

Yale Department of Italian

FALL/WINTER 2013

A Welcome from Our Chair



Ann DeLauro, Administrative Coordinator, and Giuseppe Mazzotta, Chair, celebrating Ann's 25 years at Yale.

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As in the past, this year's Newsletter chronicles the major achievements and events in the life of our Department in 2013. The news-items and reflections by both my colleagues and our graduate students show how deeply the Italian Department has been engaged in a sort of extended conversation with the styles of thought and intellectual discourses currently going on at Yale. Their engagement highlights the intellectual training they experience in their daily practices as well as the challenges we face in shaping the Department for the future.

A sign of the challenges and prospects for the years ahead was provided by the symposium, "Boccaccio at Yale" held on November 1-2 to celebrate the seventh century of his birth. From the uniformly impressive, high-quality series of papers presented by Yale colleagues and guests from outside, it became apparent that Boccaccio continues to be a beloved author. And yet he enters our century as arguably the most underestimated genius of the fourteenth century. Or, to say it in a slightly different way, there is wide enough agreement that Boccaccio is one of the major figures of the European Middle Ages, a writer capable of bridging the gap between the fabliaux and Cervantes and Ariosto, but we do not yet grasp his large-mindedness and the profound double sense of his values.

Our challenge for the future consists in moving beyond the present esthetic fascination exerted by Boccaccio's art, beyond the common acknowledgements of him as the brilliant creator of the Decameron. We must come to terms with the crucial intellectual role he played in the hard-fought debates that involved intellectual giants such as Dante and Petrarch and that were aimed at the radical renewal of the culture and values of the Middle Ages. It will then be seen that Boccaccio is himself a giant among giants.

The particular case of Boccaccio throws into relief the critical challenges facing Italian Departments all over. Like Boccaccio Italian literary history has played a founding role in the development of the humanities in Western cultures. It is incumbent on us to reawaken the consciousness of this legacy in the face of ill-conceived attacks. The energies of the Yale Italian Department are devoted now and for the foreseeable future to making sure that the collective memory of and curiosity for the problematics and perspectives of the Italian tradition will be kept alive.

- Giuseppe Mazzotta

From the Director of Graduate Studies



This Fall we welcomed two new students into the department, Megan Crognale (Masters in Italian, Northwestern University) and Humberto Gonzales (Masters in Italian, Ohio State University). We are very much looking forward to getting to know them and to benefitting from the knowledge, experience, and passion that they will bring to our community.

Our students report the following activities over the course of the past year:

Simona Lorenzini presented two papers: "From Apollo to Orpheus: Classical and Medieval Mythography in Giovanni Boccaccio and Giovanni del Virgilio" at the annual meeting of the Renaissance Society of America (San Diego), and "Lo 'spazio' dell'impegno: La giusta distanza e il problema dell'altro" at the Yale graduate student conference on Investigating Impegno, organized by Christopher Kaiser and Taylor Papallo on March 1-2, 2013.

Anna Marra published three works: *Giorgio Caproni, Giuseppe De Robertis, Lettere 1952-1963*, a cura di Anna Marra, Roma, Bulzoni, 2012. *Ironia*, «Nuova Corrente», Numero monografico dedicato all'alfabeto caproniano, 2012. *Passeggiate caproniane. Il peso delle*

parole il labirinto dei pensieri, «Istmi», Carte d'atlanti e di custodie, 2013.

In addition, Anna gave a paper on "L'ironia come impegno: Giorgio Caproni e la sua poesia" at the Investigating Impegno conference last March. Griffin Oleynick presented "Peppino Impastato's Prophetic Impegno" at the Investigating Impegno conference, and he participated in the 2013 Summer Seminar on Dante's Theology at Notre Dame University's Tantur Institute in Jerusalem.

Karen Raizen received a FLAS award from the U.S. Department of Education this summer to take part in an advanced-level Ulpan (Hebrew language course) at the University of Haifa in Israel. She spent July and August in the program, focusing on Hebrew conversation skills, reading, and composition.

