

**Chapter 1 : The Decameron - Wikipedia**

*Giovanni Boccaccio* (/ b ɒ ˈ ɔː ʃ ɛ ˈ k ɛ ˈ ɛ • t ɛ ʃ i ɒ ˈ ɔː ʃ , b ɛ ˈ ɪ - t ɛ ʃ ɒ ˈ ɔː ʃ /; Italian: [dʲɛˈoʲvanni bokɛˈkattɛʃo]; 16 June - 21 December ) was an Italian writer, poet, correspondent of Petrarch, and an important Renaissance humanist.

In the same year, it appears from some documents the Parisian livre de la Taille, a sort of tax and fee ledger that Boccaccio and his brother were in Paris for business, lodging near the church of Saint-Jacques-la-Boucherie. As the scion however illegitimate of a prominent and prosperous citizen of Florence, Giovanni receives a sound education: His education follows the standard curriculum of the times: But also very important for the son of a merchant and businessman was the practical training in business and the study of law canon law. A fundamental turning point in the life of B. In addition, he also perfected his literary education. As Thomas Bergin writes: In one of his letters written in Latin , he tells us Ep. Naples in fact gave him the triple experience of court life, the business world, and the kingdom of letters The Studio Neapolitan university , founded in for instance, more than a century before the studio in Florence, founded in , but more than a couple of centuries after that of Bologna, founded in was renowned in those days for its famous jurists -- specialists in the canon or ecclesiastical law. Cino taught law at the studio in , constantly quarreling with the canonists and lawyers and their aridity. Giovanni, with greater freedom, pursues his humanistic interests in literature as is attested by his first essays in Latin the Elegia di Costanza and the Allegoria mitologica, both certainly composed before and his first vernacular poetry. Just twenty years old, Boccaccio was admitted to the circle of learned men who gathered in the famous Royal library, where he could find and read, along with the classical Latin literature Ovid, Vergil etc. Here lie the true foundations of Boccaccio. It tells of their love from childhood, their cruel separation, the romantic quest of Florio to find his beloved, their splendid joyful wedding, their conversion to Christianity in Rome, and their victorious and joyous return home. This legend of Byzantine origin reworked in French as early as the 13th-century and later in an Italian cantare is ornamented by B. During this time, Giovanni ends his period of study. The Crepor celsitudinis, dedicated to Carlo, duke of Durazzo; the Mavortis milix, dedicated to Petrarch; the Nereus amphitribus and the Sacre famis, to unidentified friends. Both had lent enormous sums of money to the King of England Edward III to finance his military expedition against France which, in , started a war destined to last for more than a hundred years -- the hundred years war. When the king defaulted on his debt, they went bankrupt. In the attempt to stave off the bankruptcy, a group of prominent citizens of Florence arranged a coup: Walter of Brienne, a French military leader, was named signore of the city in His dictatorship lasted only a year and he was driven out of Florence in August by a coalition of magnates the old aristocrats , popolani the nouveaux riches and artisans. Within weeks of this uprising, conflict broke out between the magnates and the popolani. The latter won and the regime established by them was broadly representative of the guild community. In the meantime, in the same year , king Robert died in Naples and a struggle for succession began: First draft of De vita et moribus domini Francisci Petracchi. Composition of the first eclogues which will later be collected in Buccolicum carmen. All of a sudden, Giovanni inherited what was left of the family fortune -- and a household to run and maintain. These are in fact the years of the Decameron and we know very little about them. We know that Giovanni was briefly back in Ravenna in , this time on a special mission from the compagnia of Or San Michele: Work begins on the Genealogia deorum gentilium, a work which is not finished until He joins the court of Ludwig of Bavaria as ambassador from the city-state of Florence. The first draft of the Trattatello in laude di Dante reaches completion. Earliest feasible date of the second draft of the Amorosa visione which is definitively completed in Work begins on the De casibus virorum illustrium and the De montibus, silvis, fontibus et de nominibus maris liber finished respectively in and Pope Innocent VI inducts Boccaccio into the clergy. For the next four years, Boccaccio receives no further official Florentine appointments. The coup, as the chronicler Matteo Villani has it, was meant to overturn the iniquitous law imposed by "certain great and popular men [Albizzi and Ricci] for the evil purpose of becoming tyrants" this is a refrain in Florentine political life, dominated by the factious Guelf party, the Parte Guelfa. Even the presence in Florence of B. Work begins on De mulieribus claris. Here he collects

information regarding San Pier Damiani for Petrarch who is working on *De vita solitaria*. Composition of *Vita sanctissimi patris Petri Damiani*. He travels again to Naples but stays there only for a relatively short period on account of his lukewarm reception. After returning to Florence, he goes to Padua to see Petrarch but eventually meets him in Venice where the latter had moved. In July Boccaccio proceeds to Certaldo. The final version of the *Genealogie* is brought to its conclusion. These are indeed years of spiritual crisis for Giovanni. In a famous episode as V. Branca tells it in his biography of Boccaccio: The latter wrote to him, nominally accepting the gift and yet encouraging his friend and disciple to continue his literary efforts, in the name of the very spiritual reasons adduced against them. Composition of the *Corbaccio*. Boccaccio dedicates himself to the second abridged edition of the *Trattatello*. Boccaccio takes ambassadorship to the papal court in Rome. Continuation of revisions of the *Genealogie*. Boccaccio is entrusted by Florence to conduct a series of readings and lectures on the *Divina Commedia*, in the Church of Santo Stefano di Badia. The contract called for a cycle of lectures, lasting for a year, and a compensation of one hundred florins. He gives his first lecture on October 23d ; after a few months, too ill to continue and among some opposition from the most factious of the Guelf extremists, who never forgave Dante his "ghibellin" pro-Empire ideas, and some mumbling from orthodox religious figures, the lectures are interrupted. The passing of his long-time friend inspires the last sonnet of his mature poems. Work continues on the *Genealogie*. Giovanni will close his eyes for ever in the quiet of Certaldo, on December 21, , a year after his worshipped magister, the second crown of Florence, Francesco Petrarca. *Storia della letteratura italiana* vol.

