

**Società Canadese di Studi d'Italianistica****Abstracts / Riassunti  
(in alphabetical order by speaker)****Ziba Ahmadian****Modern pedagogy and la *Ratio Studiorum* (1599)**

This presentation discusses the requests of modern pedagogy, and a possible bridging between the traditional teaching strategies drawn by the *Ratio Studiorum* of a unique and rare structure, and today's learning process. It will argue the practical application and philosophy of education widely accepted and recognized as a part of curricular activities within the learning environments, though with no recognition of its origin. This paper aims to examine the indisputable contributions of the educational methods of the Jesuits in our time, although, the discipline has developed new fundamental, and new concepts such as self-esteem, self-awareness, and self-determination among others.

Ms Ziba Ahmadian

[Ziba.ahmadian@utoronto.ca](mailto:Ziba.ahmadian@utoronto.ca)**William Anselmi****Berlusconi and the futurists: immagini in libertà**

What is the relationship between Silvio Berlusconi, ex-Italian premier, and Futurism? What is the relationship between environments of technological communication and history? What is reality? How does one construct a media-personage so as to push the political to the margins of society? Is narcissism a media construct? What is a mirror, and what is reflection? How does television instruct viewers as to the perfect behaviour? Is postmodernism but an appendage of modernity as a variance? Is literature still a space of resistance vis a vis the perfect world of neoliberal thought? What is a clash of civilizations? Is posthumanism a function of the Peter Pan syndrome, or the appendix of chronic infantilism? Is Time, as a social category of control, an implosion without consequences? In the end, what is Berlusconi and how does it apply to the everyday life? These are some of the questions that I shall attempt, no, not to address but to resolve in my paper.

Prof. William Anselmi

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**Pamela Arancibia****St. Christina of Bolsena during the Counter-Reformation period:  
Idolatry, Iconoclasm, and the Veneration of Saints and Images**

During the Reformation period, the Roman Catholic Church was repeatedly charged with idolatry because of its veneration of saints, images and sacred objects. Strong Protestant reaction against these compelled church officials to revisit the matter during the Council of Trent (1563), and the position taken during the Second Council of Nicaea (787) was reaffirmed.

It is within this context that I will examine the legend of St. Christina of Bolsena, an early-Christian martyr condemned to death for her refusal to worship pagan idols. I will argue that the veneration of the iconoclastic saint provided Catholics with an opportunity to show that they, too, were opposed to idolatry; at the same time, Christina's legend provided a framework within which believers could safely venerate the saint, her relics and her image.

Ms Pamela Arancibia

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**Biagio Aulino****The Importance of Preserving and Promoting  
the Teaching of International Languages (IL) in the Greater Toronto Area (GTA)**

This paper reports on comparative pilot studies on the teaching status of International Languages more specifically Italian in the Greater Toronto Area (GTA) at the secondary levels. The research examines enrollment trends and shows increases and decline rates in enrollment. It discusses the importance of preserving and promoting the teaching of the Italian language at the secondary level for future language learners. In addition, the studies also focus on previous research findings that examine the teaching of Italian in Ontario in previous decades and how reported implications have contributed to the overall enrollment of Italian from all levels of learning.

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**Salvatore Bancheri****Plurilinguismo nel San Basilio Magno di Filippo Orioles (1687-1793)**

La relazione prenderà in disamina il plurilinguismo nell'opera dell'Orioles, con precisi riferimenti ad una azione sacro-scenica inedita e manoscritta del drammaturgo palermitano.

Prof. Salvatore Bancheri

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**Paul Baxa**

**The Look of *Italianità*:  
Trieste's cityscape and the Mussolini visit of 1938**

My paper will examine the efforts to Italianize Trieste under the Fascist regime. Specifically, it will focus on the aesthetics of the city. Much has been written on toponymy, archaeology, and the creation of Italian institutions after 1918 as a means of making Trieste more Italian, but little has been said about *Italianità* as urban aesthetic found in architecture and streetscape. Trieste's lack of an Italian *viso*, the result of its long association with the Habsburg Empire, presented the most challenging obstacle to Fascism's policy of Italianizing the city in the 1930s. My paper will explore how urban aesthetics formed a crucial subtext to the regime's approach to Trieste and how this played a role in the propaganda surrounding Mussolini visit to the city in 1938.

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**Mattia Beghelli**

**The Tragedy of Survival:  
Shoah, The Night Porter, and Survival in Auschwitz**

The situation of Holocaust survivors demonstrates how their existence remained profoundly marked by this tragic experience. For this reason, it would not be appropriate to refer to these people as "survivors" but instead, as victims. In fact, the term "survivor" seems to deny these individuals the possibility of being considered equally with those who did not manage to escape the grip of the Nazis at the concentration camps. All of this can be seen through an analysis of two films: Shoah (1985) and The Night Porter (1974) and through Primo Levi's autobiographical novel Survival in Auschwitz (1947) who present "survivors" as their protagonists. However, the characters in these three works powerfully demonstrate how that expression is inappropriate due to their traumatic psychological state which implies the creation of a separate "I" identity and/or the troubling implications deriving from the Traumatic Dasein.

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**Elena Benelli**

**Mapping the world: the cognitive function of literature in Igiaba Scego's narrative.**

Igiaba Scego has published four novels (*La nomade che amava Alfred Hitcock*, *Rhoda*, *Oltre Babilonia* and *La mia casa è dove sono*), numerous short stories and is one of the most interesting migrant writers living in Italy nowadays. Her works address the complexity of Italian society that is slowly becoming multiethnic and explores a cross-cultural interactive dialogue in

order to subvert prejudices. In my paper, I will analyze *La mia casa è dove sono*, a novel in which the author sums up her remarks on Italy and Italian identity, started with the short story *Salsicce*, in order to analyze how literature performs a cognitive role in knowing and mapping the world as a “microcosm of pluridiscorsivity” (Bakhtin, *Estetica e Romanzo* 218). Through the metaphor of the map, she explores the relationship between Italy’s present and its colonial past, coming together in Rome, its neighbourhoods as well as the narrative of her family’s past and present. Literature, in Scego’s works, becomes “the signifier of cultural hybridization contained in weaker texts that reject policies and politics of exclusion” (Parati, *Migration Italy* 57). Through writing and through her personal narrative voice, Scego is trying to become an active agent of (multi)cultural change through literature, a cognitive system informed by power relationships where the struggle for a new hospitality can be carried out.

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### **Paola Bernardini**

#### **Le interviste (im)possibili: corso di scrittura creativa**

Il giornalismo al servizio dell’apprendimento. Le interviste come strumento per l’insegnamento della lingua. In questo intervento il conferenziere parlerà di un corso di attività di scrittura creativa che si è tenuto alla University of Toronto Mississauga. Attraverso una serie di interviste a personaggi famosi gli studenti hanno elaborato uno “strumento del comunicare” tra impostazione didattica e metodologia di ricerca. Il messaggio veicolo della comunicazione: dalla raccolta alla valutazione, dalla selezione alla elaborazione delle informazioni necessarie per una intervista. Uno stimolo linguistico e un coinvolgimento creativo degli studenti facilitati alla comprensione attraverso il contatto diretto con i personaggi intervistati.

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### **Marina Bettaglio**

#### **Le madri mostruose di Massimo Carlotto**

Massimo esponente del cosiddetto Noir Mediterraneo, Massimo Carlotto ha dato vita ad un tipo di scrittura di denuncia che permette di scavare nell’intimo della società italiana. Con uno sguardo dissacrante, che non risparmia nessuna istituzione né pubblica né privata, l’autore racconta gli aspetti più agghiaccianti e sordidi del nostro paese. Non si sottraggono alla critica neppure le madri che da figure angeliche e protettrici si trasformano in personaggi sconcertanti: donne egoiste, ciniche, arrivate senza scrupoli e povere casalinghe disperate. In quest’intervento mi propongo di indagare il lato oscuro della maternità, le sue perversioni che riflettono gli aspetti

più occulti di una società affetta da una profonda crisi.