The extraordinary merit of our students has been acknowledged through two forms of recognition: the Associate in Teaching awards and admission to the new Mellon Graduate Concentration. Eleonora Buonocore and Taylor Papallo fall into the former category-- each will be teaching in tandem with senior faculty members: Eleonora with Professor Mazzotta in a course entitled "Memory from Antiquity to Dante" and Taylor with Professor Marcus in "Italian American Literature and Film."

Luca Peretti and Kyle Skinner fall into the latter category, with entrance into the one-year Mellon sponsored program entitled "Technologies of Knowledge."

I wish to extend warmest congratulations to our students who received their doctorates last May: Maria Clara Iglesias, with a dissertation on "The Trinitarian Language of the Soul: Dante's Theological Virtues and the Ethical Self" and Christopher Nixon, with a dissertation entitled "From the Lyre of Orpheus to the Rule of Lesbos: A Study of Vico's Thought on Poetics, Politics, Religion, and Pedagogy."

As always, I wish to give my heart-felt thanks to Ann DeLauro, who was the force behind the publication of this Newsletter and is responsible for the smooth functioning of all that we do.

- Millicent Marcus



From the Director of Undergraduate Studies

It gives me great pleasure to announce the graduation of our three Italian majors from the Class of 2013. They are Peter Minnig, Julia Pucci, and Maeve Ricaurte. As the following titles of their theses show, our seniors produced an extremely rich and varied triptych of research projects.

“Il cammino per tornare: Dante e il pellegrino
medievale” (Minnig)

“L’obbligo dell’uomo ad ora incerta: Uno studio del pensiero
politico, etico, esistenziale, e linguistico di Primo Levi”
(Pucci)

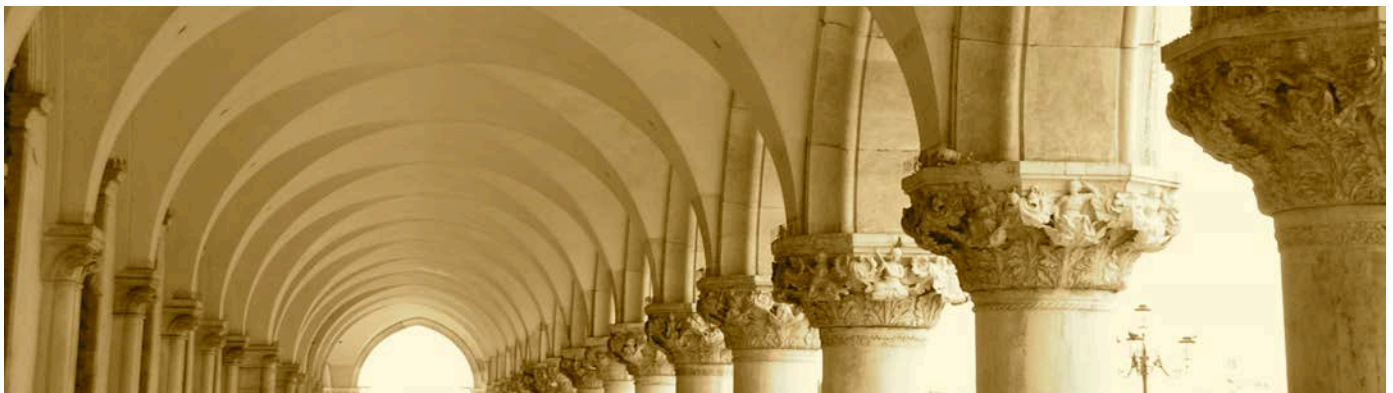
“Fatto in Italia: La storia di due aziende globali”
(Ricaurte)

We wish our graduates all the best in their post-college careers, and hope that they will be able to maintain their vital connection with the Italian language and culture, and with our program at Yale.