Chapter 2 : Giovanni Boccaccio - Wikipedia

*The Life Of Giovanni Boccaccio [Thomas Caldecot Chubb] on www.nxgvision.com \*FREE\* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original.*

His greatest work Decameron has claimed fame for over years and has cast an influence on other writers for instance Francesco Petrarca who translated Decameron into Latin. Besides being a writer, Giovanni was also a humanist and sometimes accredited to as the founder of Humanism. Giovanni Boccaccio was born in the year 1313 in Italy. The exact date and place of his birth is uncertain. However, it is known that he spent his childhood in Florence. His father was a prominent merchant and his mother also belonged to an illustrious family. Giovanni attended school in Florence and was taken into business at the age of 14. He was sent to Naples to study business and law in 1327. His growing interest in literature drifted him away from studying these subjects. He eventually gave up on studying and entirely dedicated himself to literature. He fell in love with a lady and named her Fiammetta in his writings. During this time Giovanni also started mingling with the courtly society. He returned to Florence in 1327 at the death of his father and became guardian to his younger brother. Giovanni was trusted with public offices in Florence and also sent on diplomatic missions to Padua, the Romagna, Avignon and elsewhere. Both writers often worked closely with each other. Boccaccio completed the great Decameron in which narrates hundred stories of seven women and three men who reside in a country villa for ten days after escaping from the plague in Florence. Decameron has influenced Europe for the longest time and great writers such as Shakespeare and Chaucer are known to have borrowed from this masterpiece. Also renowned poets such as George Eliot, Tennyson, Keats, Longfellow and Swinburne have written poems revolving around the Decameron. Giovanni on the other hand was impressed by the works of Dante and conducted lectures on his poems in 1374. Boccaccio produced an excellent piece of work on classical mythology titled On the Genealogy of the Gods of the Gentiles *De genealogia deorum gentilium*, written in Latin, this composition focused on classical mythology and culture. From 1374 to 1375, Boccaccio worked on writing about the problems of one-sided love, *The Corbaccio* *Il Corbaccio*. Another well-known effort is *On the Fates of Famous Men* *De casibus virorum illustrium* which describes the downfall of influential men. He also composed a noteworthy volume on biographies of famous women, *Concerning Famous Women* *De claris mulieribus*. Disappointing love affairs and deteriorating health made Giovanni depressive and his writing started showing signs of bitterness especially towards women. He attempted to burn and sell his work, letters, manuscripts and library. Petrarch convinced him not to burn his belongings and offered to purchase them from him. Although never married, Boccaccio was a father to three children. He passed away on December 21, 1375. [Bluebook Style Giovanni Boccaccio](#), [https: Write About Giovanni Boccaccio](#).

**Chapter 3 : Giovanni Boccaccio Facts & Quotes - The Writer Of The Decameron**

*Giovanni Boccaccio A significant figure in the history of Italian literature, Giovanni Boccaccio was among the founders of the Renaissance. In spite of studying law and business for years, Boccaccio's interest naturally lied in poetry and writing.*

Boccaccio was the son of a Tuscan merchant, Boccaccio di Chellino called Boccaccino , and a mother who was probably French. He passed his early childhood rather unhappily in Florence. In this milieu Boccaccio experienced the aristocracy of the commercial world as well as all that survived of the splendours of courtly chivalry and feudalism. He also studied canon law and mixed with the learned men of the court and the friends and admirers of Petrarch, through whom he came to know the work of Petrarch himself. It was probably in that Boccaccio was recalled to Florence by his father, involved in the bankruptcy of the Bardi. The sheltered period of his life thus came to an end, and thenceforward there were to be only difficulties and occasional periods of poverty. From Naples, however, the young Boccaccio brought with him a store of literary work already completed. Much more important are two works with themes derived from medieval romances: The Teseida probably begun in Naples and finished in Florence, 1374 is an ambitious epic of 12 cantos in ottava rima in which the wars of Theseus serve as a background for the love of two friends, Arcita and Palemone, for the same woman, Emilia; Arcita finally wins her in a tournament but dies immediately. While the themes of chivalry and love in these works had long been familiar in courtly circles, Boccaccio enriched them with the fruits of his own acute observation of real life and sought to present them nobly and illustriously by a display of learning and rhetorical ornament, so as to make his Italian worthy of comparison with the monuments of Latin literature. It was Boccaccio, too, who raised to literary dignity ottava rima, the verse metre of the popular minstrels, which was eventually to become the characteristic vehicle for Italian verse. Boccaccio, meanwhile, was trying continually to put his financial affairs in order, though he never succeeded in doing so. Little is known, however, of the detail of his life in the period following his return to Florence. It was probably in the years 1373 that Boccaccio composed the Decameron in the form in which it is read today. In the broad sweep of its range and its alternately tragic and comic views of life, it is rightly regarded as his masterpiece. Stylistically, it is the most perfect example of Italian classical prose, and its influence on Renaissance literature throughout Europe was enormous. The Decameron begins with the flight of 10 young people 7 women and 3 men from plague-stricken Florence in They retire to a rich, well-watered countryside, where, in the course of a fortnight, each member of the party has a turn as king or queen over the others, deciding in detail how their day shall be spent and directing their leisurely walks, their outdoor conversations, their dances and songs, and, above all, their alternate storytelling. In addition to the stories, Boccaccio has a master theme, namely, the way of life of the refined bourgeoisie , who combined respect for conventions with an open-minded attitude to personal behaviour. The sombre tones of the opening passages of the book, in which the plague and the moral and social chaos that accompanies it are described in the grand manner, are in sharp contrast to the scintillating liveliness of Day I, which is spent almost entirely in witty disputation, and to the playful atmosphere of intrigue that characterizes the tales of adventure or deception related on Days II and III. With Day IV and its stories of unhappy love, the gloomy note returns; but Day V brings some relief, though it does not entirely dissipate the echo of solemnity, by giving happy endings to stories of love that does not at first run smoothly. Finally, in Day X, all the themes of the preceding days are brought to a high pitch, the impure made pure and the common made heroic. The prefaces to the days and to the individual stories and certain passages of especial magnificence based on classical models, with their select vocabulary and elaborate periods, have long held the attention of critics. But there is also another Boccaccio: These two aspects of the Decameron made it the fountainhead of Italian literary prose for the following centuries. This view is no longer tenable, however, since the Middle Ages can no longer be presented as having been wholly ascetic or wholly concerned with God and heavenly salvation in contrast with a Renaissance concerned only with the human. It is the spirit in which Boccaccio treats his subjects and his forms that is new. For the first time in the Middle Ages, Boccaccio in the Decameron deliberately shows man striving with fortune and learning to overcome it. To be truly noble, according to the Decameron, man must accept life as it is, without bitterness,

