Boccaccio's own social networks and social practices), with the material facts of his textual cultures (the books which Boccaccio himself made, and the way they express their own intertextual networks). In this way the aim is to re-read the historical record and the historiographical tradition in order to propose a new way of thinking about Boccaccio, which is grounded in both his historic contexts and his multiple reception contexts, and informed by the latest critical work.

The book is divided into four parts which foreground different, but equally important, strands of the cultural context which we consider vital for an understanding of Boccaccio's leading role within multiple, overlapping cultural networks. Part I is concerned with essential features of Boccaccio's practice as both the writer and maker of books, with chapters on his life as pre-eminent cultural mediator (Armstrong, Daniels, and Milner), his material and textual practices in the production and editing of his texts (Arduini), and his literary strategies in the construction and addressing of his narrative and historic audiences (Daniels). Part II takes his most famous work, the *Decameron*, as its focus, framing it within literary, socio-political, and gendered perspectives, with chapters on its narrative form (Forni), its relation to Boccaccio's poetics, here figured as encompassing both prose and verse (Lummus), its implication within contemporary social practices (Milner), and its gender contestations (Psaki). Part III foregrounds Boccaccio's liminal position on the threshold between the late Middle Ages and the beginning of the Renaissance, with chapters on his intellectual relationships with his predecessor Dante (Armstrong) and his near-contemporary Petrarch (Zak), on his key role in sponsoring the revival of interest in classical humanism (Gittes), and on his engagement with gender difference and the voicing of women in a selection of minor and Latin works (Migiel). Finally, Part IV focuses attention on Boccaccio's reception history, with chapters on the editorial history of his works post-1800 (Richardson), on their translation into other languages and reception contexts (Ó Cuilleaináin), and on the transmedial afterlife of the *Decameron* (Riva).

Throughout the volume we have aimed to foreground certain fundamental themes and approaches which we judge crucial to the study of Boccaccio in the twenty-first century. First and foremost is our attention to the material and historical record: we focus on the works not just as literary texts, but as texts which are shaped, transmitted, and transformed in their containers, from Boccaccio's own autograph manuscripts right up to the distributed digital media forms of today. Our attention to the historic likewise encompasses both the material object – for example in the archival record of Boccaccio's civic life – and an interrogation of the conventional historiography of Boccaccio studies, which has customarily seen him in relation to Dante and

PREFACE

Petrarch, rather than as a historical protagonist of considerable importance in his own right. Finally, we highlight Boccaccio's literary and intellectual innovations, especially in the context of his writings for and about women, and as a humanist, alongside a recognition of the importance of providing an assessment of Boccaccio which moves beyond a narrow literary focus.

We see the Companion itself as a mediating text which consciously seeks to combine the romance philological tradition of Italian scholarship on Boccaccio, with the Anglophone literary-critical approach, and recent work in book-historical studies. This volume is the first English-language study to incorporate the most recent codicological and archival advances in its chapters and editorial apparatus, whilst simultaneously providing interpretative studies of key themes in Boccaccio's work and reception history. In this guise the Companion locates itself between the two landmark publications of the 2013 anniversary year: the catalogue of the exhibition held at the Biblioteca Medicea Laurenziana in Florence, *Boccaccio autore e copista*, and the North American *Boccaccio: A Critical Guide to the Complete Works*, the former providing the first full codicological survey of all Boccaccio's autographs and glossed manuscripts, and the latter with new essays on the full range of Boccaccio's authored texts.¹ Our aim is to combine the best of these approaches, in order to animate new discussions in Boccaccio studies.

It only remains for us to thank all those who have helped us along the way. First and foremost, our thanks go to our contributors, for their enthusiastic engagement with the project, their vast learning, generosity of spirit, and most of all their patience at the protracted delivery of this volume. We hope the results are worth the wait. Invaluable guidance and sustenance throughout the project has been provided by David Wallace, Brian Richardson, and Simon Gilson; we are also extremely grateful to our editors at Cambridge University Press, in particular Linda Bree and Anna Bond, who saw this project through to completion. Thanks go also to all those who read different parts of the book at various stages, including the anonymous readers for Cambridge University Press and those who fed into individual chapters during the writing process. As editors we would especially like to thank David Wallace, Kenneth P. Clarke, Simon Gilson, Ruth Glynn, and Tristan Kay for their input into our individual and co-authored chapters. Throughout we have been sustained by the energy and expertise of our wider academic communities: at the Villa I Tatti and Florentine archives, in particular Evan MacCarthy, Nicoletta Marcelli, and Sanam Nadar; all those who participated in our 'Locating Boccaccio in 2013' conference in Manchester with whom we have had such stimulating discussions; our friends at the John Rylands Library, University of Manchester, for their help with the Locating

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Boccaccio exhibition and for supplying the images and photographic permissions for this volume, especially Julianne Simpson and the staff of the Centre for Heritage Imaging and Collection Care; and finally our colleagues at the Universities of Bristol and Manchester, for their continued friendship, support, and advice.