In Appreciation of Risa Sodi

After 18 years of teaching in the department, and 16 years of service as Language Program Director, Risa Sodi has moved into the Yale’s administrative ranks. She now holds a dual position as Associate Director of the Yale Teaching Center and Director of Academic Advising. We feel extremely fortunate to have been the beneficiaries of her teaching prowess, organizational expertise, mentorship skills and scholarly achievements over these years. Risa is to be heartily congratulated on being appointed to these new leadership roles, and we look forward to reaping the rewards of her university-wide work in teacher training and student advising in the years to come.

Penny Marcus



Intellectual Exchange

As in previous years our department has been enriched by the presence of a number of events featuring visiting scholars and thinkers. During the fall semester, we were especially lucky to host two outstanding visiting professors. Walter Stephens, the Charles S. Singleton Professor of Italian Studies at Johns Hopkins, taught an undergraduate seminar on translation theory, and also gave an erudite lecture on “*The Prehistory of the History of Writing*”. Susanna Barsella, Associate Professor, Fordham University, taught a graduate seminar on Boccaccio, and gave a lecture on the final tale of the Decameron’s political implications. Remo Bodei (University of Pisa) visited us in December, and spoke on “*Reason of State*” during the Italian Renaissance. Lorenza Miretti, University of Bologna, gave us an epistolary journey through the letters of Carducci and his circle. Luigi Ballerini from the University of California, Los Angeles discussed the creation of a new poetic anthology, and also taught a graduate student seminar on contemporary Italian poetry. Claudio Magris spoke on his latest novel, *Blindly*, which has recently been translated into English. We are grateful to all those who travelled (some through unprecedented storms!) for sharing their work, and thereby enriching the intellectual life of our department.

- Kyle Skinner

Investigating *Impegno*

It's become a tradition in the Italian Department for Ph.D. students to organize a graduate symposium, an event that not only brings together young scholars from several departments and universities, but which also gives valuable professional experience to the students involved in the planning process. This year's conference, organized by Christopher Kaiser and Taylor Papallo, was entitled, "Investigating Impegno: Twentieth and Twenty-First Century Perspectives on Commitment in Italian Literature and Film" and was held in the Beinecke Rare Book and Manuscript Library and the Whitney Humanities Center on March 1-2, 2013.

Among the participants were students from the University of Pennsylvania, Columbia University, the University of Kent, and the University of Connecticut, as well as a hearty number of Yale-based scholars-in-training. These students presented papers on a wide range of topics within the sphere of *impegno*, that is, the Italian form of self-conscious artistic expression that arises from a reflection on the relationship between art and political commitment. Fostering a lively and fruitful discussion, these papers ranged in scope from Italian Neorealist filmmaker Giuseppe De Santis to contemporary Italian pulp literature, from the Taviani Brothers to new Italian writers born outside Italy. Our keynote speaker, Professor David Forgacs of New York University, enriched and supported this debate with his address entitled "From the Cold War to Generation Z: Italian Reflections on Commitment," which foreshadowed many of the conference's themes and which served to orient the discussion in political, historical, and cultural terms.

The academic portion of the conference was punctuated by other *impegno*-related events. Friday evening featured a public screening of Daniele Vicari's 2011 film *Diaz: Don't Clean Up This Blood*, a powerful cinematic recounting of the tragic events surrounding the 2001 protest of the G8 conference in Genoa. The following morning, we had the privilege of joining in a



Professor David Forgacs of New York University

conversation with Italian poet Davide Rondoni, who shared his thoughts on *impegno* today from the point of view of an active author and cultural critic.

