

The Decameron Summary

In this award-winning biography, the editor of the most popular edition of *The Canterbury Tales* re-creates the public, private, and poetic life and times of this extraordinary man. 16-page photo insert.

Divided into ten days of ten novellas each, Giovanni Boccaccio's *Decameron* is one of the literary gems of the fourteenth century. The 'Decameron' Third Day in Perspective is an interpretive guide to the stories of the text's Third Day. For each novella, a distinguished Boccaccio scholar offers an essay that both reviews the current scholarly literature and advances new and intriguing interpretations of the work. The whole collection reflects the series's guiding principle of examining the text "in perspective," revealing the connections among the novellas, the Days, and the framing narrative that holds the whole *Decameron* together. The second of the University of Toronto Press's interpretive guides to Boccaccio's *Decameron*, this collection forms part of an ambitious project to examine the entire *Decameron*, Day by Day.

Ten Leningrad women quarantined in a maternity home for ten days pass the long evenings trading anecdotes on subjects like love, farcical sex, seduction, rape, revenge, good deeds, and happiness. The women range from "bigwig," engineer, secretary (Voznesenskaya's Everywoman) to dissident's wife and tramp. The tales, seemingly collected by Voznesenskaya during her own time in a labor camp, offer a funny, pathetic view of unfamiliar aspects of Soviet daily life. They also depict conditions known all too well worldwide: women as victims of male lust and scapegoats for frustrated ambition and claustrophobic living conditions. The protagonists' earthy good sense, mutual respect, and valiant optimism transcend the artifice of the form and unify a hundred anecdotes into a compelling book well worth reading.

Originally published in 1975, *The Writer as Liar* examines the literary game of falsehood as it is portrayed in the *Decameron*. The book examines how Boccaccio's collection of tales has a 'frame' story, its own built-in key to the art of story-telling, its internal logic of truth and falsehood, as well as its moments of self-parody, pure narrative intrigue and sophisticated sexual symbolism. The book formulates the argument that Boccaccio's story telling is seen as an artfully malicious operation, depending for its success not on some abstract concept of narrative originality or the accurate depiction of human psychology, but on the combinative assemblage of narrative blocks, which are manipulated by a craftsman who must lie and cheat with raw material in order to produce a living work – therefore depicting the artist as a liar.

Written by Europe's first professional woman writer, *The Treasure of the City of Ladies* offers advice and guidance to women of all ages and from all levels of medieval society, from royal courtiers to prostitutes. It paints an intricate picture of daily life in the courts and streets of fifteenth-century France and gives a fascinating glimpse into the practical considerations of running a household, dressing appropriately and maintaining a reputation in all circumstances. Christine de Pizan's book provides a valuable counterbalance to male accounts of life in the middle ages and demonstrates, often with dry humour, how a woman's position in society could be made less precarious by following the correct etiquette.

Originally published in 1986, this translated version of Giovanni Boccaccio's *Il Filostrato* is of particular interest as the principal source for Chaucer's great work, the *Troilus*. This edition includes the original Italian alongside the translation, so that even the English reader with no knowledge of Italian will be able to make out a good deal of the original assisted by a close translation. A major and original contribution to the debate as to Chaucer's use and knowledge of Boccaccio, finding a new source for the "Shipman's Tale."

When a single father is badgered by a woman, who as a child had been on the same hijacked plane that caused his mother's death, life is transformed into a complex web of political intelligence, espionage, and terrorism, as his life spins out of control and survival becomes the number-one priority. Reader's Guide included. Reprint. 20,000 first printing.

The expert readings in this collection explore the ten stories of Day Six of Boccaccio's *Decameron* - a day that involves meditations on language, narration, and meaning

Giovanni Boccaccio (1313-1375) was an Italian author and poet, a friend, student, and correspondent of Petrarch, and important Renaissance humanist, best known for the *Decameron*. *Amorous Fiammetta*, or *The Elegy of Lady Fiammetta* describes Fiammetta's passion for Panfilo, a Florentine merchant, and has been described as the first psychological novel in Western literature.