NOTE

- 1 *Boccaccio autore e copista*, ed. by Teresa De Robertis and others (Florence: Mandragora, 2013); *Boccaccio: A Critical Guide to the Complete Works*, ed. by Victoria Kirkham, Michael Sherberg, and Janet Levarie Smarr (Chicago: Chicago University Press, 2013).

LIST OF MANUSCRIPTS

We now know of seventeen Boccaccio autograph manuscripts, three of which are currently separated into different volumes, making twenty-two in total. Eleven further manuscripts are now known to have been glossed by Boccaccio, and there also exists one private letter, written to Leonardo del Chiaro in 1366. There is also one antigraph of the *Decameron* (a copy prepared under the supervision of Boccaccio), which represents an earlier editorial stage of the text prior to that of the autograph manuscript now in Berlin.

Below we have listed in order Boccaccio’s autograph manuscripts, divided into works of his own composition and archive books containing copies of works by others. There follows a list of manuscripts copied by other people and glossed by Boccaccio; and finally, a list of other manuscripts mentioned in the essays in this volume. Please note that the texts listed in the *Zibaldoni* below are not comprehensive, and we have given only those works transcribed by Boccaccio which are mentioned in this book.

For full descriptions of all of these manuscripts, see the exhibition catalogue *Boccaccio autore e copista*, ed. by Teresa De Robertis and others (Florence: Mandragora, 2013). For the datings we have drawn on the 2013 catalogue and on Marco Corsi’s *La scrittura e i libri di Giovanni Boccaccio* (Rome: Viella, 2013).

Abbreviations

Florence, Biblioteca Medicea Laurenziana	BML
Florence, Biblioteca Nazionale Centrale	BNC
Florence, Biblioteca Riccardiana	BR
Paris, Bibliothèque nationale de France	BNF
Vatican City, Biblioteca Apostolica Vaticana	BAV

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Autograph manuscripts

Works of Boccaccio's own composition

Title	Location	Date
<i>Allegoria mitologica</i>	Florence, BML, 29. 8	c. 1340
<i>Argomenti to Dante's Comedy</i> (<i>Brieve raccoglimento</i>)	Toledo, Biblioteca Capitular, Zelada 104. 6 (To) Florence, BR, 1035 (Ri) Vatican City, BAV, Chigi L. VI. 213 (Chig)	late 1350s–early 1360s 1360s 1360s
<i>Buccolicum carmen</i>	Florence, BR, 1232	c. 1367; revised until 1375
<i>Carmina</i> (Latin poems):		
I. 'Tu qui segura procedis' (<i>Elegia di Costanza</i>)	Florence, BML, 29. 8	c. 1341
II. 'Postquam fata sinunt' (to Checco di Meletto Rossi)	Florence, BML, 29. 8	c. 1347–8
III. 'Tempus erat placidum' (<i>'Faunus'</i> , to Checco di Meletto Rossi)	Florence, BML, 29. 8	c. 1347–8
V. <i>Ytalie iam certus honos</i> (to Petrarch)	Vatican City, BAV, Chigi L. V. 176	1360s
VIII. 'Finis adest' (concluding rubric to Dante's <i>Comedy</i>)	Florence, BR, 1035 Vatican City, BAV, Chigi L. VI. 213	1360s 1360s
<i>Decameron</i>	Berlin, Staatsbibliothek Preussischer Kulturbesitz, Hamilton 90 (B)	c. 1370
<i>De Canaria</i>	Florence, BNC, Banco Rari 50	early 1350s
<i>De mulieribus claris</i>	Florence, BML, 90 sup. 98 ¹ (L ¹)	c. 1373
<i>Epistole</i> (Latin Epistles):		
I. 'Crepore celsitudinis' (to the Duke of Durazzo)	Florence, BML, 29. 8	c. 1339–40
II. 'Mavortis milex' (to Petrarch)	Florence, BML, 29. 8	c. 1339–40
III. 'Nereus amphytritibus' (addressee unknown)	Florence, BML, 29. 8	c. 1339–40
IV. 'Sacre famis' (addressee unknown)	Florence, BML, 29. 8	c. 1340
VI. 'Quam pium' (to Zanobi da Strada)	Florence, BML, 29. 8	c. 1348
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Title	Location	Date
VIII. ///‘expetentem arciquelocum’ (first part missing; to Zanobi da Strada?)	Florence, BNC, Banco Rari 50	c. 1350–3
IX. ‘Longum tempus’ (to Zanobi da Strada, 13 April 1353)	Florence, BNC, Banco Rari 50	c. 1353
<i>Genealogia deorum gentilium</i>	Florence, BML, 52. 9	1360s
<i>Teseida delle nozze d’Emilia</i>	Florence, BML, Acquisti e doni, 325	1348–50
<i>Trattatello in laude di Dante:</i> First redaction	Toledo, Archivo y Biblioteca Capitulares, Zelada 104. 6	late 1350s or early 1360s
Second, shorter, redaction (first compendium)	Vatican City, BAV, Chigi L. v. 176	1360s
Private letter to Leonardo del Chiaro	Perugia, Archivio di Stato, Carte del Chiaro	20 May 1366