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### **Patrizia Bettella**

#### **Young girls and older boys. The pre-neorealistic films of Vittorio De Sica.**

In this paper I intend to examine some of De Sica's early films, where he is still at the beginning of his directing career. The so-called cycle of the "fanciulle in fiore" includes and *Maddalena zero in condotta* (1940), *Teresa venerdì* (1941) *Un garibaldino al convento* (1942) a particular form of the white telephone movies, very popular during the Fascist period. De Sica features his own brand of this genre, where the main characters are adolescent girls, who become attracted to young men who could also be viewed as 'older boys'. In these films I intend to examine the elements which foreshadow De Sica's neorealistic masterpieces and notably the switch of role from female to male protagonists.

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### **Monica Biasiolo**

#### **"Una bella donna senza la guerra è una rivoltella scarica" (?) Donne al fronte e di fronte alla guerra: l'ambiente dell'avanguardia**

La prima guerra mondiale è una guerra al 'maschile'. Chi la racconta e chi vi prende parte, però, sono anche le donne: donne, ad esempio, che vengono impiegate nell'industria pesante come sostitute di coloro che sono dovuti partire per il fronte, donne che esercitano la professione medica o infermieristica, donne che sono reporterin di guerra. C'è chi sostiene l'interventismo, chi, come Sibilla Aleramo, condivide l'idea pacifista. Quali sono le testimonianze al 'femminile' nell'ambito dell'avanguardia italiana e di quella europea? Con il presente contributo ci si propone di indagare esempi significativi delle singole posizioni prese di fronte al conflitto e delle modalità impiegate nella registrazione e nella restituzione di simile evento, con particolare attenzione all'ambiente futurista.

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## Mauro Bico

### Nell'indaco laggiù: la poesia di Paolo Conte oltre la musica e le parole

Il rapporto tra Paolo Conte, la poesia e la lingua italiana rivela un tormento molto particolare: quello di chi vorrebbe creare poesia soprattutto con la musica, ma, *malgré lui*, ci riesce in maniera sublime ed eccentrica anche con le parole. Conte dichiara che bastano tre o quattro parole che sprigionino un profumo particolare, magari di Anni Venti, per far scattare il film musicale. Oltre alle parole, veri e propri motori ritmici delle canzoni di Conte, anche i tempi verbali, la sintassi, gli artifici retorici e stilistici e l'organizzazione testuale complessiva rendono il macrotesto contiano un autentico Canzoniere.

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## Katarzyna Blazejewska

### Une excursion napolitaine hors des sentiers battus

Courtisan cultivé et voyageur passionné, Brantôme (1540-1614) est un écrivain resté dans l'ombre des grands hommes de plume du XVI<sup>e</sup> siècle. Le colloque de la Société canadienne d'études de la Renaissance nous permettrait de mettre en exergue sa sensibilité artistique qui n'a pas toujours été reconnue à sa juste valeur. À l'instar de ses contemporains, humanistes tout comme lui, il se rend en Italie. En 1558 dans un premier temps, en passant par Genève, puis en 1566, en revenant d'une expédition militaire à Malte. Les grandes villes italiennes sont ainsi le théâtre de ses visites, Milan, Venise, Florence, Ferrare, Naples mais aussi Rome où il est accueilli par le pape en personne. Prenant le contrepied de tout classicisme, nous souhaitons non pas broser un vaste tableau regroupant plusieurs de ces citées précédemment énoncées, mais bien au contraire, nous arrêter sur son séjour napolitain au cours duquel le mémorialiste délaisse les richesses culturelles que nous qualifierons de traditionnelles pour s'intéresser de manière très poussée à l'art funéraire. Même si sa foi n'est pas ardente, il pénètre très souvent à l'intérieur d'églises pour y découvrir les sépulcres et faire ainsi face à l'histoire de grands personnages. Ses impressions de ce parcours pour le moins atypique sont notamment inscrites dans le « Discours sur les deux Reynes Jehannes de Hierusalem, Scicille et Naples » des *Dames illustres*. Une église a particulièrement retenue l'attention de Brantôme, il s'agit de « Saint Jehan de Carbonara » (Chiesa San Giovanni a Carbonara) qui accueille encore aujourd'hui le mausolée de Jeanne II et de son frère Ladislas, deux souverains de Naples ayant vécu au cours du XIV<sup>e</sup> et XV<sup>e</sup> siècles. Avec une fidélité frappante, l'écrivain décrit la composition artistique et esthétique de ce chef d'œuvre. Son regard s'arrête aussi sur les inscriptions funéraires, l'incitant même à les reproduire au sein du « Discours », à tel point que nous avons décidé de les comparer à nos recherches personnelles effectuées sur place. Au-delà de cet axe de réflexion, nous aimerions nous pencher sur l'intérêt prononcé de Brantôme pour l'art funéraire. Quel est son dessein ? Pour quelles raisons s'y intéresse-t-il au détriment des œuvres d'art « classique » tant loués par ses contemporains ? L'attention portée à ce « funeste » sujet pourrait être mal interprétée par le lecteur contemporain, justifiant ainsi notre angle d'analyse.

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**Francesca Bortoletti**

**The myth of the poet and the memory of the actor in early Renaissance Italy**

The myth of the poet, *Orpheus*, is taken as the ‘mask’ of *cantor*: in the literature as well as in the paintings and in the places of entertainment elite. Starting from Florence and the circle of Lorenzo De Medici’s poets, influenced by the Neo-platonic theory on poetry and music, this paper aims to analyze the culture, materiality and techniques of the actor in the Italian Renaissance courts. It focuses on the investigation of the persistence of ‘embodied memory’ (gesture, action, ‘mimetic activities’) in the literature and representational practices vectored by a mythical representation of the poet: “the actor of *Parnassus*”.

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**Dario Brancato**

**Lorenzino *pater patriae*.**

**Political Dissidence and Rhetoric in Benedetto Varchi’s Latin Poems (1537).**

The murder of Duke Alessandro de’ Medici (6 January 1537) by his cousin Lorenzino witnessed the composition of many poems, in Latin and the vernacular, praising the tyrannicide as a new Brutus. This paper will examine a small corpus of Latin odes written by scholar Benedetto Varchi (1503-1565), who, while applauding Lorenzino’s gesture as a the restoration of the *Florentina libertas*, wished for a new order of the state under the Medici (Lorenzino himself) and Filippo Strozzi’s son, Piero. This project was short-lived—Filippo Strozzi’s died on 18 December 1538, and his son’s efforts to forge an alliance with France and the Turks and overthrow Cosimo I as Duke of Florence failed; however, Varchi’s poems are remarkable as an attempt to formulate his contribution to the political discourse among the *fuorusciti* within the highly rhetorical framework of Latin verses.

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### Cristina Caracchini

#### **Sguardi incrociati: Americane, Inglesi e Fiorentini nelle pagine di Palazzeschi**

Gli sguardi incrociati a cui allude il titolo di questa relazione sono quelli di Palazzeschi e dell'inglese Forster. Entrambi raccontano in diverse occasioni delle turiste inglesi e americane che popolano il paesaggio della Firenze di inizio secolo. Mi propongo di mettere a contrasto "A room with a View", e specificamente il viaggio come occasione di conoscenza e di affermazione di sé stessa di una giovane donna inglese, con i racconti Vecchie Inglesi (Stampe dell'800) e Dagoberto (Bestie del '900), in cui Palazzeschi descrive l'immobilismo delle colonie di vecchie turiste, spesso zitelle, stabilitesi da tempo nella città Toscana e incapaci di qualsiasi integrazione. All'immagine cliché presentata da Forster, di Italiani appassionati e violenti (già di Goethe), Palazzeschi contrappone descrizioni di surreali, atemporali figure di donne in relazione con un enigmatico cocodrillo (marito di una di esse). Esce dalle pagine di Palazzeschi la ricreazione di una realtà "estranea" oltre che straniera, la quale, come tale, se facilmente riconducibile a determinate tipologie umane e nazionali, risulta impossibile da conoscere veramente. La relazione con il cocodrillo/marito è il segno più evidente di una insondabilità sostanziale della differenza.