This inaugural book in a new series of critical essays on the *Decameron* will provide an important guide to reading the complex series of narratives that constitute the opening of the *Decameron* and will serve as a guide to reading the entire work.

As the 'father' of the English literary canon, one of a very few writers to appear in every 'great books' syllabus, Chaucer is seen as an author whose works are fundamentally timeless: an author who, like Shakespeare, exemplifies the almost magical power of poetry to appeal to each generation of readers. Every age remakes its own Chaucer, developing new understandings of how his poetry intersects with contemporary ways of seeing the world, and the place of the subject who lives in it. This Handbook comprises a series of essays by established scholars and emerging voices that address Chaucer's poetry in the context of several disciplines, including late medieval philosophy and science, Mediterranean Studies, comparative literature, vernacular theology, and popular devotion. The volume paints the field in broad strokes and sections include *Biography and Circumstances of Daily Life*; *Chaucer in the European Frame*; *Philosophy and Science in the Universities*; *Christian Doctrine and Religious Heterodoxy*; and the *Chaucerian Afterlife*. Taken as a whole, *The Oxford Handbook of Chaucer* offers a snapshot of the current state of the field, and a bold suggestion of the trajectories along which Chaucer studies are likely to develop in the future.

The first epic poem written in Italian is the *Teseida delle nozze di Emilia* (*Theseid of the Nuptials of Emilia*) by Giovanni Boccaccio, the well-known author of the *Decameron*. Conceived and composed during the Florentine author's stay in Naples, it combines masterfully both epic and lyric themes in a genre that may be defined as an epic of love. Besides its intrinsic literary value, the poem reflects the author's youthful emotions and nostalgia for the happiest times of his life. "The *Decameron* reads in some ways as a guide to social distancing and self-isolation." —*The New York Times* "The 14th-century Italian book that shows us how to survive coronavirus." —*New Statesman* A complete edition of the hilarious, bawdy, irreverent masterpiece of medieval Italy—and the inspiration for the film *The Little Hours*—in an acclaimed translation In the summer of 1348, as the Black Death ravages their city, ten young Florentines take refuge in the countryside. They amuse themselves by each telling a story a day for the ten days they are destined to remain there—a hundred stories of love, adventure and surprising twists of fate. Less preoccupied with abstract concepts of morality or religion than with earthly values, the tales range from the bawdy Peronella hiding her lover in a tub to Ser Cepperello, who, despite his unholy effrontery, becomes a Saint. The result is a towering monument of European literature and a

masterpiece of imaginative narrative. This is the second edition of G. H. McWilliam's acclaimed translation of *The Decameron*. His introduction illuminates the worlds of Boccaccio and of his storytellers, showing Boccaccio as a master of vivid and exciting prose fiction.

Eight centuries from now-- long after the Big Mistake and the death of Old Earth-- humanity is again on the brink of war. Galactic war this time.

In Boccaccio's innovative text, ten young people leave Florence to escape the Black Death of 1348, and organize their collective life in the countryside through the pleasure and discipline of story-telling. David Wallace guides the reader through their one hundred novelle, which explore both new and familiar conflicts from private and public spheres of life with unprecedented subtlety, urgency and humour. He emphasises the relationship between *Decameron* and the precocious vitality of Florentine culture in Boccaccio's time. He also discusses gender issues and the influence of the text particularly on Chaucer and the novel.

Ten young Florentines take refuge in the countryside from the Black Death and tell stories to pass the time. From the unfaithful wife who unwittingly eats her lover's heart to the sly peasant plotting to seduce a whole nunnery, these are tales of lust, adventure and unexpected twists of fate. United by the theme of love, the writings in the Great Loves series span over two thousand years and vastly different worlds. Readers will be introduced to love's endlessly fascinating possibilities and extremities: romantic love, platonic love, erotic love, gay love, virginal love, adulterous love, parental love, filial love, nostalgic love, unrequited love, illicit love, not to mention lost love, twisted and obsessional love....