must accept, above all, the consequences of his own action, however contrary to his expectation or even tragic they may be. To realize his own earthly happiness, he must confine his desire to what is humanly possible and renounce the absolute without regret. During the years in which Boccaccio is believed to have written the Decameron, the Florentines appointed him ambassador to the lords of Romagna in ; municipal councillor and also ambassador to Louis, duke of Bavaria, in the Tirol in ; and ambassador to Pope Innocent VI in . Boccaccio revered the older man as his master, and Petrarch proved himself a serene and ready counselor and a reliable helper. Together, through the exchange of books, news, and ideas, the two men laid the foundations for the humanist reconquest of classical antiquity. After the Decameron, of which Petrarch remained in ignorance until the very last years of his life, Boccaccio wrote nothing in Italian except *Il Corbaccio* 1355; a satire on a widow who had jilted him , his late writings on Dante, and perhaps an occasional lyric. Turning instead to Latin, he devoted himself to humanist scholarship rather than to imaginative or poetic creation. His *Bucolicum carmen* 1366 , a series of allegorical eclogues short pastoral poems on contemporary events, follows classical models on lines already indicated by Dante and Petrarch. A premature weakening of his physical powers and disappointments in love may also have contributed to it. Some such occurrence would explain how Boccaccio, having previously written always in praise of women and love, came suddenly to write the bitterly misogynistic *Corbaccio* and then turn his genius elsewhere. Furthermore, there are signs that he may have begun to feel religious scruples. Petrarch describes how the Carthusian monk Pietro Petrone, on his deathbed in , sent another Carthusian, Gioacchino Ciani, to exhort Boccaccio to renounce his worldly studies; and it was Petrarch who then dissuaded Boccaccio from burning his own works and selling his library. He had taken minor orders many years earlier, perhaps at first only in the hope of being given benefices. Even so, he did not neglect Italian poetry , his enthusiasm for his immediate predecessors, especially Dante, being one of the characteristics that distinguish him from Petrarch. All these studies were pursued in poverty, sometimes almost in destitution, and Boccaccio had to earn most of his income by transcribing his own works or those of others. In poverty compelled him to retire to the village of Certaldo. A revised text of the commentary that he gave with these readings is still extant but breaks off at the point that he had reached when, early in , ill health made him lose heart. There Boccaccio died the following year and was buried in the Church of SS. Boccaccio and the Renaissance. Boccaccio was a man of the Renaissance in almost every sense. His humanism comprised not only classical studies and the attempt to rediscover and reinterpret ancient texts but also the attempt to raise literature in the modern languages to the level of the classical by setting standards for it and then conforming to those standards. Boccaccio advanced further than Petrarch in this direction not only because he sought to dignify prose as well as poetry but also because, in his *Ninfale fiesolano*, in his *Elegia de Madonna Fiammetta*, and in the Decameron, he ennobled everyday experience, tragic and comic alike. The same attention to popular and medieval themes characterized Italian culture in the second half of the 15th century; without Boccaccio, the literary culmination of the Italian Renaissance would be historically incomprehensible.

**Chapter 4 : Boccaccio | The Core Curriculum**

*Giovanni Boccaccio: Giovanni Boccaccio, Italian poet and scholar, best remembered as the author of the earthy tales in the Decameron. With Petrarch he laid the foundations for the humanism of the Renaissance and raised vernacular literature to the level and status of the classics of antiquity.*

Certaldo, December 21, Legend has falsely portrayed the earliest circumstances of his life. If his father, Boccaccio di Chellino, representative of the powerful trading company of the Bardi, was actually in Paris during , then Giovanni was born of an illegitimate affair of his mother at Certaldo or, more likely, at Florence. When hardly out of boyhood perhaps about , he was sent into business at Naples with the Bardi Bank, which controlled the finances of the Angevin court. This commercial experience was unhappy and was followed by an equally disappointing study of Canon Law. Boccaccio thereupon turned completely to literature, under the direction and with the advice of the most learned men of the Neapolitan court e. The carefree and lordly life of the Angevin court and city, necessary meeting place of the Italo-French and the Arab-Byzantine cultures, also deeply influenced his formation. Against such a background, dominated by both avid cultural interests and easygoing pleasure, Boccaccio desired to weave his great romance of love, centering on the fickle and fascinating figure of Fiammetta and the various heady adventures that had brightened his youth. Though Fiammetta is missing from the elegant portrayal of the aristocratic Neapolitan society within the mythological setting in his first poem, *Caccia di Diana* ? *Filocolo*, the romantic story of the adventures of Florio and *Biancofiore*â€”made all the more valuable by the digressions in which the self-taught young man shows his scholarly enthusiasm, by the autobiographical allusions, and by the storytelling techniques that foreshadow the *Decameron* â€”appears to have been produced about at the direct request of Fiammetta. *Teseida* written about â€”41, perhaps partly in Florence , which tells the story of the love of Arcita and Palemone for Emilia, inserts lyric motifs and love laments that seem to echo and develop the notes in the dedicatory letter to Fiammetta into his ambitious plan for a first Italian epic poem. The *Elegia di Madonna Fiammetta* composed between and , the first modern psychological novel, inverts the roles of the two lovers and blends the subtlest motivations with the innermost impulses of an enamored feminine heart. Thus, nearly all the youthful work of Boccaccio and even more clearly the *Rime* of this period , though patently autobiographical, gives evidence of becoming dominated and almost paralyzed by the experiences of love and enthusiasm for culture. But the immediacy of the first writings gradually gives way to a psychological analysis more detached from the sorrowful matter of love, under an interpretative effort sometimes almost allegorical. The failure of the Bardi Bank forced Boccaccio to return to Florence in to meet painful domestic difficulties that are reflected in the laments that crop up in the works and letters of those years. Far from alienating him from literary pursuits, however, these harsh realities put him into immediate contact with his city and the life of the mercantile society to which he belonged. Shortly before , Boccaccio had sung in ottava rima in *Ninfale fiesolano* â€”46? In he began to prepare and lay out the *Decameron* â€”51? The setting is this: In this powerful and multiform narrative work, Boccaccio displayed the "human comedy" of a society captured in both daily and extraordinary battles against ill-fortune. According to the most acceptable aesthetic canons of his time, moreover, Boccaccio attached to his varied and iridescent images a didactic value beyond the mere story. To this end he pictured man on an imaginary journey that begins with a bitter condemnation of vice *First Day* and concludes with an exaltation of virtue *Tenth Day* , after being tested by the three great forces that, as instruments of Providence, are at work in the world *Fortune*, *Second and Third Days*; *Love*, *Fourth and Fifth*; *Genius*, *Sixth, Seventh, Eighth*; the *Ninth Day* is a transitional episode. *External Trouble*; *Interior Growth*. In they sent him as ambassador to the *Lords of Romagna* andâ€”a more pleasant dutyâ€”to present ten gold florins to *Sister Beatrice*, the nun daughter of *Dante*, as indemnity for damages sustained by her family. He was named chamberlain for the commune in and then representative of the republic in the negotiations for the acquisition of *Prato* and ambassador to *Ludwig of Bavaria*; in and he was ambassador to *Innocent VI* and *Urban V* at *Avignon* and in presented the homage of *Florence* to *Urban V* on his return to *Rome*. But these honorable missions failed to extricate him from the deplorable condition into which the Bardi bankruptcy had cast him. Nothing came of