The graduate student symposium was without doubt an important and successful part of this year's department life, and it would not have been possible without the support and participation of many people. Professors Mazzotta, Marcus, and Capodivacca were instrumental in the planning stages and played a crucial advisory role. Carol Chiodo, Giulia Cardillo, Eleonora Buonocore, and Chris Nixon lent their expertise as former conference organizers and made the task significantly easier. Luca Peretti secured the film for the screening, Karen Raizen and Kyle Skinner were most essential in managing the logistics on the day of the conference, and most importantly Ann DeLauro oversaw all organizational undertakings with perseverance and expertise. This is to say nothing of the many others, too numerous to mention here, whose contribution and collaboration made this effort a special and successful learning opportunity.

- Chris Kaiser

Dante Working Group

During the academic year 2012-13, the Dante Working Group continued with its usual high level of productivity, extending the range of its activities to include diverse forms of exploration and analysis of Dante's works.

We enjoyed first and foremost the now-traditional activities of the group: lectures and recitations. Marcia Colish, Christian Dupont, Carol Chiodo, and Stanley 'Toby' Levers were among the scholars who generously shared with us their research at different stages, from close readings of the *Commedia* to the genesis of Dante studies in America, from Dante bibliographies in university libraries to the vicissitudes of literal meaning. In the case of Dupont, after his fascinating Annual Dante Lecture entitled "Collecting Dante from Tuscany: A Bibliographical Romance", he participated in an informal gathering organized by the DWG, in which he candidly disclosed the ups and downs of his uncommon professional path, describing how he found and pursued a common thread between his doctoral dissertation on French phenomenology and the study of Dante bibliographies. Additionally, the recitations were another traditional component

of the group's activities that continued in 2012-13, focusing especially on *Paradiso*.

Furthermore, the group introduced a renewed format for the exploration of Dante's texts: the *lecturae Dantis*. This noble tradition inaugurated by Boccaccio in the Fourteenth century helped us to return to Dante's authorial voice, avoiding the sometimes 'dark woods' of exegetical intermediation. In these first meetings, we considered the history of the *lecturae*, the concept of interpretative crux in *Inferno 7*, the theory of love in *Purgatorio*, and the question of false prophets in *Inferno 20*, the latter discussion led by Giulia Cardillo. We are pleased that all the *lecturae*—without exception—generated fruitful debates and reflections.

In sum, the Dante Working Group steadily continues to maintain and increase its range of activities, aimed at rediscovering Dante's world in all its vividness and complexity.

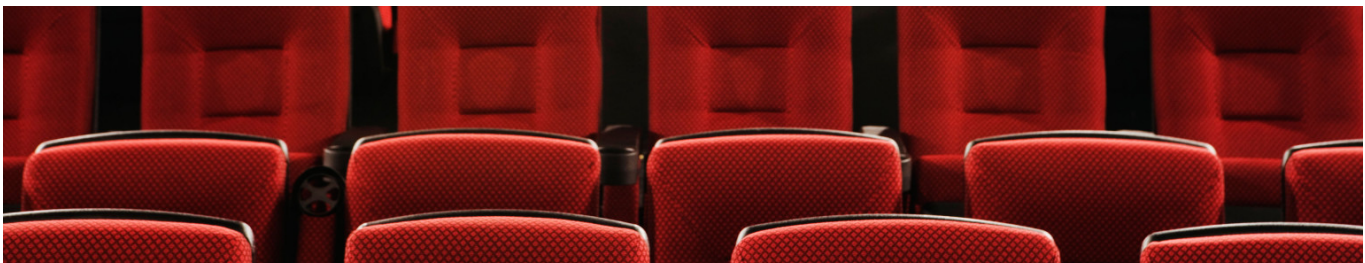
- Maria Clara Iglesias Rondina

Mini Spring Seminar

The Italian Department's 2013 mini spring seminar took place on April 8 & 10, featuring a two-day talk and discussion with Domenico Pietropaolo, Principal of St. Michael's College at the University of Toronto. His dual lectures were united in theme: "The Performance Text," with the first being "Dramaturgy of Scripted and Unscripted Performance" and the second "The Dramaturgy of Gesture and the Logic of Movement." The first lecture explored the significance of location and gesture in medieval passion plays, starting with a general investigation of the performance text to lay the groundwork from which to better understand the two lectures. The second lecture examined dance, style, and gesture in commedia dell'arte performance as noted by various treatises that showed the difference between Italian, French, and Spanish dance styles.