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### Concetta Cavallini

#### **Le voyage "culturel" à la Renaissance: Montaigne en Italie en 1580-81**

La définition de voyage "culturel" appliquée à la Renaissance implique une mise au point. Le filtre des mentalités demande en effet de spécifier ce que les hommes de l'époque entendaient par "culture" quand ils voyageaient. Le voyage de Michel de Montaigne en Italie en 1580-81 constitue un exemple qui peut très bien éclaircir ce point. Le texte du *Journal de voyage* de Montaigne, rédigé au cours de son voyage par un secrétaire dans un premier moment puis par Montaigne lui-même et publié posthume en 1774, va nous permettre de prouver que la culture du quotidien (mœurs, nourriture, logement) occupe pour le voyageur le devant de la scène. L'homme en tant que tel reste le centre des intérêts du voyageur de la Renaissance qui apprécie les rencontres, la conversation, l'observation, le dialogue. La manière de décrire l'Italie est aussi un élément qui clarifie une manière de penser. La mesure du nouveau est décrite par des comparaisons avec ce qui est connu: Montaigne décrit l'Italie la mettant en relation avec son pays, les habitudes françaises, la géographie de sa région. La langue de la rédaction du *Journal de voyage* (une partie du texte est rédigée en langue italienne), est elle aussi un moyen pour exprimer l'altérité. Il ne faut pas oublier les relations politiques et sociales, les ambitions et les contacts du voyageur, qui se déplace en raison d'un itinéraire précis et prévu alors que, souvent, ce qu'il voit et décrit apparaît comme fortuit et arrivé par hasard. Tous ces éléments permettent de cerner avec précision les différences et les nuances de l'idée de voyage "culturel" en Italie à la Renaissance.



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### **Anna Chiafele**

#### **Realtà e finzione nel romanzo *Il bambino che sognava la fine del mondo* di Antonio Scurati: quando il dolore non riconosce confini.**

Nel paratesto del romanzo di Antonio Scurati *Il bambino che sognava la fine del mondo* si legge: Questo romanzo appartiene al genere dei componimenti misti di cronaca e d'invenzione. Poiché ritiene che la vocazione della letteratura sia oggi, in un tempo dominato dalla cronaca, non già quella di confondere ulteriormente i confini tra realtà e finzione, bensì quella di superarli, l'autore invita il lettore a considerare ogni singola parola di questo libro come frutto della sua immaginazione, anche e soprattutto quando si narra di fatti riferiti a personaggi e a contesti che portano il nome di persone o di istituzioni realmente esistenti. Da subito Scurati ammonisce il lettore che tutto quanto è narrato nel romanzo deve considerarsi frutto della sua immaginazione; l'autore, infatti, è ben consapevole che le persone reali diventano finzionali una volta trascritte nelle pagine di un romanzo. Di questo però non sono consapevoli i protagonisti del romanzo, autore implicito incluso. L'obiettivo di questo saggio è mostrare come i suoi protagonisti, tra cui lo stesso ricercatore universitario Scurati, non sappiano distinguere tra realtà e finzione e scelgano di accettare come reale ciò che pare verosimile; così facendo, ironicamente, i confini tra realtà e immaginazione non si confondono affatto, ma spariscono del tutto. Partendo dalle teorie di mondi possibili così come esposte da Dolezel, Pavel e Eco, si vuole analizzare la creazione di un mondo finzionale che diventa realtà non per una singola persona, ma per una comunità intera. Questo è possibile grazie all'atteggiamento proposizionale dei personaggi, alla paura del diverso, ovvero di tutto ciò che viene "da fuori", e all'eco che la televisione e i mezzi di comunicazione in generale danno a queste paure fino ad alimentarle spropositatamente. In un mondo finzionale in cui la finzione diventa realtà come si deve interpretare il dolore dei protagonisti: è fittizio o reale? Alla fine sembra lecito domandarsi: "Ma allora siamo tutti pazzi?" (Scurati 280)

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### **Paolo Chirumbolo**

#### **Morire sul lavoro: la rappresentazioni delle 'morti bianche' nella narrativa e nel cinema italiano del ventunesimo secolo**

L'obiettivo della mia relazione è quello di passare in rassegna alcune delle opere narrative e cinematografiche che, in questo primo scorcio del secolo, si sono preoccupate di raccontare le tragedie che avvengono giornalmente sul luogo di lavoro. Tra le opere di cui parlerei vorrei citare l'antologia *Morire di lavoro*, il libro inchiesta di Marco Rovelli *Lavorare uccide*, il film di Calopresti *La fabbrica di tedeschi*.

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**Gianni Cicali**

**Tra Napoli e Firenze.  
*Nota' Pettolone, l'ultima commedia di Pietro Trinchera.***

Questo testo di Pietro Trinchera, rappresenta, nella sua intera produzione, uno dei casi più singolari. L'autore, un notaio ma soprattutto uno dei maggiori drammaturghi del primo Settecento napoletano, vi nasconde raffinati messaggi e citazioni. Il testo, come esemplificherò nel mio intervento, si offre, dunque, come uno dei più interessanti non solo del Settecento napoletano, ma anche di quello italiano più in generale. Infatti, i riferimenti e le citazioni espliciti o meno espliciti di questa commedia con un notaio come protagonista alludono a una sua multinazionalità culturale che lo rende un oggetto sospeso tra il viaggio oltre Napoli e la memoria locale che deve essere preservata ma anche illustrata.

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**Maria Cioni**

**A Design Approach to Realizing a National Italian-Canadian Archive (ICAP)**

My paper applies a design methodology to conceptualize the collection of Italian-Canadian artefacts within the context of the mandate of the newly formed Italian-Canadian Archive Project (ICAP). In line with ICAP goals, the design focuses on incorporating a wide range of stakeholders' interests, addressing the varied levels of collaboration required, and scoping the relationship between those who may have artefacts and those who seek to know what sources are available to expand the Italian-Canadian narrative.

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**Claudio Clivio**

**Il progetto della *Moltitudine*:  
da Paolo Virno ai Wu Ming, il cammino di un pensiero rivoluzionario.**

Durante la prima decade del XXI secolo si è affermato sempre di più il concetto di “moltitudine”, concetto nato dal pensiero filosofico di studiosi quali Paolo Virno e Antonio Negri. L'idea di quello che risulta come un nuovo soggetto politico e sociale, ha acquistato forma letteraria in

una certa scrittura italiana contemporanea ed in particolare nei romanzi storici del collettivo bolognese Wu Ming. Come dimostrano le sempre più numerose nuove forme di protesta a livello globale, questo concetto sembra essere definitivamente passato dalle accademie alla pratica, introducendoci in una rivoluzione che sta realizzandosi. La teoria della moltitudine, come è stata proposta da filosofi e scrittori italiani, ha quindi raggiunto ciò che si prefiggeva, operare attivamente.

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### Carlo Coen

#### Uno spaventoso “Viaggio in Italia”

#### **La perdita dell’orientamento e della logica dello spazio nelle geometrie urbane de *L’uccello dalle piume di cristallo* (1970) e di *Profondo rosso* (1975) di Dario Argento**

La perdita delle geometrie e della logica euclidea degli spazi, sia urbani che architettonici, ha sempre caratterizzato i generi gotico e *thriller*. Il senso di spiazzamento e disorientamento, di cui i personaggi (soprattutto l’eroe) fanno esperienza, viene trasferito sullo spettatore per mezzo di diverse strategie narrative e stilistiche: l’uso di obiettivi grandangolari, complessi piani-sequenza alternati a scelte di montaggio apparentemente illogiche, illuminazione e angolazioni contrarie ai canoni della grammatica cinematografica tradizionale. Dal punto di vista più specificamente narrativo, i due film di Dario Argento, *L’uccello dalle piume di cristallo* (1970) e *Profondo rosso* (1975) che costituiranno il momento centrale della presentazione (anche se vi saranno riferimenti ad altre opere), apportano ulteriori originali contributi al *topos* dello spaesamento. In ambedue le opere, infatti, il protagonista è uno straniero in visita in Italia, un americano a Roma nel primo film, e un inglese a Torino nel secondo. L’intera costruzione narrativa, “chiusa” nel *thriller* (nella ancor più rigida versione del *whodunit*), con l’aggiunta di un così decisivo elemento di estraneità, che assume un significato anche culturale, tende così a divenire “aperta” attraverso le sensazioni di incertezza e perdita dell’orientamento ambientale che lo spettatore condivide con l’eroe durante il suo viaggio-ricerca. Solo viaggiando attraverso i segni di cui è stato cosparso l’intero ambiente che circonda gli eroi-protagonisti (e che da essi segni è stato deformato, diventando ostile e minaccioso) il testo filmico può giungere alla soluzione finale insieme allo spettatore.