these ventures, and he returned disillusioned and embittered to Certaldo, where he had withdrawn probably as early as 1374. The material and temporal circumstances of these years, however, are of far less importance than his humanistic development, his cultural interests, and the religious evolution of his thought. These attitudes were already present in the poems and letters of about 1374, but they emerge clearly after his encounter with Petrarch, the most fortunate and decisive encounter for Italian and European culture of the 14th century. Boccaccio met Petrarch for the first time in 1374, having eagerly gone some miles out-side Florence to greet him and invite him to be his house guest. They engaged in a voluminous correspondence, constantly exchanged books and literary information, and from on were generally *seijuncti licet corporibus unum animo* though physically separated, one in spirit as Petrarch wrote. These early humanistic attitudes continued to characterize the works of his maturity, which he corrected and recorrected to his death, and established in various editions. The *Genealogia Deorum gentilium* 1375 is a great dictionary of mythology, a monument of prehumanistic culture; the *Bucolicum carmen* 1374? *De montibus, silvis, fontibus* 1374? *De mulieribus claris* 1375? *Zeal for the Vernacular*. It is less refined and tends to eclecticism; but it is always supported by a zealous love for poetry, so much so that he feels himself "wholly intended for poetry from as far back as the maternal womb". *Genealogia*, Better than Petrarch, he is "the first apostle of the Dantean cult" synthesizes the wonderful and uninterrupted tradition of the intellectual life, of poetry and culture, from antiquity to his own days. Though he was a chief discoverer of the treasures of ancient Hellas, his vision was not confined within the boundaries of the classics; it encompassed Christian authors, certain medieval writers, and poets who wrote in the vernacular. It is not without significance that the *Teseida*, the most ambitious of his youthful works, was modeled both on the great Latin epics and on the typically medieval *cantari*; that in the *Decameron* classical and later sources were drawn upon; that in the description of the plague that opens this masterpiece he mixes Lucretian facts, gained at second hand, with a page from Paolo Diacono; that his prose rhythms favor Livy more than Cicero, and even more the currently accepted rhetorics and *artes dictandi*. It is further significant that, as in his youthful years he had constantly juxtaposed experiments in the vernacular with the required employment of Latin, so precisely during the most characteristically early humanistic years, when he became more directly involved with Greek literature, Boccaccio did not abandon his fond relationship with the muses of the new language and new literature. In the same period, too, he undertook to correct and rework the *Amorosa visione* which occasioned the *Trionfi* of Petrarch and the final version of the *Decameron* the Hamilton autograph. Precisely because of this profound passion, Boccaccio in those years gathered up and defined in the last two books of the *Genealogia Deorum* his aesthetic doctrine, a synthesis of the leading poetic ideas of the Middle Ages and of earlier discussions by the men of the generation before that—discussions that heralded the rapidly approaching debates during the chivalric years between and Against the doubts and uncertainties of many, Boccaccio shows the complete propriety and high mission of poetry *ex sinu Die procedens*, of poetry as the *anima mundi*. Tactfully helped by the serene and profound Christianity of Petrarch, Boccaccio during these years also resolved into a firm religious sensibility the emotional instability of his youth. To consecrate this achievement he received minor orders and in permission to become a director of souls; he dedicated himself enthusiastically to the study of Dante, on whose "sacred poem" he began to lecture at the church of San Stefano di Badia 1374. Just as he was publicly exalting the genius of Dante, the death of Petrarch July 19, left a void in his heart. All his writings from then on only repeat the lament for the loss of his great friend, for his own spiritual loneliness. Despite such attempts, he remained for his contemporaries almost hieratically fixed in the role of last survivor of the "three crowns," the last champion of Italian letters. Florence ; Eng. London ; The *Filostrato*, tr. Three basic but old bibliographies are: The biographies by g. Portrait of Giovanni Boccaccio New York Its Sources and Analogues London From Chaucer to Tennyson London

**Chapter 5 : Giovanni Boccaccio - Renaissance and Reformation - Oxford Bibliographies**

*The culture of Giovanni Boccaccio is rooted in the Middle Ages, but his conception of life points forward to the Renaissance. Like his fellow poet Petrarch, he straddled two ages, and yet he was unlike Petrarchâ€”a fervent admirer of classical and Christian antiquityâ€”in his acceptance of the medieval tradition.*