In conjunction with Professor Pietropaolo, his wife, Laura Pietropaolo of York University, lectured between the two seminar days. "Riflessioni di Leonardo sulla musica," delivered upon the promise given in its title. In addition to giving lectures, the Pietropaolos found the time to dine with the students on multiple occasions, allowing all to engage in conversation in a less formal setting and continue the work done in the seminar.

- Allison Hadley



Italian Cinema for the New Millennium

Coming together towards the end of the spring semester for the highly-anticipated annual "appuntamento" with Italian Cinema for the New Millennium, members of the Yale Italian Department, the wider university population, and the New Haven Italian-American community gathered over four days (April 18-21, 2013) in the auditorium of the Whitney Humanities Center to celebrate the artistic vibrancy of contemporary Italian film. The festival, now in its eight year, featured five films from some of Italy's best-known directors, each carefully selected and curated by a committee of dedicated graduated students working under the guidance of Professor Millicent Marcus and Ann DeLauro. A one-day academic conference organized by Francesco Casetti, held on Saturday, April 20, entitled "A Controversial Identity: Cinema in Contemporary Italy," brought together scholars of Italian cinema who lent their expertise to the festival's ongoing conversation.

This year's line-up courageously addressed difficult and pressing concerns relevant to contemporary Italy. Besides the uncanny timeliness of the issues addressed, each film also delved deeply into Italian history in order to suggest causes and possible solutions to current problems. Ferzan Ozpetek's haunting comedy "Magnifica presenza (Magnificent Presence)," which opened the festival on Thursday night, explored issues of gay identity while probing the tortured legacy of Italy's Fascist past. The following evening witnessed the screening of the Taviani brothers' poignant docu-drama "Cesare deve morire (Caesar Must Die)," which asked fundamental questions about the nature of art and redemption by following a group of prisoners as they rehearse and stage William Shakespeare's *Julius Caesar* in the theater of Rome's Rebibbia prison. This film, which was Italy's entry into the Best Foreign Picture category of the 2013 Academy Awards, was introduced by special guest Natalia Quintavalle, the Italian

Consul general for New York City, who also delivered a presentation to members of the Italian department earlier that day. The Saturday night centerpiece of this year's festival was Nanni Moretti's "Habemus papam (We Have a Pope)," which depicted the spiritual and psychological crisis of a newly-elected pope and issued a call for authentic leadership both in Italy and in the Roman Catholic Church. Sunday afternoon featured two matinee screenings that provided a fitting conclusion to the festival. The first was Andrea Segre's moving portrait of the friendship between a Chinese woman and a Yugoslavian man living and working in the Italian Veneto, entitled "Io sono Li (Sun Li and the Poet). The second was a quirky documentary by the duo of Gustav Hofer and Luca Ragazzi, whose "Italy: Love It, or Leave It" asked that very question of a host of young adults all across the Italian Peninsula.

The festival's running theme of current events combined with Italian history generated vigorous discussion amongst the audience after each film. Each discussion was led by one or two graduate students, who presented their own thoughts on the film and solicited the impressions of audience members. With topical issues like gay identity, prison reform, papal elections, immigration, and the Italian economy fueling these spirited conversations, the festival committee demonstrated the seriousness and importance of contemporary Italian cinema, and continued to foster the engaging, collaborative relationship that has come to define the annual festival.

The 2013 Italian Film Festival successfully brought together students, scholars, and lovers of Italian culture throughout greater New Haven. The dates for the 9th Annual Italian Film Festival are April 10-13, 2014.