Boccaccio’s archive books: compilations and copies of works
by others

In the case of partial autographs, the date refers to Boccaccio’s scribal inter-
ventions. Manuscripts that have been divided into separate volumes are
presented below as separate tables, giving the contents and locations of their
constituent parts.

Parchment notebook (*Zibaldone membranaceo*): Florence, BML, 29. 8 + BML,
33. 31¹

‘Zibaldone Laurenziano’, includes Boccaccio, <i>Epistles</i> I–IV: <i>Allegoria mitologica</i> , ‘Postquam fata sinunt’, <i>Faunus</i> (1st redaction), <i>Elegia di Costanza</i> ; <i>Notamentum</i> ; Dante, <i>Epistles</i> XI, III, XII; Dante, <i>Eclogues</i> ; ‘Letter of Ilaro’; Andalò del Negro, <i>Tractatus spere materialis</i> ; Juvenal; Walter Map; Jean de Meun; Petrarch, <i>Bucolicum carmen</i> , II (‘Argus’); Petrarch, metrical <i>Epistles</i> I. 14, I. 4, I. 13, I. 12; Giovanni del Virgilio, <i>Eclogue</i> to Albertino Mussato; Giovanni del Virgilio’s exchange with Guido Vacchetta; verses by St Thomas; Cicero excerpts; Greek alphabet and epigram	Florence, BML, 29. 8	Copied in three different phases: before 1330 (fols 26r–45r), 1330–4 (fols 2r–25v), 1338–48 (fols 46r–77r). Fol. 45v probably dates to 1367.
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‘Miscellanea Laurenziana’, includes Pseudo-Virgil, <i>Culex</i> , <i>Dirae</i> ; Persius, <i>Satires</i> ; <i>Lamentatio Bertoldi</i> ; Tetrastich in honour of St Miniato; Lovato Lovati, verses on Tristan and Isolde; Lydia; Ovid, <i>Ibis</i> , <i>Amores</i> ; <i>Priapeia</i> ; excerpts from Martial, Ausonius	Florence, BML, 33. 31	1338–48
Paper notebook (<i>Zibaldone Magliabechiano</i>): Florence, BNC, Banco Rari, 50 + Kraków, Biblioteka Czartoryskich, 2566 ²		
‘Zibaldone Magliabechiano’, includes Boccaccio’s Epistle ix to Zanobi da Strada; Epistle viii; <i>De Canaria</i> ; Paolino da Venezia, <i>Compendium</i> or <i>Chronologia magna</i> ; Sallust, <i>De coniuratione Catilinae</i> ; excerpts from Pliny; Seneca, <i>Florilegio</i>	Florence, BNC, Banco Rari 50	Dating is uncertain and varies between end of 1330s to mid-1350s.
Transcription of Petrarch’s <i>Familiars</i> , xviii. 15, sent to Boccaccio by Petrarch in November 1355, formerly fol. 115 of the ‘Zibaldone Magliabechiano’	Kraków, Biblioteka Czartoryskich, 2566 (fol. 43)	After 1355
Florence, Biblioteca Riccardiana 627 (partial autograph) + London, British Library, Harley 5383 + Biblioteca Riccardiana 2795 ^{vi}		
Paulus Orosius, <i>Historiae adversus paganos</i> ; Paul the Deacon, <i>Additamentum ad Eutropii Breviarium ab Urbe condita</i> (partial autograph: fols 29r–102v)	Florence, BR, 627	c. 1350
Paul the Deacon, <i>Historia Langobardorum</i> (up to Book vi, chapter 24)	London, British Library, Harley 5383	c. 1350
Paul the Deacon, <i>Historia Langobardorum</i> (from Book vi, chapter 24 onwards)	Florence, BR, 2795 ^{vi}	c. 1350
Toledo Dante anthology:		
Boccaccio, <i>Trattatello</i> (1st redaction); Dante, <i>Vita nova</i> , <i>Comedy</i> with Boccaccio’s <i>Argomenti</i> , Dante, 15 canzoni (Latin rubrics; Homer portrait)	Toledo, Archivo y Biblioteca Capitulares, Zelada 104. 6 (To)	late 1340s to mid-1350s