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### Gabriella Colussi Arthur

#### “An Overview of the ICAP Initiative”

This presentation will offer an overview of the Italian-Canadian Archive Project from its foundation at York University in 2008 to the present

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### Chiara De Santi

#### **Anna Maria Ortese Travels in the USSR: From “Political Pilgrim” to “Fellow-Traveler”**

Integrating the conceptual frameworks of Paul Hollander on “political pilgrims” and Sidney Hook and David Caute concerning “fellow-travellers,” I discuss the impressions of Anna Maria Ortese who made a trip to a politically contested country such as Soviet Russia in 1954, the dawn of the Cold War, publishing her reportage in the journal *L’Europeo* with the title *La Russia vista da una donna italiana*. In my paper I demonstrate the transformation of Ortese from being a “political pilgrim” before her trip to becoming a “fellow-traveler” during her stay in the Soviet Union, showing that the reasons behind this change in perspective was essentially due to her contacts and appreciation of the Soviet people.

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### Caroline Di Cocco

#### **ICAP: Past, Present, Future. Towards a national Italian-Canadian Archive**

This paper outlines the development of the Italian-Canadian Archive Project (ICAP). ICAP is an initiative undertaken by a group of scholars and interested individuals who are committed to preserving and making accessible materials about the past and present Italian-Canadian experience across Canada. The presentation details the reasons for ICAP and the need for ethical methodologies in gathering stories and document collections (i.e., textual, aural, and visual) and it draws attention to the importance of “marginalized” historical materials. The paper also highlights the saliency of ICAP which is intended to provide future generations with accessible archival materials about the Italian-Canadian experience. The following key questions will be asked: Why is a project of this type urgently necessary? What has been done to date in this development? How can the Italian-Canadian community be engaged? This presentation invites a discussion about what needs to be done to insure that future generations will have access to materials about the Italian-Canadian presence. In other words, this presentation is about finding a means to constructively and effectively add the presence of Italian Canadians and their stories to the Canadian fabric.

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**Konrad Eisenbichler**

**‘E qual fia più di questo alto soggetto’:  
L’impegno politico di Virginia Martini Salvi**

Questo intervento esaminerà la poesia civile della nobildonna senese Virginia Martini Salvi (c.1515-post 1572) da una prospettiva sia storica che letteraria. Poetessa tra le più attive e politicamente più impegnate del suo secolo, la Salvi non esitava ad indirizzare sonetti e canzoni ai reali di Francia (Enrico II, Caterina de’ Medici, Margherita di Valois) in un tentativo, eventualmente vano, di incoraggiare un intervento francese nella politica senese sia prima che dopo la caduta della Repubblica (1555). La sua politica la portò eventualmente all’arresto domiciliare e, più tardi, anche all’esilio. Il suo impegno, invece, le vinse il rispetto di diversi poeti contemporanei che la elogiarono e la sostennero in questa iniziativa (e l’avversione del nuovo regnante, il duca Cosimo I de’ Medici, che le rifiutò il permesso di ritornare in patria).

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**Mark Epstein**

**Pier-Paolo Pasolini. L’autore e la “figura” rovesciata.**

Questo intervento si propone di continuare un’indagine sulle riflessioni riguardo il rapporto tra “arti” (letteratura, cinema, teatro, arti figurative soprattutto) ed artista/autore e sulle strategie “anti-figurali” nella tarda produzione di Pier Paolo Pasolini, da “Uccellacci e uccellini” fino alla morte. Scopo dell’intervento è sia delineare alcuni rapporti più ‘sotterranei’ tra l’attività critica e produttiva di Pasolini, sia cioè che implicano per i rapporti con l’attività dell’artista, la valutazione della tradizione in cui si inserisce, ed il “valore” sociale della figura dell’artista medesimo.

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**Franco Gallippi**

**Amara Lakhous: “I Arabise the Italian and Italianise the Arabic”**

My article examines two novels by Amara Lakhous: *Scontro di civiltà per un ascensore a Piazza Vittorio* (2006) and *Divorzio all’islamica a viale Marconi* (2010) as representations of a new kind of literature that is something other than the “letteratura di testimonianza” of the first phase of migrant writing in Italy. It is in this phase that many writers decide to write directly in Italian. In the last decade large mainstream publishers have renewed their interest in this kind of literature. Therefore, the debate today is not only one of testimony and autobiography but, as in the case of Amara Lakhous, a matter of inhabiting a language. When Lakhous comments about

his relationship with the Italian language he has the following to say: ‘«It is not a tool in the same way eyeglasses are; it is a way of seeing. Thinking about language, you enter in confidence and you receive the soul of people; you conquer part of the culture’s identity. Then the relationship with your native language changes, as does your way of speaking and thinking. And the beautiful thing is that you also change the language you acquire»’ (Interview by Letizia Airos Soria, 2 December 2008). As a result, Lakhous and other migrant writers in Italy offer, whether Italians like it or not, the opportunity to revisit Italy’s migrant past, which some scholars and artists believe has been wiped out of Italy’s memory with too much haste, precisely because it is a painful past and in many ways similar to the one lived by Senegalese, Albanians, Nigerians, Chinese, etc. in Italy today.

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### **Roseen Giles**

#### **Mannerism, Museums and Monteverdi’s Late Madrigals**

Censured for their artifice and extravagance, Claudio Monteverdi’s (1567-1643) later books of madrigals, published between 1619 and 1638, display a fascinating relationship with the mannerism of Giambattista Marino and with the ideals of Petrarch, both represented in the composer’s well known *Madrigali guerrieri et amorosi*. As an exploration of the meaning of musical and literary mannerism, this paper seeks to connect Monteverdi’s mannered style to the collections of early baroque museums, filled with curious objects juxtaposing nature and artifice aimed at astonishing viewers. The early seventeenth-century madrigal, thus contextualized, represents a fascinating art form, rather than a genre in decline.

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### **Joanne Granata**

#### **Some Considerations for a Critical Edition of Francesco Antonio Rossi’s *Il Capriccio***

Philological inquiry enables scholars to recapture lost knowledge. Through the reconstruction of a text scholars can provide that text with new life while also enriching the literary period to which said text belongs. Such can be said of a philological reconstruction of Francesco Antonio Rossi’s *Il Capriccio*. First published in 1598, Rossi’s comedy is a text rich in literary references and narratological devices. Notwithstanding its literary richness, Rossi’s *Capriccio* has enriched the library of oblivion for over four centuries. Academia has yet to uncover how or why Rossi’s *Capriccio* reached this state. Taking this context into consideration it becomes clear that a critical edition of the text is warranted.

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### **Anna Maria Grossi**

#### **Un esempio di grammatica italiana per stranieri del 1500: il caso di Scipione Lentulo.**

Scipione Lentulo (1525-1599), originario di Napoli, entrato da giovane nell'ordine dei carmelitani e divenuto dottore in teologia, fu presto costretto a rifugiarsi all'estero per aver aderito alle idee riformate. La sua opera di predicazione lo portò in particolare nelle valli valdesi e proprio in terra elvetica scrisse la sua *Italicae grammatices praecepta et ratio*, una grammatica italiana per stranieri che ebbe ben sedici edizioni e fu tradotta in diverse lingue, tra cui l'inglese. In particolare in questo intervento si cercherà di illustrare le caratteristiche principali di questa grammatica, evidenziando analogie e differenze rispetto al modello rappresentato da Pietro Bembo.

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### **Massimiliano Guido**

#### **Music and Poetry Whispering in a Bathtub: Paolo Conte's *Via con Me*.**

Paolo Conte (b. 1937) has a strong relationship with his songs, treating his music as if it were a woman, whom he makes love to. Musical ideas are at the core of the creation, and words just follow, building up a cinematographic sketch. I will provide a general introduction on Conte as a song composer and a text writer. I will then focus on a detailed analysis of *Via con me*, investigating the dialogue between musical structures on one hand, and words on the other. I will discuss the several renderings of the song, commenting on broader aesthetical changes in Conte's approach.