Four hilarious and provocative stories from Boccaccio's *Decameron*, featuring cuckolded husbands, cross-dressing wives and very bad priests. Introducing Little Black Classics: 80 books for Penguin's 80th birthday. Little Black Classics celebrate the huge range and diversity of Penguin Classics, with books from around the world and across many centuries. They take us from a balloon ride over Victorian London to a garden of blossom in Japan, from Tierra del Fuego to 16th-century California and the Russian steppe. Here are stories lyrical and savage; poems epic and intimate; essays satirical and inspirational; and ideas that have shaped the lives of millions. Giovanni Boccaccio (1313-1375). Boccaccio's *Decameron* is available in Penguin Classics in both a complete and selected edition.

A collection of eight short stories in which a variety of special characters experience the transfiguring power of love.

The story of an old Cuban fisherman, down on his luck, and his supreme ordeal, a relentless, agonizing battle with a giant marlin far out in the Gulf Stream.

A group of escapees from plague-ridden Florence pass the time by telling tales of romance in this landmark of medieval literature. Features 25 of the original 100 stories. J. M. Rigg translation.

"La Fiammetta" by Giovanni Boccaccio (translated by James C. Brogan). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

With *The Ethical Dimension of the "Decameron"* Marilyn Migiel, author of *A Rhetoric of the "Decameron"* (winner of the MLA's 2004 Marraro Prize), returns to Giovanni Boccaccio's masterpiece, this time to focus on the dialogue about ethical choices that the *Decameron* creates with us and that we, as individuals and as groups, create with the *Decameron*. Maintaining that we can examine this dialogue to gain insights into our values, our biases and our decision-making processes, Migiel offers a view of the *Decameron* as sticky and thorny. According to Migiel, the *Decameron* catches us as we move through it, obligating us to reveal ourselves, inviting us to reflect on how we form our assessments, and calling upon us to be mindful of our responsibility to judge patiently and carefully. Migiel's focus remains unabashedly on the experience of readers, on the meanings they find in the *Decameron*, and on the ideological assumptions they have about the way that a literary text such as the *Decameron* works. She offers that, rather than thinking about the *Decameron* as "teaching" readers, we should think about it "testing" them. Throughout, Migiel engages in the masterful in-depth rhetorical analyses, delivered in lively and readable prose, that are her trademark.

Whether she is examining the Italian of the *Decameron*, translations of the Italian into English, commentaries by scholars, newspaper articles, or student essays, she asks us always to maintain an ethical engagement with the words of others.

Revised for the 700th anniversary of the author's birth, this richly descriptive tale of medieval Italian life details how ten young Florentines retreat to the countryside to escape the plague-infested city and entertain themselves by telling 100 stories.

Divided into ten days of ten novellas each, Boccaccio's *Decameron* is one of the literary gems of the fourteenth century.

The Decameron Eighth Day in Perspective is an interpretive guide to the stories of the text's Day Eight – a day dedicated to tales of tricks and practical jokes. By drawing on literary precursors such as fabliaux, epic, philosophy, exempla, Dante's *Commedia*, and scripture, and by meditating on the dynamics of civic engagement in fourteenth-century Florence, Boccaccio develops in these stories of jests a self-consciously literary representation of the Florentine social imaginary. The essays in this volume, all written by prominent scholars, survey previous scholarship and open up new cultural and historical perspectives on Boccaccio's sophisticated art of storytelling. They analyze both the literary sources that Boccaccio's comic narratives transform, as well as the political, legal, and ethical contexts with which they engage. Each contributor tackles a single tale, yet their essays also register major themes and concerns that recur throughout Day Eight, allowing for close connections among the essays.