- Griffin Oleynick



Associates in Teaching Prizes

Having the opportunity to actually do the kind of work you have been dreaming about for the majority of your life leaves you with a unique sense of accomplishment. It is a feeling similar to dipping your feet in the sea right before you dive in. Ever since I was a child I have always wanted to teach. Read and teach. Light up other people's minds as my teachers and professors did for me. It was them I was thinking of when I entered the classroom on my first day as an Associate in Teaching.

There are many reasons why it is a privilege to participate in the Associates in Teaching Program. One of the most important is that it gives you the rare possibility to co-design and co-teach your first course together with a distinguished scholar, with years of experience. For the class on "Boccaccio, Chaucer, and the Art of Medieval Storytelling" I had the opportunity to co-teach with Prof. Marcus, who has taught many courses on Boccaccio throughout her career, in addition to publishing an important monograph on the *Decameron*. Such collaboration goes beyond a mentoring relationship, because it entails sharing the responsibilities of the course and creating a sense of collegiality. Before the course started I spent one semester designing the classes and meditating on the different teaching strategies to adopt together with Prof. Marcus. This created an ongoing conversation between the two of us that continued in class, when we would discuss different ways of interpreting the nuances and ambiguities of the selected texts. These discussions were useful not only for me as a scholar and teacher, but also for the students. The collaborative nature of co-teaching was reflected in the interactions between the students, who as a group compared their own analyses and interpretative approaches. This was the moment in which I could see that we were not only teaching facts, but most importantly a method, one based not just on

conversation between the reader and the text, but also between the readers themselves.

On that first day of class Prof. Marcus was sitting next to me, and with her – in my mind – all the professors that inspired me in the ongoing process of becoming an academic scholar. I had tested the waters, and was now ready to dive in.

- Giulia Cardillo

something



From Campo to Campus

The 2013 edition of the Italian Summer Program was a great success attended by almost 42 students. This summer, for the first time, the program included a language class in Elementary Italian in the historical town of Grado (between Venice and Trieste), taught by Carol Chiodo in collaboration with Francesca and Michael Seaman who have run the program “Scuola insieme” in Grado for some years. Students toured numerous cities in the Northern Italy (Aquila, Istria, Venice, Padua, Udine) and enjoyed the artistic works by Giorgione, Giotto, Titian and other famous artists of the Venetian school. Fully immersed in the small reality of a ‘città di provincia’, the students took advantage of close and friendly relationships with the hosting families, and the inhabitants and the social life of Grado.

In Siena, as every year, the Department of Italian Language and Literature offered a number of courses including two language classes, one in Elementary and the other in Intermediate Italian, co-taught respectively by Anna Iacovella with Rachael Streeter and by Monica Georgeo with Christopher Kaiser and Taylor Papallo. Professor Millicent Marcus taught the Italian Language and Cinema in Tuscany course with Eleonora Buonocore, exploring the representation of Tuscany through the screening and analysis of some Italian films. Giulia Cardillo guided both students and teachers throughout the rich and wonderful historical and cultural Italian patrimony (Siena and its countryside, Rome, Pisa, Florence, San Gimignano, and the seashores of Golfo di Baratti and Forte dei marmi).

After three intense weeks of study at Yale, teachers and students left New Haven with a baggage of great expectations but also trepidation. However, as in the past, eventually the program was ‘uno splendore’, according to Monica Georgeo, the enthusiastic and energetic director of the program. During a five-week period, the students experienced the spectacle of the Palio di Siena, enjoying the charming and lively atmosphere which surrounds this unique event. They also took advantage of a full immersion in the Italian life, exhibiting, with

increasing confidence, their speaking skills in a public context, in the close relationship with the outstanding host families and in a great variety of events and activities. As every year, a farewell dinner was held to celebrate the end of this intense and exciting program and to warmly thank the host families and whoever else contributed to this wonderful experience. The climax of the event was the students’ singing performance of *Va’ pensiero*, an unforgettable passionate moment of conviviality and friendship.