Miniature by Taddeo Crivelli in a manuscript of c. To pass the evenings, every member of the party tells a story each night, except for one day per week for chores, and the holy days during which they do no work at all, resulting in ten nights of storytelling over the course of two weeks. Thus, by the end of the fortnight they have told stories. Each of the ten characters is charged as King or Queen of the company for one of the ten days in turn. This charge extends to choosing the theme of the stories for that day, and all but two days have topics assigned: Only Dioneo, who usually tells the tenth tale each day, has the right to tell a tale on any topic he wishes, due to his wit. These frame tale interludes frequently include transcriptions of Italian folk songs. The basic plots of the stories include mocking the lust and greed of the clergy; tensions in Italian society between the new wealthy commercial class and noble families; and the perils and adventures of traveling merchants. Analysis[ edit ] This article possibly contains original research. Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. Lauretta, one of the narrators of the Decameron, painted by Jules Joseph Lefebvre Throughout the Decameron the mercantile ethic prevails and predominates. The commercial and urban values of quick wit, sophistication, and intelligence are treasured, while the vices of stupidity and dullness are cured, or punished. While these traits and values may seem obvious to the modern reader, they were an emerging feature in Europe with the rise of urban centers and a monetized economic system beyond the traditional rural feudal and monastery systems which placed greater value on piety and loyalty. Throughout runs the common medieval theme of Lady Fortune , and how quickly one can rise and fall through the external influences of the " Wheel of Fortune ". The Roman Catholic Church , priests, and religious belief become the satirical source of comedy throughout. This was part of a wider historical trend in the aftermath of the Black Death which saw widespread discontent with the church. Many details of the Decameron are infused with a medieval sense of numerological and mystical significance. It is further supposed[ by whom? Boccaccio himself notes that the names he gives for these ten characters are in fact pseudonyms chosen as "appropriate to the qualities of each". The Italian names of the seven women, in the same most likely significant order as given in the text, are Pampinea, Fiammetta, Filomena, Emilia, Lauretta, Neifile, and Elissa. The men, in order, are Panfilo, Filostrato, and Dioneo. Boccaccio focused on the naturalness of sex by combining and interlacing sexual experiences with nature. Boccaccio borrowed the plots of almost all his stories just as later writers borrowed from him. Although he consulted only French, Italian and Latin sources, some of the tales have their origin in such far-off lands as India, Persia, Spain, and other places. Some were already centuries old. The frame narrative structure though not the characters or plot originates from the Panchatantra , which was written in Sanskrit before AD and came to Boccaccio through a chain of translations that includes Old Persian , Arabic , Hebrew , and Latin. Even the description of the central current event of the narrative, the Black Plague which Boccaccio surely witnessed , is not original, but based on the Historia gentis Langobardorum of Paul the Deacon , who lived in the 8th century. Some scholars have suggested that some of the tales for which there is no prior source may still not have been invented by Boccaccio, but may have been circulating in the local oral tradition, with Boccaccio simply the first person known to have recorded them. Boccaccio himself says that he heard some of the tales orally. In VII, 1, for example, he claims to have heard the tale from an old woman who heard it as a child. The fact that Boccaccio borrowed the storylines that make up most of the Decameron does not mean he mechanically reproduced them. Scholars have even been able to verify the existence of less famous characters, such as the tricksters Bruno and Buffalmacco and their victim Calandrino. Still other fictional characters are based on real people, such as the Madonna Fiordaliso from tale II, 5, who is derived from a Madonna Flora who lived in the red light district of Naples. Boccaccio often intentionally muddled historical II, 3 and geographical V, 2 facts for his narrative purposes. Within the tales of The Decameron, the

principal characters are usually developed through their dialogue and actions, so that by the end of the story they seem real and their actions logical given their context. The table below lists all attempts at a complete English translation of the book. The information on pre translations is compiled from the G.

**Chapter 6 : Life of Dante by Giovanni Boccaccio**

*Giovanni Boccaccio was the illegitimate son of a merchant of Certaldo, identified as Boccaccio di Chellino, and was probably born in Florence in June or July,*

His father, a merchant from Certaldo and a man of some prominence in Florence, had gone into business in Paris. Shortly afterwards the elder Boccaccio deserted Giannina, the mother of Giovanni, and brought the boy to Florence where he put him to school until he was ten years old, when he took him into business. In Giovanni was sent to Naples to study law. But he gave himself up almost entirely to literature, and became intimately acquainted with some of the most prominent men and women of the court of Anjou. She was the inspiration of his earlier works, and the heroine of whom he tells under the name of Fiammetta. In we find him back in Florence; on the death of his father in , he became the guardian of a younger brother. He held certain public offices in Florence and was entrusted with diplomatic missions to Padua, the Romagna, Avignon, and elsewhere. In spite of his advanced age and the political dissensions in Florence which afflicted him sorely, he began, in , his course of lectures in that city on the poems of Dante. He died two years later at his ancestral home in Certaldo. The "Amorosa Visione", in praise of love, dates from about the year , and consists of fifty cantos in *terzine*, and the initial letters of the verses form an acrostic of two sonnets and one ballata. The "Teseide", probably of the year , is the first artistic work in *ottava rima*. It contains many imitations of antiquity, and was widely read up to the sixteenth century. Tasso thought so highly of it that he annotated it. The "Filostrato", written in the same year and likewise in *ottava rima*, tells of the love of Troilus for Chryseis. The subject may have been suggested to Boccaccio by his adventure with Fiammetta. The "Ninfale Fiesolano", a short poem in *ottava rima*, is the best, in style and invention, of the minor works of Boccaccio. The "Fiammetta" is one of the best written of his works, the most original and the most personal. Panfilo, the hero and lover of Fiammetta, is supposed to represent Boccaccio himself. The "Corbaccio" has had its admirers, but it is one of the most bitter and indecent satires ever written against woman. The "Vita di Dante" about , based chiefly on information furnished by contemporaries of Dante, remains one of the best lives of the poet. The "Commento sopra la Commedia", the fruit of his public lectures on Dante, was planned to be a colossal work, but Boccaccio had commented only upon the first seventeen cantos when it was broken off by his death. Boccaccio shares with Petrarch the honor of being the earliest humanist. In their time there were not a dozen men in Italy who could read the works of the Greek authors in the original. Boccaccio had to support at his house for three years a teacher of Greek, with whom he read the poems of Homer. This dictionary of classical mythology shows remarkably wide reading and a very good understanding of the works of the ancients and, in spite of errors which it could not but contain, it continued for several hundred years to be an authority for the student of classical antiquity. There remain the Latin letters and eclogues, which are not of much worth, and eight or ten unimportant works which have been ascribed to Boccaccio. The "Decameron" opens with a masterly description of the terrors of the pest, and we are then introduced to a gay company of seven ladies and three young men who have come together at a villa outside Naples to while away the time and to escape the epidemic. Each in turn presides for a day over the company and on each of the ten days each of the company tells a story, so that at the end one hundred stories have been told. It is difficult to say whether such a company as Boccaccio describes ever met. At all events, he says that he has taken pains to conceal the real names of the persons mentioned in the stories. There are reasons to believe, however, that Fiammetta is the same lady to whom Boccaccio has given that name in other works, while Dioneo may well represent Boccaccio himself. The great charm of the "Decameron" lies in the wonderful richness and variety of the adventures which he relates, in the many types of character and the close analysis of all shades of feeling and passion, from the basest to the noblest. The style is now Ciceronian, now that of the everyday speech of Florence. The sentence-structure is, to be sure, often involved and inverted, and it often requires several readings to enjoy a full understanding of the phrase. Boccaccio found the germs of his novelle in other literatures, in historic events, and in tradition, but, like Shakespeare, whatever he borrowed he made his own and living, by placing the adventures in the lives of his contemporaries. The indecency which is the greatest