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- Riccardiano Dante anthology:
 Dante, *Comedy* with Boccaccio's Florence, BR, 1035 c. 1360
Argomenti; Boccaccio, Latin (Ri)
 poem *Finis adest longi Dantis cum*
laude laboris; Dante, 15 canzoni
 (Vernacular rubrics; 7
 illustrations)
- Dante and Petrarch anthology: Vatican City, BAV, Chigi L. vi. 213 + Vatican City,
 BAV, Chigi L. v. 176
- Trattatello* (2nd redaction); Dante, Vatican City, BAV, 1363–6
Vita nova; Cavalcanti, *Donna mi*
prega and gloss by Dino del
 Garbo; Boccaccio, *Ytalie iam*
certus honos; Dante, 15 canzoni;
 Petrarch, *Rerum vulgarium*
fragmenta in Forma Chigi
- Dante, *Comedy* with Boccaccio's Vatican City, BAV, 1363–6
Argomenti; Boccaccio, Latin Chigi L. vi. 213
 poem *Finis adest longi Dantis cum*
laude laboris (Longer vernacular
 rubrics)
- Martial, *Liber spectaculorum*, Milan, Biblioteca 1370–2
Epigrammata; John of Salisbury, Ambrosiana, C 67
Entheticus in Policraticum; sup.
 Juvenal, *Satires*, x. 22, Latin verses
- Statius, *Thebaid*, with commentary Florence, BML, 38. 6 12th–13th
 by Lattanzio Placido (partial century; B's
 autograph) interventions
 1340–5.
- Terence anthology: epitaph and life Florence, BML, 38. 17 1340–5, with
 of Terence; *Andria*, *Eunuchus*, later additions
Heautontimorumenos, *Adelphoe*,
Hecyra, *Phormio*
- Apuleius anthology: *Apologia*, Florence, BML, 54. 32 1350–5, with
Metamorphoseon libri, *Florida*, later additions
De deo Socratis
- Joseph of Exeter, *Ylias Frigii Daretis* Florence, BML, c. 1355
 Ashburnham App.
 1856
- Aristotle, *Nicomachean Ethics*, Milan, Biblioteca 1340–5
 Robert Grosseteste's Latin Ambrosiana, A 204
 translation, with commentary by inf.
 Thomas Aquinas (partial
 autograph)

LIST OF MANUSCRIPTS

Manuscripts glossed by Boccaccio

The dates of Boccaccio’s glosses are provided where available.³ To the eleven glossed manuscripts noted by De Robertis (p. 329), we have also added two manuscripts sent from Boccaccio to Petrarch: the Dante manuscript, which contains textual variants in Boccaccio’s hand (‘Vat’), and the manuscript of Augustine’s *Enarrationes in Psalmos*, which contains an autograph note in which Boccaccio names himself and gives the date.