- Simona Lorenzini

My favorite part about teaching in Siena was being a part of the students’ enthusiasm that arises from having the classroom extend into the host families, the many exciting excursions, and the city herself.

-Rachel Streeter

Living and working alongside the students as they made their first contact with the beauty, depth, contradictions, and complexities of Italy was a transformative experience that led me to a new understanding of the vital importance of what we study in this department.

-Chris Kaiser

While teaching is always fulfilling, there was something particularly and undeniably special about the opportunity to see my students speaking Italian in Italy.

-Taylor Papallo

Faculty Notes

Giuseppe Mazzotta, Sterling Professor in the Humanities for Italian. During the academic year 2012-13, I held for the second time in my career The Lenna Visiting Professorship of St. Bonaventure University (March 11-22) where I gave three public lectures on a variety of topics (“St. Bonaventure and Dante”; Bonaventure’s Intellectual Journey” Bonaventure’s Francis and Dante’s Esthetics”. I spoke on “Librarians and Hermits at the symposium held at the University of Pennsylvania in honor of Victoria Kirkham as well as at the University of Windsor (Canada). I took much pleasure in lecturing on “Machiavelli’s Mandragola” at the Annual Meeting of the Renaissance Society of America, at the UCLA Center for Medieval and Renaissance Studies, and at a conference hosted by University of Mass Renaissance Center. The highlight of my lecture tour was visit to Tantor (Jerusalem), which was followed by a talk at George Mason University. And Boccaccio played a key role in my activities: I gave the Plenary session address at the Conference “Boccaccio in Washington” organized by the American Boccaccio Association; I spoke at the “Boccaccio at Yale Conference”, and I gave the keynote address at “Boccaccio’s 700 Hundred Birth Year” (University of Connecticut at Storrs). A volume, *Encyclopaedia Mundi* was generously (and movingly) dedicated to me by the Italian Colleagues and was presented at Villa Le Balze, Florence), where I gave a response to the papers and to the tribute. I ended my lecture tour in Ravenna (Centro Dantesco dei Frati Minori), where I introduced the symposium on “Dante’s Theologies.” My publications have ranged from “Augustine and Savonola” (*Oxford Guide to the Historical Reception of Augustine*) to “Conclusion in *Preghiera e liturgia nella Commedia (Atti del convegno internazionale di studi)*, to “Style as Polemics” in *Style in Theory*, eds. Ivan Callus, James Corby, and Gloria Lauri-Lucente). Two books of mine on Dante will appear almost simultaneously in December 2013: *Confine quasi Orizzonte* (Rome, Ed. Storia e letteratura and *Reading Dante* (Yale University). Last but not least, the University of St. Michaels in the University of Toronto, Canada, has given me a Degree Honoris Causa in Sacred Letters. AMDG!

Millicent Marcus, The academic year 2012-13 has been an important one for birthdays: the centenary of the Antonioni, along with the septuagennial of Boccaccio, and it was my privilege to deliver papers at conferences commemorating each of these events, one in Ferrara and the second at the University of Binghamton. I also lectured at Georgetown University, Vassar College, presented papers at the Italian Holocaust Remembrance Day symposium at Boston University, at a conference on “The Monk, the Priest, and the Nun, at the University of Pennsylvania, and gave a keynote address at the conference on Contemporary Italian Cinema at Indiana University. Locally, I gave a presentation at the Western New England Psychoanalytic Society, spoke at the Fortunoff Video Archive Symposium, and gave a paper on Humanities in the Age of Hyper-Connectivity at the Whitney Humanities Fellows lunch, a Berkeley College Fellows’ meeting, and grand rounds for the psychotherapy staff at Yale Health. In terms of publishing, this has been a year of “forthcomings.” Pedagogically, I was thrilled to participate in the Associate in Teaching program with Giulia Cardillo. Our course, “Boccaccio, Chaucer, and the Art of Medieval Storytelling” was a marvelous collaborative venture which reconnected me to my first, and still beloved, field of specialization. Giulia’s highly sophisticated, yet entirely accessible approach to interpretation opened up often difficult texts to our students, who never failed to “get it” and ultimately to produce their own experiments in medieval storytelling with a post-modern twist. Collaboration was again the key to a memorable teaching experience, this time with Eleonora Buonocore, my co-instructor in “Language and Cinema in Tuscany” (Yale Summer Program, Siena). Eleonora taught the language component of the course, and in five short weeks, the students completed the work of first semester Italian, thanks to her consummate expertise, professionalism, and obvious delight in teaching the class. And she managed to keep up the highest level of energy and good cheer, despite the demands of preparing for her wedding, courageously scheduled for the day after the program’s end.