blot on the "Decameron", but to which it undoubtedly owes not a little of its celebrity, is no greater than is to be found elsewhere in medieval literature, and is due as much to the time and the circle in which the work was written as to the temperament of the author. He himself in his later years expressed deep repentance for the too free works of his youth; moreover, his jibes and anecdotes at the expense of clerics did not impair his belief in the teachings of the Church. He was a steadfast friend, a son who felt tenderly for his mother and never forgave his father for having abandoned her. He speaks with affection of his daughters who had died in childhood; it is not known who their mother was. He was a scholar of the first rank for his time, a man of independent character, and a good patriot. No autograph copy of the "Decameron" exists, but there are three manuscript copies dating from the fourteenth century. The first edition was not printed until in Venice, and since then numerous editions have appeared, but there is as yet no critical edition. Of the modern editions P. An excellent school edition of selected novelle with notes is that of R. The "Decameron" has been translated into nearly every European tongue; the first complete English edition dates from About this page APA citation. In The Catholic Encyclopedia. Robert Appleton Company, This article was transcribed for New Advent by Anita Gorman. Farley, Archbishop of New York. The editor of New Advent is Kevin Knight. My email address is webmaster at newadvent. Dedicated to the Immaculate Heart of Mary.

**Chapter 7 : Giovanni Boccaccio | Biography, Books and Facts**

*Boccaccio moves to Paris Giovanni, with greater freedom, pursues his humanistic interests in literature as is attested by his first essays in Latin (the Elegia di Costanza and the Allegoria mitologica, both composed before ) and his first vernacular poetry.*

Biography Biography of Giovanni Boccaccio Giovanni Boccaccio was an Italian author and poet, a friend, student, and correspondent of Petrarch, an important Renaissance humanist and the author of a number of notable works including the Decameron, On Famous Women, and his poetry in the Italian vernacular. Boccaccio is particularly notable for his dialogue, of which it has been said that it surpasses in verisimilitude that of virtually all of his contemporaries, since they were medieval writers and often followed formulaic models for character and plot. Biography The exact details of his birth are uncertain. The majority of sources state that he was born either in Florence or in a village near Certaldo where his family was from. Giovanni Villani, a contemporary of Boccaccio and chronicler, states that he was born in Paris as a consequence of an illicit relation but others denounce this as a romanticism by the earliest biographers. He was the son of a Florentine merchant and an unknown woman, and almost certainly born illegitimate. Early life Boccaccio grew up in Florence. His father worked for the Compagnia dei Bardi and in the s married Margherita dei Mardoli, of an illustrious family. It is believed Boccaccio was tutored by Giovanni Mazzuoli and received from him an early introduction to the works of Dante. In Boccaccio moved to Naples with the family when his father was appointed to head the Neapolitan branch of his bank. Boccaccio was apprenticed to the bank, but it was a trade for which he had no affinity. He eventually persuaded his father to let him study law at the Studium in the city. For the next six years Boccaccio studied canon law there. From there he pursued his interest in scientific and literary studies. His father introduced him to the Neapolitan nobility and the French-influenced court of Robert the Wise in the s. It seems Boccaccio enjoyed law no more than banking, but his studies allowed him the opportunity to study widely and make good contacts with fellow scholars. His early influences included Paolo da Perugia a curator and author of a collection of myths, the Collectiones , the humanists Barbato da Sulmona and Giovanni Barrili, and the theologian Dionigi di Borgo San Sepolcro. Mature Years In Naples, Boccaccio began what he considered his true vocation, poetry. The period featured considerable formal innovation, including possibly the introduction of the Sicilian octave to Florence, where it influenced Petrarch. Boccaccio returned to Florence in early , avoiding the plague in that city of , but also missing the visit of Petrarch to Naples in He had left Naples due to tensions between the Angevin king and Florence. His father had returned to Florence in , where he had gone bankrupt. His mother died shortly afterward. Although dissatisfied with his return to Florence, Boccaccio continued to work, producing Comedia delle ninfe fiorentine also known as Ameto a mix of prose and poems, in , completing the fifty canto allegorical poem Amorosa visione in , and Fiammetta in The pastoral piece Ninfale fiesolano probably dates from this time also. His children by his first marriage had all died except Boccaccio but he had another son, Iacopo, in In Florence, the overthrow of Walter of Brienne brought about the government of popolo minuto "small people," workers. It diminished the influence of the nobility and the wealthier merchant classes and assisted in the relative decline of Florence. From , Boccaccio spent much time in Ravenna, seeking new patronage, and despite his claims, it is not certain whether he was present in plague-ravaged Florence. His stepmother died during the epidemic and his father, as Minister of Supply in the city was closely associated with the government efforts. His father died in and as head of the family Boccaccio was forced into a more active role. Boccaccio began work on the Decameron around It is probable that the structures of many of the tales date from earlier in his career, but the choice of a hundred tales and the frame-story lieta brigata of three men and seven women dates from this time. The work was largely complete by Boccaccio revised and rewrote the Decameron in This manuscript has survived to the present day. From , Boccaccio, although less of a scholar, became closely involved with Italian humanism and also with the Florentine government. His first official mission was to Romagna in late He revisited that city-state twice and also was sent to Brandenburg, Milan, and Avignon. He also pushed for the study of Greek, housing Barlaam of Calabria, and encouraging his