Apuleius anthology: <i>Apologia</i> , <i>Metamorphoseon libri</i> , <i>Florida</i>	Florence, BML, 29. 2	1330s
Montecassino manuscript of Varro, Cicero, and Pseudo-Cicero:	Florence, BML, 51. 10	c. 1355
Varro, <i>De lingua latina</i> ; Cicero, <i>Pro Cluentio</i> ; Pseudo-Cicero, <i>Rhetorica ad Herennium</i>		
Flavius Josephus, <i>Antiquitates Iudaicae</i> , <i>Pseudo-Hegesippus</i> , <i>Historiae</i>	Florence, BML, 66. 1	c. 1355
Juvenal, <i>Satires</i> ; <i>Vita Iuvenalis</i> ; <i>Accessus</i> <i>Satirarum</i> ; <i>Vita Iuvenalis</i>	Florence, BML, 34. 39	undated
Lucan, <i>Pharsalia</i>	Florence, BML, 35. 23	undated
Ovid anthology: <i>Heroides</i> , <i>De somno</i> , <i>Fasti</i> , <i>Tristia</i> , <i>Ars amatoria</i> , <i>De medicamine faciei</i> ; Pseudo-Ovid, <i>De nuce</i> , <i>De pulice</i> , <i>De</i> <i>speculo medicaminis</i> , <i>De Philomela</i> ; Faltonia Proba, <i>Centones vergiliani</i>	Florence, BR, 489	undated
John of Wales, <i>Compendiloquium de vita et</i> <i>dictis illustrium philosophorum</i>	Florence, BR, 1230	undated
Petrarch’s copy of Pliny, <i>Naturalis historia</i>	Paris, BNF, lat. 6802	late 1350s– early 1360s
Petrarch’s copy of Claudian (Boccaccio contributes a drawing of a laurel-crowned head in profile with manicule)	Paris, BNF, lat. 8082	probably 1351
Petrarch’s copy of Augustine, <i>Enarrationes in</i> <i>Psalmos</i>	Paris, BNF, lat. 1989 ¹⁻²	1355
Petrarch’s copy of Paolino da Venezia, <i>Compendium sive Chronologia magna</i>	Paris, BNF, lat. 4939	c. 1355–6
Petrarch’s historical miscellany, <i>Liber de</i> <i>regno Siciliae</i>	Paris, BNF, lat. 5150	c. 1356–60
Dante Alighieri, <i>Comedy</i> (gift to Petrarch)	Vatican City, BAV, Vat. lat. 3199 (‘Vat’)	c. 1350

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Other manuscripts mentioned in this volume

Boccaccio's works

<i>Decameron</i> , copied by Giovanni di Agnolo Capponi (antigraph)	Paris, BNF, It. 482 (P)	c. 1360
<i>Decameron</i> and <i>Corbaccio</i> , copied by Francesco d'Amaretto Mannelli	Florence, BML, 42. 1 (Mn)	1384
<i>Decameron</i>	Florence, BML, 42. 3 (L ²)	c. 1450–75
<i>Decameron</i> , illuminated by Taddeo Crivelli	Oxford, Bodleian Library, Holkham misc. 49	1475–1500
<i>De mulieribus claris</i>	Vatican City, BAV, MS Urbinate lat. 451 (Vu)	1450–1500
<i>De casibus virorum illustrium</i>	Vatican City, BAV, Ottoboniano Lat. 2145 (Vo)	1373–1400
<i>Amorosa visione</i>	Florence, BR, 1066	pre-1433

Works by other authors

Persius manuscript, from which Boccaccio copies into <i>Miscellanea Laurenziana</i>	Florence, BML 37.19	11th century
<i>Cantare di Fiorio e Bianciflore</i>	Florence, Biblioteca Nazionale Centrale, MS Magliabechiano, VIII. 1416	c. 1343

NOTES

- 1 For a full table of contents of the parchment *Zibaldone* according to its original ordering, see *Boccaccio autore e copista*, pp. 305–13.
- 2 For a full table of contents of the paper *Zibaldone*, see *Boccaccio autore e copista*, pp. 316–26.
- 3 On Boccaccio's copying practices, and a chronology of his copying and glossing activity, see *Boccaccio autore e copista*, pp. 329–35.

LIST OF EDITIONS AND TRANSLATIONS

All works of Boccaccio’s are quoted in English translation. For those who wish to consult the works in the original languages, we also supply references to the relevant source text to enable readers to locate the appropriate passage. In referencing Boccaccio’s works, we have used the critical editions published in the Mondadori series *Tutte le opere di Giovanni Boccaccio*, ed. by Vittore Branca, 10 vols (Milan: Mondadori, 1964–98), which have long been recognized as the standard editions, and which are widely available in university libraries. New editions continue to be published, and we have noted these where relevant. Each critical edition is referenced individually in the list of editions, below, with shortened forms given in the individual chapters.