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### **Marina Hogan**

#### **The Fictional Savonarola and Fascist Italy**

The figure of the 15<sup>th</sup> century Dominican friar, Girolamo Savonarola, has loomed large over the Italian religious, political and social landscape for more than five centuries. From the Risorgimento to the present, the various changes in Italian history have been represented in the treatment of Savonarola by Italian fictional authors who turned to him in difficult times to help define what it is to be Italian. The extent of Savonarola's adaptability is evident through the

analysis of his manipulation by writers of Fascist Italy. Remarkably, he was used to highlight to Italians their duty to stand by Mussolini and the Fascist Regime during his struggle with the Catholic Church and the Pope. At the same time, however, one writer daringly used Savonarola's apostolate to condemn the Regime and the people's blind adherence to its philosophies. This paper will examine the role the 'fictional' Savonarola was called upon to play during the Fascist period, and his place in the imagination and collective memory of mid 20<sup>th</sup> century Italians.

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### **Kirsten Inglis**

#### **'Wee answered to bee English': Travels through France and Italy, 1635.**

An account of a group of Englishmen's continental travels in 1635 is housed among the Newdigate family papers at the Warwickshire County Records Office. The notebook is quarto sized, bound in calf, and the narrative, which details a journey through various cities in France and Italy as well as Zurich and Vienna, extends over thirty folios. While the notebook remains anonymous, previous researchers have added their pencilled speculations to the book itself over the years and the notebook is now a palimpsest that records not only a detailed seventeenth-century travel narrative, but also something of the journey of historians and researchers in the Newdigate archives.

This paper will seek to locate the notebook, which to date has not been published or commented upon, within the context of Early Modern travel writing, but will focus primarily on the narrative itself, which combines a lively interest in the agricultural practices and architectural achievements of the continent with a distanced and sometimes critical response to the 'foreign' practices of, particularly, the Italian people. For example, the author records that the people of Genoa "are hasty & upon *the* least occasion stab sometimes to *the* 3<sup>rd</sup> & 4<sup>th</sup> generation; they are forbid both pistoll & dagger" (28v). He is amazed at the exotic women of Avignon and pleased by the excellent wine of Italy. Such 'touristy' commonplaces are, however, interspersed with accounts of the governmental structures, religious practices, and local histories of the various cities and states. The author recounts the tale of the "Pucelle D'Orleans" when the group travels to that city and the story of the last pope of Avignon when they visit this historic landmark. Such nested-narratives are typical of the account, and emphasize the importance of, as Jonathan Sell has recently argued, recognizing the diverse rhetorical strategies of early modern travel writing and replacing our own critical bias towards reading travel writing as 'non-fiction' with an understanding of the different epistemological imperatives at work in such early modern narratives. This journal, I will argue, is not only a historical record of a journey through Italy; it reveals the cultural biases and 'self-fashioning' strategies of its author and preserves a fascinating insight into what it meant "to bee English" on the continent in 1635 (25v).

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**Rosalind Kerr**

**Isabella Andreini as the First Great International Diva**

This paper will show how Isabella Andreini's rise to diva hood can be traced by examining the stages of her career as consciously constructed to advance her claim to have the charisma of a star. It will concentrate on showing how Andreini made herself "real" through leaving a record of images and personal statements that gave her "authenticity." It will use different portraits of her to highlight various stages of her landmark career as performer, playwright, poet, and court lady who ultimately achieved such fame that she could not die. It will also show how she came to be worshipped by both the court and the general public by embodying a variety of identities that defied the boundaries of sex, class and gender.  
(A/V request for computer hook up for power point)

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**Michael Lettieri**

**L'Aretino e la censura**

This paper will analyze the censoring of Pietro Aretino's works, giving particular attention to his tragedy *Horatia*. It is well known that Aretino's works did not escape Counter-Reformation censorship. As matter of fact, when they were placed on the Index in 1558, *Horatia* was included. It too was censored and was no longer reprinted. *Horatia* became such a rare book that it was impossible to obtain a copy of it even in the sixteenth century. In fact, John Wolf's 1588 edition of Aretino's comedies did not include the tragedy, quoted erroneously as *Hortensia*, because it was nowhere to be found.

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**Sarah M. Loose**

**“Per bisogni et occorrentie di esso spedale:”  
The Ospedale di Santa Maria della Scala and the War of Siena  
through the letters of Scipione Venturi, 1552-1555**

This paper examines the impact of the war of Siena (1552–1555) on the city and its surrounding countryside from the perspective of Siena's main charitable institution: the Ospedale di Santa Maria della Scala. Examining the letters of the hospital's rector, Scipione Venturi, the paper highlights the various challenges faced by charitable institutions in times of war and speaks, through one administrator's voice, to the effect of war on charitable institutions in sixteenth

century Italy. Additionally, in using the letters to reconstruct Santa Maria della Scala's wartime experience the paper also considers the benefits and difficulties of letters as historical sources.

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### Francesco Loriggio

#### “Per un filo d'erba”: Pirandello ecologista?

In “Canta l'epistola”, uno dei testi di *Novelle per un anno*, un ex-seminarista viene sfidato a duello da un tenente dei carabinieri per aver chiamato stupida la sua fidanzata, che aveva divelto senza pensarci un filo d'erba a cui il seminarista aveva prestato accurata attenzione da qualche tempo. Come al solito, anche in questo racconto Pirandello riesce ad imbastire su un dettaglio apparentemente da nulla una complessa vicenda, che comprende non solo la particolare storia privata del suo personaggio ma quella del suo tempo. Nel filo d'erba il seminarista aveva sentito pulsare il battito dell'intero mondo: per lui tutto nella natura faceva sistema, proprio come c'insegna oggi l'ecologia. E sulla base di questa sensazione il personaggio di Pirandello può lanciarsi in una critica – non molto articolata ma nemmeno tanto velata – del prestigio che i suoi contemporanei accordano alla tecnologia.

Va da sé che “Canta l'epistola” non è né il solo testo narrativo in cui Pirandello affronta la questione di come rapportarsi alla natura nell'epoca della modernità. I romanzi *I vecchi e i giovani*, *I quaderni di Serafino Gubbio operatore*, *Uno, nessuno e centomila* offrono a loro modo pagine sullo stesso argomento forse ancora più conosciute. Prendendo lo spunto dalla novella, nella mia comunicazione cercherò di mostrare quali riflessioni può suscitare oggi questo filone tematico dell'opera pirandelliana. Mi pare evidente che una delle riletture possibili – e più interessanti a mio avviso – dello scrittore siciliano sia proprio quella che ci permette di intravedere nei presupposti su cui è imperniata la trama almeno una importante variante nel binomio vita/arte, intorno a cui, per convenzione critica, si snodano le vicende da lui raccontate. Questa variante sostituirebbe il termine “vita” con il termine “natura” o, secondo i casi, “ambiente”, e il termine “arte” con il termine “artificio” oppure il termine “tecnica”.

Tutto ciò ci consentirebbe due operazioni, ambedue di qualche rilievo. Da una parte, di riconnettere Pirandello ai suoi predecessori più vicini, i veristi siciliani fautori del primato dell'ambiente sull'individuo, da cui la critica tende a staccarlo con forse troppa fretta (Pirandello chiaramente non è determinista, ma crede che gli esseri umani vivono anche in un ambiente naturale, un ambiente con cui devono fare i conti, a livello ontologico, oltre che sociologico). Dall'altra, ci consentirebbe di avvicinare Pirandello al nostro tempo, alle nostre preoccupazioni. Quindi di confermare con altro vocabolario e altre intenzioni la sua centralità nella storia letteraria degli ultimi cento anni o giù di lì.

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**Paolo Matteucci**

**Poetic Matters. Life and Writing in Benvenuto Cellini's *Vita*.**

Considered by many to be a foundational example of the early modern autobiographical genre, Benvenuto Cellini's *Vita* (ca.1560) is usually read as a text containing documentary information concerning the Florentine goldsmith's life and poetics, or as a literary work where to observe the author's discursive constitution of his own identity as a modern subject. This paper aims at exploring a further possibility, by means of combining the scholarly work done on the *Vita* and Cellini's own understanding of poetic making as a mode of suffusing life into matter. When considered to be the product of parthenogenesis, the *Vita* --just like the rest of Cellini's artistic production-- can be conceived of as a living organism.