tentative translations of works by Homer, Euripides, and Aristotle. In October, he was delegated to greet Francesco Petrarca as he entered Florence and also to have the great man as a guest at his home during his stay. The meeting between the two was extremely fruitful and they were friends from then on, Boccaccio calling Petrarca his teacher and magister. Petrarca at that time encouraged Boccaccio to study classical Greek and Latin literature. They met again in Padua in 1374, Boccaccio on an official mission to invite Petrarca to take a chair at the university in Florence. Although unsuccessful, the discussions between the two were instrumental in Boccaccio writing the *Genealogia deorum gentilium*; the first edition was completed in 1375 and this would remain one of the key reference works on classical mythology for over years. It served as an extended defense for the studies of ancient literature and thought. Despite the Pagan beliefs at its core, Boccaccio believed that much could be learned from antiquity. Thus, he challenged the arguments of clerical intellectuals who wanted to limit access to classical sources to prevent any moral harm to Christian readers. In that the revival of classical antiquity became necessary to the achievement of the Renaissance, his defense of the importance of ancient literature was an essential requirement for its development. Certain sources also see a conversion of Boccaccio by Petrarca from the open humanist of the *Decameron* to a more ascetic style, closer to the dominant fourteenth century ethos. For example, he followed Petrarca and Dante in the unsuccessful championing of an archaic and deeply allusive form of Latin poetry. In following a meeting with Pope Innocent VI and further meetings with Petrarca it is probable that Boccaccio took some kind of religious mantle. There is a persistent, but unsupported, tale that he repudiated his earlier works, including the *Decameron*, in 1374, as profane. In 1374, Boccaccio began work on *De mulieribus claris*, a book offering biographies of one hundred and six famous women, that he completed in 1375. Although not directly linked to the conspiracy, it was in this year that Boccaccio left Florence to reside in Certaldo, and became less involved in government affairs. He later then returned to Certaldo. He met Petrarca only once again, in Padua in 1374. Upon hearing of the death of Petrarca July 19, 1374, Boccaccio wrote a commemorative poem, including it in his collection of lyric poems, the *Rime*. He returned to work for the Florentine government in 1375, undertaking a mission to Pope Urban V. When the papacy returned to Rome from Avignon in 1376, Boccaccio was again sent to Urban, offering congratulations. He also undertook diplomatic missions to Venice and Naples. Of his later works the moralistic biographies gathered as *De casibus virorum illustrium* and *De mulieribus claris* were most significant. Other works include a dictionary of geographical allusions in classical literature, *De montibus, silvis, fontibus, lacubus, fluminibus, stagnis seu paludibus, et de nominibus maris liber* a title desperate for the coining of the word "geography". He gave a series of lectures on Dante at the Santo Stefano church in 1375 and these resulted in his final major work, the detailed *Esposizioni sopra la Commedia di Dante*. Boccaccio and Petrarca were also two of the most educated people in early Renaissance in the field of archaeology. It was mostly due to poor health and a premature weakening of his physical strength. It also was due to disappointments in love. Some such disappointment could explain why Boccaccio, having previously written always in praise of women and love, came suddenly to write in a bitter Corbaccio style. Petrarca then dissuaded Boccaccio from burning his own works and selling off his personal library, letters, books, and manuscripts. His final years were troubled by illnesses, some relating to obesity and what often is described as dropsy, severe edema that would be described today as congestive heart failure. He died at the age of sixty-two on 21 December in Certaldo, where he is buried. He also had three other children. Mario and Giulio were born in the 1370s. In the 1370s, Violante was born in Ravenna, where Boccaccio was a guest of Ostasio I da Polenta from about 1374 through 1375.

**Chapter 8 : Giovanni Boccaccio Biography - [www.nxgvision.com](http://www.nxgvision.com)**

*Giovanni Boccaccio's biography and life [www.nxgvision.com](http://www.nxgvision.com)ni Boccaccio was an Italian author and poet, a friend, student, and correspondent of Petrarch, an important Renaissance humanist and the author of a number of notab.*

He was born in Florence or in a village near Certaldo where his family was from. His father worked for the Compagnia dei Bardi and, in the s, married Margherita dei Mardoli, who was of a well-to-do family. Boccaccio may have been tutored by Giovanni Mazzuoli and received from him an early introduction to the works of Dante. In , his father was appointed head of a bank and moved with his family to Naples. Boccaccio was an apprentice at the bank but disliked the banking profession. He persuaded his father to let him study law at the Studium [4] the present-day University of Naples , where he studied canon law for the next six years. He also pursued his interest in scientific and literary studies. It seems that Boccaccio enjoyed law no more than banking, but his studies allowed him the opportunity to study widely and make good contacts with fellow scholars. His early influences included Paolo da Perugia a curator and author of a collection of myths called the Collectiones , humanists Barbato da Sulmona and Giovanni Barrili, and theologian Dionigi di Borgo San Sepolcro. Boccaccio returned to Florence in early , avoiding the plague of in that city, but also missing the visit of Petrarch to Naples in He had left Naples due to tensions between the Angevin king and Florence. His father had returned to Florence in , where he had gone bankrupt. His mother died shortly afterward possibly, as she was unknown â€” see above. Boccaccio continued to work, although dissatisfied with his return to Florence, producing Comedia delle ninfe fiorentine in also known as Ameto , a mix of prose and poems, completing the fifty- canto allegorical poem Amorosa visione in , and Fiammetta [8] in The pastoral piece "Ninfale fiesolano" probably dates from this time, also. His children by his first marriage had all died, but he had another son named Iacopo in Giovanni Boccaccio and Florentines who have fled from the plague In Florence, the overthrow of Walter of Brienne brought about the government of popolo minuto "small people", workers. It diminished the influence of the nobility and the wealthier merchant classes and assisted in the relative decline of Florence. From , Boccaccio spent much time in Ravenna, seeking new patronage and, despite his claims, it is not certain whether he was present in plague-ravaged Florence. His stepmother died during the epidemic and his father was closely associated with the government efforts as Minister of Supply in the city. His father died in and Boccaccio was forced into a more active role as head of the family. Boccaccio began work on The Decameron [9] [10] around It is probable that the structures of many of the tales date from earlier in his career, but the choice of a hundred tales and the frame-story lieta brigata of three men and seven women dates from this time. The work was largely complete by Boccaccio revised and rewrote The Decameron in â€” This manuscript has survived to the present day. From , Boccaccio became closely involved with Italian humanism although less of a scholar and also with the Florentine government. His first official mission was to Romagna in late He revisited that city-state twice and also was sent to Brandenburg , Milan and Avignon. He also pushed for the study of Greek, housing Barlaam of Calabria , and encouraging his tentative translations of works by Homer , Euripides , and Aristotle. In these years, he also took minor orders. The meeting between the two was extremely fruitful and they were friends from then on, Boccaccio calling Petrarch his teacher and magister. Petrarch at that time encouraged Boccaccio to study classical Greek and Latin literature. They met again in Padua in , Boccaccio on an official mission to invite Petrarch to take a chair at the university in Florence. Although unsuccessful, the discussions between the two were instrumental in Boccaccio writing the Genealogia deorum gentilium ; the first edition was completed in and this remained one of the key reference works on classical mythology for over years. It served as an extended defense for the studies of ancient literature and thought. Despite the Pagan beliefs at its core, Boccaccio believed that much could be learned from antiquity. Thus, he challenged the arguments of clerical intellectuals who wanted to limit access to classical sources to prevent any moral harm to Christian readers. The revival of classical antiquity became a foundation of the Renaissance, and his defense of the importance of ancient literature was an essential requirement for its development. Certain sources also see a conversion of Boccaccio by Petrarch from the open humanist of the Decameron to a more ascetic style, closer to the dominant fourteenth century