There are likewise a vast number of Boccaccio translations available. For this Companion, we have used Harry McWilliam’s well-loved translation for the *Decameron*, which was first published in 1972 by Penguin and revised for a second edition in 1993. This translation pays particular attention to the rendering of Boccaccio’s authorial paratexts, such as titles and rubrics, which aligns with our own editorial attention to the materiality of the book-object and the mechanisms of Boccaccio’s narrative strategies. All translations of the *Decameron*, unless specified otherwise, are taken from the most recent reprint of McWilliam’s revised 1995 translation (below), with page numbers signalled within the individual chapters. For Boccaccio’s other works, we have used the English translations signalled below, unless authors have provided their own renderings.

The transmission and reception history of Boccaccio is complex and unruly, and this textual instability is reflected in the many forms and names by which his works have been known over time. The table below provides a list of the critical editions and English translations referenced in each chapter, listed alphabetically. Texts are presented by the name by which they are best known in the original languages (Italian or Latin), and we note alternative titles as they are used within chapters. We have also provided

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an English translation of each title here, but refer to them with their Italian or Latin titles in the individual chapters. The table is thus directed towards both Boccaccio scholars and those who are coming to Boccaccio for the first time.

Title of work and English translation	Critical edition and preferred translated edition
<i>Allegoria mitologica</i> or <i>De mundi creatione</i> (Mythological Allegory)	<i>Allegoria mitologica</i> , ed. by Manlio Pastore Stocchi, in <i>Tutte le opere</i> , v. 2 (1994), 1091–1123
<i>Amorosa visione</i> (Amorous Vision)	<i>Amorosa visione</i> , ed. by Vittore Branca, in <i>Tutte le opere</i> , III (1974), 1–272; <i>Amorosa visione</i> , trans. by Robert Hollander, Timothy Hampton, Margherita Frankel, with an intro. by Vittore Branca (Hanover, NH: University Press of New England, 1986)
<i>Argomenti</i> (verse summaries of Dante’s <i>Comedy</i>)	<i>Argomenti e rubriche dantesche</i> , ed. by Giorgio Padoan, in <i>Tutte le opere</i> , v. 1 (1992), 147–92
<i>Buccolicum carmen</i> (Eclogues) I: ‘Galla’ II: ‘Pampinea’ XIV: ‘Olympia’ XV: ‘Phylostropos’ <i>Caccia di Diana</i> (Diana’s Hunt)	<i>Buccolicum carmen</i> , ed. by Giorgio Bernardi Perini, in <i>Tutte le opere</i> , v. 2 (1994), 689–1090; <i>Eclogues</i> , trans. by Janet Levarie Smarr (New York: Garland, 1987) <i>Caccia di Diana</i> , ed. by Vittore Branca, in <i>Tutte le opere</i> , I (1967), 1–43; <i>Diana’s Hunt</i> , <i>Caccia di Diana: Boccaccio’s First Fiction</i> , ed. and trans. by Anthony K. Cassell and Victoria Kirkham (Philadelphia: University of Pennsylvania Press, 1991)
<i>Carmina</i> (Latin poems): I. <i>Elegia di Costanza</i> (Elegy of Costanza) or <i>Verba puellae sepulte</i> V. <i>Ytalie iam certus honus</i> (Already certain honour of Italy) <i>Comedia delle ninfe fiorentine</i> or <i>Ameto</i> (Comedy of the Florentine Nymphs) <i>Consolatoria a Pino de’ Rossi</i> (Consolatory Letter to Pino de’ Rossi)	<i>Carmina</i> , ed. by Giuseppe Velli, in <i>Tutte le opere</i> , v. 1 (1992), 375–492 <i>Comedia delle ninfe fiorentine</i> , ed. by Antonio Enzo Quaglio, in <i>Tutte le opere</i> , II, 665–835 <i>Consolatoria a Pino de’ Rossi</i> , ed. by Giorgio Chiecchi, in <i>Tutte le opere</i> , v. 2 (1994), 615–87

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Corbaccio

Corbaccio, ed. by Giorgio Padoan, in
Tutte le opere, v. 2 (1994), 413–614
 Giovanni Boccaccio, *The ‘Corbaccio’,
 or ‘The Labyrinth of Love’*, trans. by
 Anthony K. Cassell, rev. edn
 (Binghamton: Medieval and
 Renaissance Texts and Studies, 1993)