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**Stefano Mengozzi**

**The 1882 Celebrations of Guido Monaco in Arezzo  
and the Coming of Age of Italian Musical Scholarship**

In 1882 the city of Arezzo unveiled a monument to Guido Monaco, held as the symbol of the musical primacy of Italy in the world. The two-week festivities highlighted two opposing ideals of "Italian-ness" rooted in radically different views of the role of religion in Italian culture and politics. But the partisan attempts to claim Guido Monaco for either side of the political divide also spurred new inquiries into Guido's actual contributions to musical theory and pedagogy. At least on this occasion, scholarship pointed the way to Italy's democratic future with its non-dogmatic approach to evaluating historical phenomena.

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**James Miller**

**Plant Parenthood: Botany in Dante's Eden**

Robert Hollander (2003) has translated Matelda's tercet on the reproduction of Edenic plant species in terms pleasingly intelligible to modern botanists: "The wind-lashed plants have such fecundity / that with their power they pollinate the air / which after, in its circling, scatters seeds abroad" (*Purg.* 28.109-11). This rendering must be reckoned as more than a loose periphrastic translation. It is a striking mistranslation based on a howling anachronism: the role of pollination in plant reproduction would not be discovered until the late seventeenth century. In the absence of an ancient Aristotelian treatise on the generation of plants, Albert the Great had attempted to fill the gap by extending the Philosopher's hylomorphic theory of animal reproduction into the

plant kingdom. However intelligible Albert's theory may have been to medieval botanists who were attempting to explain the reproduction of plants in various natural environments, it must have struck Dante as inadequate for explaining how the vegetative soul impressed itself on matter under the unique growing conditions of Eden, conditions that were literally supernatural in so far as Eden was "discovered" by the Poet high above the domain of fallen nature. More importantly, it was inadequate for explaining *why* Edenic plant-life, continually "struck" [percossa: 107] by the current of pure air impelled by the turning of the Primum Mobile, "impregates the breeze" [l'aura impregna": 108]. Beginning with an historical survey of the stumbling efforts to translate and explicate Matelda's tercet in the glossatorial tradition, I shall attempt to explain how and why the plants in Dante's Eden reproduce seedlessly ("sanza seme": 117). My reading will link Matelda's lecture to Statius's remarks on posthumous human embodiment (*Purg.* 25.94-96) and to Dante-poet's recollection of the celestial wind gently striking his brow at his entrance into the Garden (*Purg.* 28.7-9). An anagogic reading of Edenic botany anticipates not only the supernatural genesis of the Poem in the Empyrean but also its dispersion throughout the Fallen World as a *novità*.

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### **Anthony Mollica**

#### **Insegnamento / Espansione del lessico attraverso i titoli camuffati**

Si tratta di una presentazione in cui il conferenziere userà titoli di opere letterarie e liriche, proverbi, titoli di film e espressioni idiomatiche suggerendo alternativi a quelli già dati dall'autore. Per esempio: "Il parrucchiere di una città meridionale spagnola" potrebbe essere stato il titolo non dato per "Il barbiere di Siviglia" ecc. Una presentazione piena di umorismo e di motivazione per l'espansione del lessico. Saranno partecipi i presenti.

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### **Mara Nerbano**

#### **La confraternita dei disciplinati di S. Francesco di Orvieto e i suoi Capitoli inediti del 1573.**

La confraternita dei disciplinati di S. Francesco di Orvieto, fondata nel 1323, è nota per aver tramandato il laudario Orvietano, una raccolta di testi drammatici compilata nel 1405 dal disciplinato Tramo di Leonardo. Ai pochi documenti che la riguardano finora noti (sporadici legati testamentari, una matricola e un obituario trascritti nel codice contenente il laudario, una nota cronachistica relativa a una sacra rappresentazione del 1508) si aggiungono ora i *Capitoli della Confraternita di S. Francesco* del 1573, rintracciati dalla relatrice presso l'Archivio di

Stato di Orvieto, che attestano la persistenza di paraliturgie fondate sull'esecuzione delle laude ancora nel tardo cinquecento.

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### **Leila Anna Ouji**

#### **Dante's Perception of Islam: Source of Inspiration or Disdain?**

Dante's time was one in which the lines between fact and fiction, history and legend were often and unconsciously blurred. This paper will explore what Dante knew – or rather, what he *thought* he knew – about Islam, by considering which sources he may have consulted. This will be followed by a discussion of how Dante's knowledge of the Orient manifests itself in his *Divina commedia*. By conducting an analysis of each of Dante's references to Islam, I aim to demonstrate what the poet's portrayals of Islam reveal about his perceptions of the Muslim world, and how this new otherness fits into the poet's theological system of salvation.

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### **Maria Pavlova**

#### **Saracens in the *Inamoramento de Orlando* and non-Christians in the imagination of Boiardo's contemporaries**

This paper examines the representation of Saracens in Boiardo's *Inamoramento de Orlando* in light of fifteenth-century perceptions of non-Christians. It is argued that Boiardo's portrayal of Saracens is largely sympathetic not because he did not care to present them from a particular cultural angle but because fifteenth-century Ferrara was characterized by a genuine openness towards non-Christian cultures. The paper discusses the representation of the religious Other in a selection of non-fictional texts (such as chronicles, pilgrimage accounts and treatises) produced in Ferrara and elsewhere. It is shown that some fifteenth-century stereotypes of and attitudes to various Asian peoples found their way into the *Inamoramento de Orlando*.

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**Cristina Perissinotto**

***Un parlar fondo come un basar:*  
Vernacular Poetry and Identity in Marco Paolini's Theatre**

This paper investigates Marco Paolini's use of Venetian vernacular poetry in his narrative theater. Facing the loss of values and identity in the Italian Northeast and the impoverishment of the native koiné, Paolini identifies the poetry of Zanzotto, Noventa, Calzavara as the ideological and linguistic substratum for a reflections on ideology and identity formation in the new millennium. His exploration of vernacular poetry allows him to connect abstract concepts, such as poverty, globalization, identity to the concreteness of things, such as land, house, plants, animals. My paper will show how vernacular poetry in Paolini's dramaturgy constitutes a fundamental heuristic instrument to understand the land, the language and ourselves.

Prof. Cristina Perissinotto

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**Franco Pierno**

**Presentazione dell'edizione moderna  
degli *Apologi* di Bernardino Ochino (Ginevra, 1554)**

La comunicazione si propone di presentare, nei suoi aspetti filologici e storico-stilistici fondamentali, l'edizione, da me curata, degli *Apologi* di Bernardino Ochino, pubblicati a Ginevra nel 1554. Gli *Apologi* sono una raccolta di 101 brevi prose che, sul modello della facezia e del motto arguto, ricostruiscono quadretti comici che hanno soprattutto come sfondo la curia romana e, come personaggi, i suoi protagonisti: il papa, i suoi cardinali, frati bontemponi e qualche gentiluomo romano di buon senso. I vizi, le cattive abitudini del clero romano, ma anche certe posizioni dottrinali come l'infalibilità papale *ex cathedra* sono oggetto di scherno, ma di uno scherno derivato dalle contraddizioni in cui i membri della curia romana cadono; contraddizioni messe in luce ogni volta dalla logica ferrea del discorso, del procedimento verbale che non può esimersi dalla verità: non si tratta solo della battuta risolutrice, ma del crollo della grande "menzogna" romana dinnanzi all'evidenza della parola vera. Proprio per quel che riguarda il genere letterario degli *Apologi*, a parte il citato modello della facezia e del motto arguto, vi sono altri elementi e altre fonti da poter metter in evidenza. Unico esempio cinquecentesco di una raccolta strutturata di prose comiche con l'obiettivo monotematico puntato sulle pecche del clero romano, gli *Apologi* di Ochino sembrano fondarsi da una parte anche sulla contemporanea pasquinata, ma, dall'altra, su generi medievali come il classico *Novellino*, di cui si ripresentano palesi alcuni elementi interni ed esterni. Un'altra linea di ricerca è data dal contesto storico-sociale in cui vengono concepiti e diffusi gli *Apologi*. Non si tratta, infatti, solo di un'opera contro la Chiesa di Roma di un simpatizzante della Riforma in fuga, ma anche (e soprattutto) dell'opera di un italiano pubblicata a Ginevra. La città elvetica, in effetti, era la sede di una importante comunità italoфона, attiva dal punto di vista intellettuale e produttrice di testi in lingua italiana.