ethos. For example, he followed Petrarch and Dante in the unsuccessful championing of an archaic and deeply allusive form of Latin poetry. In 1350, following a meeting with Pope Innocent VI and further meetings with Petrarch, it is probable that Boccaccio took some kind of religious mantle. There is a persistent but unsupported tale that he repudiated his earlier works as profane in 1358, including *The Decameron*. It was in this year that Boccaccio left Florence to reside in Certaldo, although not directly linked to the conspiracy, where he became less involved in government affairs. He later returned to Certaldo. He met Petrarch only once again in Padua in 1374. Upon hearing of the death of Petrarch 19 July 1374, Boccaccio wrote a commemorative poem, including it in his collection of lyric poems, the *Rime*. He returned to work for the Florentine government in 1375, undertaking a mission to Pope Urban V. The papacy returned to Rome from Avignon in 1377, and Boccaccio was again sent to Urban, offering congratulations. He also undertook diplomatic missions to Venice and Naples. Of his later works, the moralistic biographies gathered as *De casibus virorum illustrium* (1374) and *De mulieribus claris* (1375) were most significant. He gave a series of lectures on Dante at the Santo Stefano church in 1375 and these resulted in his final major work, the detailed *Esposizioni sopra la Commedia di Dante*. It also was due to disappointments in love. Some such disappointment could explain why Boccaccio came suddenly to write in a bitter *Corbaccio* style, having previously written always in praise of women and love. Petrarch describes how Pietro Petrone a Carthusian monk on his death bed in 1374 sent another Carthusian Gioacchino Ciani to urge him to renounce his worldly studies. He died on 21 December in Certaldo, where he is buried.

**Chapter 9 : CATHOLIC ENCYCLOPEDIA: Giovanni Boccaccio**

*Life of Dante is a fascinating and hugely important literary work both in terms of the revelations it provides into the lives and thoughts of two great Italian men, and also as an early example of biography. Boccaccio was a fervent admirer of Dante, and as such, he embarked upon writing this short.*

Boccaccio was the father of Italian and European narrative. He was also a pioneer of Latin and Greek scholarship in the late Middle Ages and, along with Petrarch, a precursor to the Renaissance Humanists. Early Life Giovanni Boccaccio was the illegitimate son of a merchant of Certaldo, identified as Boccaccio di Chellino, and was probably born in Florence in June or July, Some scholars believe that Boccaccio was the product of a relationship between his father and an unknown Parisienne. That, however, is unlikely. Although his father did travel to Paris for extensive periods and the identity of his mother is not known, Boccaccio was absolutely Tuscan in blood and spirit. His father legitimized him about and gave him a decent education, sending him to the school of a famous educator, Mazzuoli da Strada, whose son, Zanobi, later to achieve some fame as a poet, remained a lifelong friend and correspondent of Boccaccio. He took his son with him, having clearly planned for him a life in commerce. The King of Naples, Robert of Anjou, was eager to establish lines of credit with the major Florentine banking houses. Under the Angevins, Naples was a commercial hub and, since King Robert had a taste for culture, a major center of learning. While in theory he was learning the business of banking for which he had little inclination , his attention was drawn to the dynamic life of the port and the tales of merchants who arrived from all corners of the Mediterranean. Through the royal court and library, he came into contact with some of the most distinguished intellectuals of his day. Among them was Cino da Pistoia, a contemporary of Dante and surviving member of the dolce stil nuovo sweet new style school of poets, who introduced Boccaccio to vernacular love poetry in the Tuscan tradition. She has frequently been identified as Maria of Aquino, the illegitimate daughter of King Robert. He had completed the prose romance *Il filocolo* c. His father had preceded him in , following the closing of the Bardi office in Naples. An upheaval in the banking world had brought many major Florentine companies close to bankruptcy, and the Black Death had devastated the city in early Naples must have seemed far away, and Florence a dreary alternative. During the next decade, however, Boccaccio established himself as the leading storyteller of his generation. The *Elegia di Madonna Fiammetta* ; *Amorous Fiammetta*, is a psychological novel, entirely in prose, which tells of Fiammetta lamenting the departure from Naples of a young Florentine merchant. All the above works show Boccaccio closely bound to the medieval tradition of moral reflection on, and allegorization of, love. In particular, Boccaccio was faithful to the dolce stil nuovo, which derived from contemporaries of Dante who celebrated the themes of sacred and profane love. *O, Principe Galeotto* ; The entire section is 2, words. [Unlock This Study Guide Now Start your hour free trial to unlock this page Giovanni Boccaccio study guide and get instant access to the following:](#)