De casibus virorum illustrium (*The
 Fates of Illustrious Men*)

De casibus virorum illustrium, ed. by
 Pier Giorgio Ricci and Vittorio
 Zaccaria, in *Tutte le opere di
 Giovanni Boccaccio*, 10 vols (Milan:
 Mondadori, 1983), IX;
 Giovanni Boccaccio, *The Fates of
 Illustrious Men*, trans. and abridged
 by Louis Brewer Hall (New York:
 Frederick Ungar, 1965)

*De montibus, silvis, fontibus, lacubus,
 fluminibus, stagnis seu paludibus et
 de diversis nominibus maris* (*On
 Mountains, Forests, Springs, Lakes,
 Rivers, Marshes or Ponds and on the
 Different Names of the Seas*)

*De montibus, silvis, fontibus, lacubus,
 fluminibus, stagnis seu paludibus et
 de diversis nominibus maris*, ed. by
 Manlio Pastore Stocchi, in *Tutte le
 opere*, VIII, 1815–2149

De mulieribus claris (*On Famous
 Women*)

Giovanni Boccaccio, *Famous Women*,
 ed. and trans. by Virginia Brown
 (Cambridge, MA: Harvard University
 Press, 2001)

De mundi creatione, see *Allegoria
 mitologica*

*De origine, vita, studiis et moribus viri
 clarissimi Dantis Alighierii Florentini
 poete illustris et de operibus
 compostis ab eode* see *Trattatello in
 laude di Dante*

*De vita et moribus domini Francisci
 Petracchi de Florentia* or *Vita
 Petracchi* (*On the Life and Mores of
 Francesco Petrarca of Florence or Life
 of Petrarch*)

Vite di Petrarca, Pier Damiani e Livio,
 ed. by Renata Fabbri, in *Tutte le
 opere*, v. 1 (1992), 879–962

Decameron

Decameron, ed. by Vittore Branca, in
Tutte le opere, IV (1976)
 Giovanni Boccaccio, *The ‘Decameron’*,
 trans. by G. H. McWilliam, 2nd edn
 (London: Penguin, 2003)

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Elegia di Costanza, see *Carmina*

Elegia di madonna Fiammetta (*Elegy of madonna Fiammetta*)

Esposizioni sopra la Comedia di Dante
 (*Expositions on Dante's Comedy*)

Epistole (Latin Epistles) and *Lettere*
 (Letters):

II: to a 'Valorous soldier of Mars'

IV: addressee unknown

X: to Petrarch

XV: to Petrarch

XVIII: to Niccolò Orsini

XIX: to Jacopo Pizzinga

XXII: to Mainardo Cavalcanti

XXIII: to Fra Martino da Signa

Filocolo

Filostrato

Genealogia deorum gentilium

(*Genealogy of the Pagan Gods*)

Elegia di madonna Fiammetta, ed. by Carlo Delcorno, in *Tutte le opere*, v. 2 (1994), 1–412

Esposizioni sopra la 'Comedia' di Dante, ed. by Giorgio Padoan, in *Tutte le opere*, VI (1965)

Boccaccio's Expositions on Dante's 'Comedy', trans. with introduction and notes by Michael Papio (Toronto: University of Toronto Press, 2009)

Giovanni Boccaccio, *Epistole e lettere*, ed. by Ginetta Auzzas and Augusto Campana, in *Tutte le opere*, v. 1 (1992), 493–856

Filocolo, ed. by Antonio Enzo Quaglio, in *Tutte le opere*, I, 45–675

Filostrato, ed. by Branca, in *Tutte le opere*, II (1964), 1–228

Genealogia deorum gentilium, ed. by Vittorio Zaccaria, in Giovanni Boccaccio, *Tutte le opere di Giovanni Boccaccio*, ed. by Vittore Branca, 10 vols (Milan: Mondadori, 1998), VII–VIII, 1–1813;

Giovanni Boccaccio, *Genealogy of the Pagan Gods, Volume 1 (Books 1–v)*, ed. and trans. by Jon Solomon (Cambridge, MA: Harvard University Press, 2011);

Boccaccio on Poetry: Being the Preface and the Fourteenth and Fifteenth Books of Boccaccio's 'Genealogia Deorum Gentilium', trans. by Charles G. Osgood (Indianapolis: Bobbs-Merrill, 1956)