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**Luca Pocci**

**La prosa del paesaggio: Celati, Arminio e l'Italia minore**

Scopo del mio intervento è mettere a confronto due autori, Gianni Celati e Franco Arminio, accomunati da un'attenzione al rapporto fra scrittura e paesaggio fuori dai tradizionali (e consunti) schemi del sentimentalismo (il paesaggio come cassa di risonanza del sentire di chi scrive) e dell'estetismo (il paesaggio come oggetto/spettacolo da contemplare). Più specificamente, intendo mostrare come l'originalità di Celati ed Arminio sia riconducibile a tre componenti condivise: 1) un atteggiamento micrologico (sotto forma di prolungato close-up verbale) fondato sull'esplorazione di particolari contesti locali (l'Emilia di Celati; l'Irpinia nel caso di Arminio) nei quali si leggono i segni e i sintomi di tendenze generali e globali (periferizzazione delle campagne, proliferazione e diffusione dei cosiddetti non luoghi, standardizzazione degli spazi, ecc.); 2) un uso della scrittura non come strumento descrittivo ma come atto di cura, ovvero cura di luoghi e di paesaggi, per lo più marginali, negletti, e/o in via di sparizione; 3) una robusta concezione etica del rapporto scrittore-paesaggio, per cui lo scrittore si propone di essere testimone di ciò che normalmente non si vede, di luoghi che appartengono ad un'Italia minore, a quella, cioè, che chiamo la prosa del paesaggio italiano.

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**Laura Prelipcean**

***Industria* tra tensione letteraria ed alienazione**

Paolo Volponi e Carlo Bernari in *Memoriale* (1962) ed *Era l'anno del sole quieto* (1964) affrontano le problematiche connesse al rapporto fra l'individuo e la fabbrica e fanno riferimento alla situazione storica, economica e politica degli anni Cinquanta e Sessanta, all'urbamento contadino e ai traumi ad esso collegati, e all'adattamento ai ritmi della società industriale. Attraverso il concetto dell'*industria* i due scrittori cercano di enucleare i valori culturali e civili di fondo per rivalutarli in un contesto moderno e democratico. Quest'intervento analizzerà il fenomeno *industria* attraverso due prospettive diverse, quella dell'operaio e quella dell'intellettuale, sottolineando le varie similitudini, ma anche le inevitabili differenze.

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**Angelo Principe**

**"La Politica nell'Ordine Figli d'Italia  
in Ontario nei Primi 30 anni: 1915-1945"**

Dal 1915, quando l'Ordine Figli d'Italia è stato introdotto in Ontario, al 1945, cioè alla fine della Seconda Guerra Mondiale, l'Ordine è stato diviso e continuamente in lotta tra filo-fascisti che volevano che l'Ordine sostenesse Mussolini e la sua dittatura, e gli antifascisti, di ogni gradazione, che si opponevano. Con la fine della guerra, l'Ordine Figli d'Italia in Ontario, si isolò: cioè, non seppe interessare la nuova immigrazione e mantenere l'importanza di cui aveva goduto nel periodo tra le due guerre mondiali.

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**Sarah Rolfe Prodan**

**Goldoni's Metatheatrical Masterpiece**

*Il Molière* (1751) is not one of Goldoni's most acclaimed comedies, nor has it been granted near the scholarly attention as comedic works such as *La locandiera*, and *Il servitore di due padroni*, yet it is a unique and highly intelligent metatheatrical masterpiece. Stratified and poly-intentional, its message engages different and distinct audiences in a delectable game of wit and showmanship with which Goldoni diplomatically reproaches his critics and brilliantly asserts his own technical virtuosity. The focus of this paper will be to show how, by means of judicious metacommentary and geometrically intertextual metatheatrical, Goldoni reveals himself to be not only on par with Molière and deserving of reverence from his audience, but a master superior to both, and capable of playing with them (Molière and the audience) to achieve his own goal - that of personal and professional self-defense.

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**Olga Zorzi Pugliese**

**Unity and Multiplicity: Castiglione's Views on Architecture in *Il cortegiano***

Whereas the discussion of painting, sculpture, music and even dance in Castiglione's *Il libro del cortegiano* has attracted considerable scholarly attention, the references made in the text to another of the fine arts, namely, architecture, have not been investigated fully, and for good reason, for they are scattered in the text and do not amount to a very full treatment of the subject. However, a close reading of the text and, in particular, an examination of the manuscripts of the earlier redactions of *Il libro del cortegiano* reveal interesting revisions that the author made to the comments about the



work of architects. This paper will deal with the corrections and their implications for the theory of architecture and of Renaissance aesthetics in general, in particular the concepts of unity and multiplicity.

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**Silvia Ross**

**Palazzeschi's *vecchie inglesi* and the  
 Performance of Difference in *Stampe dell'800***

Focusing on a chapter entitled 'Vecchie inglesi,' contained in the collection *Stampe dell'800* (1932) and one of a series of sketches recounting the author's childhood in late nineteenth-century Tuscany, this paper explores a specific instance in which the mechanisms of masking emerge in a typically Palazzeschian setting—his native Florence. This particular segment (like many others in the collection) is episodic in character and examines Englishwomen who reside in Florence, their relationship to the city and its inhabitants, and provides accounts of individual incidents, such as two British ladies allowing a local shepherd's sheep and then his rowdy pig to graze on their meadow, or the Florentines' reaction to Queen Victoria's sojourns in their city. The strong presence of women in the story reflects the importance of female figures throughout the text, among whom not only (the autobiographical) Aldino's mother but a whole host of women who could be characterized as different or, to use a term employed often by Palazzeschi, as *buffe*. Drawing on queer theory (Butler), this paper analyzes how this story exemplifies Palazzeschi's playing with notions of masquerade, performance, drag, spectacle, the carnivalesque, and 'divertimento', while at the same time painting a misogynistic picture of the British female Other, a figure which however serves as a kind of authorial cipher through which to express his own 'difference'.

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**Antonio Rossini**

**Dante's inextricable knot and medieval visual arts.**

In the last canto of his Divine Comedy, Dante describes his face-to-face encounter with the Godhead. In order to fathom the unfathomable, he resorts to a variety of metaphors, including the long standing one of the 'book of the world', the 'Trinity's three interlacing circles', as well as an unspecified 'universal knot', that, in his words, seems to be responsible for 'keeping reality together'. This paper aims at providing relevant insight into Dante's possible sources of inspiration for this daring metaphor. Obviously, they do include many literary texts, especially by the Western Fathers of the Church. However, it is my contention that Dante might have

received substantial inspiration also from a number of figurative masterpieces to be found in the Churches of Rome and Ravenna which he visited, respectively, during his diplomatic mission of 1301 and the last years of his exile. It will become apparent how, in this case, it was the world of figurative arts to influence the skills of a writer and not, as we generally expect it to be the case with Dante, vice versa.

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### **Clara Sacchetti**

#### **Paper**

#### **“Dancing the Virtual Spider: ‘YouTubing’ The Tarantella”**

This paper examines the diasporic nature of Italian ethnocultural dance in the small Northern Ontario city of “Mountainview.” It highlights how the creation of Italian dance by the Alpine Dancers is increasingly shaped by the idioms of dispersion, homeland, and transnational community identity. These idioms are specifically explored in relation to the establishment of a YouTube channel that showcases some of Alpine’s past performances and the posted transnational, digital reactions to them. The paper concludes by considering the impact of virtualization on the production, rather than reproduction, of Italian ethnocultural dance in the “New Country.”