~~Christiana Purdy Moudarres (Ph.D., 2010) is happy to return to the Italian Department as Assistant Professor, Director of Undergraduate Studies, and Faculty Moderator for the Whitney Humanities Center’s Dante Working Group. After completing her M.A.R. at Yale Divinity School last spring, she spent the last year working as an Ahmanson Research Fellow and Visiting Scholar at UCLA’s Center for Medieval and Renaissance Studies. She is currently at work on two volumes: her first book, A Sacred Banquet: Medicine and Theology in Dante’s Commedia, under review with University of Notre Dame Press; and a collection of essays based on papers presented at the department’s Graduate Symposium on Dante, Dante’s Volume from Alpha to Omega, forthcoming with Arizona University Press. On the modern front, her translation of F.T. Marinetti’s *Elettricità sessuale* (Sexual Electricity) was recently published in *Italian Poetry Review* (Fall, 2013). Having organized two sessions on Dante’s Genealogies for the AAIS (American Association of Italian Studies) this past April, she looks forward to organizing and presenting on the following panels in the year ahead: Religious, Spiritual, and Theological Approaches to Dante (MLA, January, 2014); Forces of Nature: Liberating Women in the Middle Ages (NeMLA, April, 2014); Theologies of Consumption: Eucharistic Thought and Food Practices in the Middle Ages (MAA, April, 2014; ICMS, Kalamazoo, May, 2014). This fall, she is teaching an undergraduate lecture course on Dante’s Divine Comedy, and enjoying every minute of it. In the spring, she looks forward to teaching two seminars, Women in the Middle Ages and Science and Creation in~~

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Alumni News

Ashley Bell, '06 Yale College Department of Italian, lyric soprano, is organizing a collaboration with her opera company Divaria Productions, the Italian Cultural Institute of New York and the Basilica of Old St Patricks Old Cathedral. The event, entitled "Lorenzo da Ponte: A 175th Anniversary Remembrance: A Celebration of His Gifts to Old St. Patricks Cathedral and New York City", will be a commemoration of the 175th anniversary of the death of Lorenzo Da Ponte, famous librettist of Mozart and friend of Casanova, and a celebration of his contribution to Italian culture in New York. Da Ponte used to go to mass at St. Patricks, his funeral was there in 1838 and furthermore he helped bring the family of Manuel Garcia to do a concert in the church in 1826. Other attempts to promote Italian culture have included creating the first opera theatre in New York and being the first professor of Italian at Columbia University. The event will be a mix of lecture and musical with opera singers from Divaria Productions and Salome Chamber Orchestra. It will take place in New York on November 9 at 7:30@ at the Basilica di Old St. Patricks, Mott street between Prince and Houston. For tickets you can visit, www.lorenzodaponte.eventbrite.com. \$20 adults, \$10 seniors and students.

Raymond Carlson, '11 Yale College Department of Italian, received the 2012 Society of Italian Studies Postgraduate Prize for his M.Phil. dissertation. The Cambridge Italian Department submitted his dissertation for this United Kingdom national prize, which is awarded to one student every two years work for completed during graduate

SAVE THE DATE

April 10-13, 2014 – 9th Annual Italian Film Festival

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