This new and provocative interpretation examines the formal similarities between the *Decameron*'s tales of wit, wisdom, and practical jokes and the popular thirteenth-century fabliaux.

That resistance, informed by a model of literary influence grounded on the idea of interruption, would keep the *Canterbury Tales* away from the *Decameron*, though not the rest of Chaucer from other works by Boccaccio. In the end, of course, that resistance tells us more about Chaucer's reception since the fifteenth century than about Chaucer himself or his sources."--BOOK JACKET.

A stunning collection of short stories originally commissioned by The New York Times Magazine as the COVID-19 pandemic swept the world, from twenty-nine authors including Margaret Atwood, Tommy Orange, Edwidge Danticat, this year's National Book Award winner Charles Yu, and more. When reality is surreal, only fiction can make sense of it. In 1353, Giovanni Boccaccio wrote *The Decameron*: one hundred nested tales told by a group of young men and women passing the time at a villa outside Florence while waiting out the gruesome Black Death, a plague that killed more than 25 million people. Some of the stories are silly, some are bawdy, some are like fables. In March 2020, the editors of The New York Times Magazine created The Decameron Project, an anthology with a simple, time-spanning goal: to gather a collection of stories written as our current pandemic first swept the globe. How might new fiction from some of the finest writers working today help us memorialize and understand the unimaginable? And what could be learned about how this crisis will affect the art of fiction? These twenty-nine new stories, from authors including Margaret Atwood, Tommy Orange, Edwidge Danticat, Charles Yu, Rachel Kushner, Colm Toibin, and David Mitchell vary widely in texture and tone. Their work will be remembered as a historical tribute to a time and place unlike any other in our lifetimes, and will offer perspective and solace to the reader now and in a future where COVID-19 is, hopefully, just a memory. Table of Contents: "Preface" by Caitlin Roper "Introduction" by Rivka Galchen "Recognition" by Victor LaValle "A Blue Sky Like This" by Mona Awad "The Walk" by Kamila Shamsie "Tales from the LA River" by Colm Tóibín "Clinical Notes" by Liz Moore "The Team" by Tommy Orange "The Rock" by Leila Slimani "Impatient Griselda" by Margaret Atwood "Under the Magnolia" by Yiyun Li "Outside" by Etgar Keret "Keepsakes" by Andrew O'Hagan "The Girl with the Big Red Suitcase" by Rachel Kushner "The Morningside" by Téa Obreht "Screen Time" by Alejandro Zambra "How We Used to Play" by Dinaw Mengestu "Line 19 Woodstock/Glisan" by Karen Russell "If Wishes Was Horses" by David Mitchell "Systems" by Charles Yu "The Perfect Travel Buddy" by Paolo Giordano "An Obliging Robber" by Mia Couto "Sleep" by Uzodinma Iweala "Prudent Girls" by Rivers Solomon "That Time at My Brother's Wedding" by Laila Lalami "A Time of Death, The Death of Time" by Julián Fuks "The Cellar" by Dina Nayeri "Origin Story" by Matthew Baker "To the Wall" by Esi Edugyan "Barcelona: Open City" by John Wray "One Thing" by Edwidge Danticat

A major re-evaluation of Boccaccio's status as literary innovator and cultural mediator equal to that of Petrarch and Dante.

The Decameron is a narrative account of a situation in which narration takes place - a collection of one hundred stories set within a larger story. As a group of young men and women fleeing the plague trade stories to pass the time of crisis, storytelling occurs in a social context that allows for comment upon the tales by the tellers themselves, in a setting that elicits one story in return for another. In his close and original analysis, Pier Massimo Forni uses the notion of rhetoric as a guiding principle for a critical assessment of the Decameron. He explores the discursive tools with which the narrators connect the contents of their stories to their audience's environment, and goes on to argue that the book is significantly marked by Boccaccio's habit of exploring the narrative potential of rhetorical forms. Puzzling narrative segments and stories make new sense once they are understood to dramatize or enact metaphors and other figures of speech.

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