#### **Round-table discussion**

#### **“Seeing” ICAP:**

#### **Visual Cultural Materials, Reflexivity, and the Italian-Canadian Experience**

My paper interrogates the emerging methodology of photovoice, its epistemological foundations, and its potential value for generating reflexive visual cultural materials among second-generation Italian-Canadians. It considers the latter in particular relation to the mandate and goals of the newly formed Italian-Canadian Archive Project (ICAP), an organization made up of a group of committed scholars and individuals interested in both preserving and culling archival materials about the Italian-Canadian experience. It concludes with a brief discussion about the importance of reflexivity in contemporary research and its implications for the production of historical documents.

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**Manuela Scarci****Il possessivo in inglese, in italiano e in classe.**

Nell'intervento mi propongo di guardare all'uso del possessivo in inglese e in italiano, con particolare attenzione alla frequenza del possessivo nelle due lingue, determinare dove non è richiesto in italiano e suggerire degli esercizi da adottare nella classe di lingua che riflettano un uso più autentico di questo aggettivo in italiano.

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**Gabriele Scardellato****“Archiving strategies for ‘virtual’ institutions”**

This presentation will focus on the challenges arising from modern technology and the expectations it raises for archival materials and providing access to the same. Increasingly, as more collections are preserved those entrusted with their care also are called upon to provide access to them electronically. Of course, this has serious implications in terms of commitments, expenditure of resources, and similar issues for institutions or other bodies that might contemplate the preservation of materials. From a broad range of questions that arise from these circumstances it might be useful to contemplate whether a traditional archive facility (bricks and mortar or whatever metaphor is appropriate) is a useful option or whether the function of such a facility can be met virtually, in the realm of so-called cyber-space.

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**Luca Somigli****Futurism and Anti-futurism in Pre-World War I Florence:  
The Case of *Quartiere Latino***

The central role of Florence as a capital of sorts of Italian modernism before the Great War has long been established, especially in the wake of Walter Adamson's monograph *Avant-Garde Florence*. This paper will focus on a minor yet not insignificant product of this cultural environment, the journal *Quartiere Latino*, founded and directed by Ugo Tommei and published between October 1913 and February 1914. Like its predecessor and model *Lacerba*, *Quartiere Latino* quickly found itself entangled in the debate over Futurism. This paper will suggest that its attempt to define a Futurism alternative to that of Marinetti, and centred on the figure of the anti-militarist anarchist Gian Pietro Lucini is illustrative of a larger conflict between a Florentine and a Milanese take on avant-garde art and politics.

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**Matteo Soranzo**

**Poetry and Religious Identity.  
*Sannazaro's De Partu Virginis and the Fifth Lateran Council***

This paper examines the genesis of Jacopo Sannazaro's Latin masterpiece *De Partu Virginis* in the aftermath of the Fifth Lateran Council (1512-7). Scholars have generally approached this text as a specimen of humanistic imitation of Virgil's *Aeneid*\*, thus emphasizing its rhetorical features and intertextuality. However, Sannazaro's religious translation of Virgilian language was not an isolated episode in the first decades of the XVI century, but it was rather part of a project of intellectual reform pursued by Giles of Viterbo, an influential preacher and the mastermind of the Council. By looking at Giles of Viterbo's *Sententiae ad Mentem Platonis* \* and the Council's decree *Apostolici Regiminis*\*, I will shed new light on the historical and literary significance of Sannazaro's poem.

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**Anne-Marie Sorrenti**

**Considering the Concepts of Public and Private in Leon Battista Alberti's "The Love  
Affair" and "The Husband"**

Leon Battista Alberti's Dinner Pieces is collection of lesser-known dialogues and fables that Alberti wrote throughout his life. This paper will focus on how concepts of public and private relate to one another in the dialogues "The Love Affair" and "the Husband"

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**Violetta Topoleva**

**Carnavalesque Subversion in Ariosto's Comedies**

This paper will examine carnivalesque subversion displayed through servants and masters in Ludovico Ariosto's five extant plays by applying Mikhail Bakhtin's theory of carnival. It will begin with a brief summary of Bakhtin theory of carnival in order to establish a basis for the analysis of Ariosto's plays. Then it will survey the use of carnivalesque subversion in Ariosto's plays so as to highlight another way of interpreting Ariosto's dramatic compositions, that is,

through the lenses of carnival spirit. And it will conclude that Ariosto's plays, construed on the basis of Bakhtin's theory of carnival, clearly demonstrate Ariosto's intention to both entertain and criticise Ferrarese society.

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### **Hoang Truong**

#### **“What Else Besides Memorization? Teaching Italian Prepositions Through Cognitive Grammar”**

This paper is a product of teaching Italian Prepositions through Cognitive Grammar and Cognitive Linguistics, an approach that I acquired through a workshop at the University of California in Davis in the summer of 2008. With the conviction that there must be alternatives to memorization, I presented the lesson material through schema, arrows, circles, cubes or other mathematical representations and patterns to facilitate information retention. Thus, instead of rote memorization of Italian structures that cannot be literally translated into L1, students can associate concepts that they may have already acquired previously, such as elementary mathematical drawings to understand how a particular preposition works in the Italian language in a logical manner. Moreover, as another way of diminishing the monotonous memorization of the prepositions, I asked students, whenever possible, to make association of a preposition to a historical and/or cultural fact. At this conference, I will present my study both quantitatively and qualitatively to understand the effectiveness of using Cognitive Grammar in teaching Italian Prepositions. The data will be collected for the Winter 2012 Quarter.

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### **Anne Urbancic**

#### **Reviews and Reviewing**

Reviewing, a little known but important essay by Virginia Woolf (1939) served as inspiration for an examination of how the book review developed as a genre in Italy (contemporaneously with all of Europe). My study presents a brief history of book reviewing in Italy to the beginning of the 20th century, examining how it diverged from literary analysis, and how the increasingly sophisticated book market shaped the review we know today. Are reviews necessary? Are they effective? Are they important? My paper will use the example of late 19th century author Mario Pratesi to suggest answers for these questions.

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## Ernesto Virgulti

### Fascism and Fascism Re-visited:

#### **Rossellini's *Rome, Open City*, Bertolucci's *The Conformist* and Wertmüller's *Seven Beauties***

The collective memories Fascism and World War II (and Italy's 'ambiguous' role in it) have inspired innumerable novels and films. This paper shall examine the depictions of the Fascist period in *Rome, Open City*, *The Conformist* and *Seven Beauties*. Roberto Rossellini provided an authentic portrayal of the era, finishing the film as the war ended (1945). Based on real-life events, *Open City* set the tone for subsequent representations. Rossellini conveyed the fear looming over Italy during the 1943 Nazi occupation, "everyone's fear, but above all my own" (Rossellini), and tackled the question of Fascist/Nazi collaborators and betrayers. Marcello Clerici, protagonist of *The Conformist*, is plagued by a childhood homosexual encounter with a chauffeur, Lino, whom he believed he killed. To erase his deviant past, Marcello seeks conformity, joining the Fascist Party to mask his abnormality. In his disturbed mind, the killing of his anti-fascist professor will compensate for the killing of the pedophile chauffeur. But Marcello discovers, when Fascism falls (1943), that the pederast chauffeur is still alive. The return of the repressed has disastrous consequences. In Wertmüller's *Seven Beauties*, the Neapolitan opportunist, Pasqualino, is a metaphor for Italians under Fascism. Like Marcello, he conforms not out of allegiance, but survival, which allowed Fascism to flourish. Pasqualino's sexual encounter with the 'female' camp commandant is an allusion to Italy's "mating" with the Nazis during WWII. Unlike *Open City*, Wertmüller provides no hope or sense of solidarity, and the heroism of the martyrs proves to be just as futile as Pasqualino's tortuous odyssey. Rossellini gave Italians a message of altruism and hope, while later representations of Fascism became more critical and cynical, focusing on self-centered accomplices and the moral and ethical compromises of Italians.

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## Mary Watt

### **Dante's Backwards Eagle**

This paper considers Dante's treatment of Constantine, suggesting that the real root of Dante's inability to fully embrace the first Christian Emperor has less to do with the so-called "Donation" than it does with something much more distasteful to Dante. Specifically this paper posits that Constantine's move to the East upsets Dante's belief in a divinely ordered universe in which Rome's providential progress follows the sun's east to west trajectory. By turning his back on or to Rome, Constantine has committed an unnatural act that might be termed "directional sodomy" and, as a result, remains for Dante a problematic figure.

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