

YALE DEPARTMENT OF ITALIAN STUDIES

Annual Newsletter



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The photo on the front page of our newsletter shows our community on the threshold of a new semester – late August, 2021, happy to be returning to campus, to classes in person, and to gatherings, albeit socially distanced and masked inside, cautious and unmasked outside. Penny Marcus graciously offered her backyard as a safe space for our first get-together since February, 2020, and we had the opportunity to welcome not only our 2021 class, but our 2020 class of new grads: a total of six marvelous students, who have patiently borne with us, and with the world at large, as they've started their exciting new ventures as scholars. You'll hear more about them as they introduce themselves in the following pages.

But 2021 also brought a departure: of our dear colleague Giuseppe Mazzotta, who retired on June 30 along with forty other retirees at Yale. The tribute that was given to Giuseppe at the university's annual event – necessarily online – is a moving testimony to all that Giuseppe himself gave to Yale over almost four decades of unstinting devotion to his students, fellow faculty, department, and Italian at large. It also acknowledges his many books, his many awards – including a teaching award and the highest honor Yale bestows on a faculty member, the title of Sterling Professor – and his many professional responsibilities, such as President of the Dante Society of America. That tribute is available here at this link, and I urge you to read it in full: <https://fas.yale.edu/book/faculty-retirement-tributes-2021/giuseppe-mazzotta>. But I would like to cite from the close, words directed to Giuseppe himself: “We are grateful to you for the model of scholarship you have perfected and passed on, and for your active, generous engagement in our many communities both inside and outside the academy.” This gratitude is ours as well, as we take stock of all that Giuseppe Mazzotta did over the years to ensure that Italian flourished as a department and a discipline at Yale. In his visionary work as a scholar and a teacher he helped to convey “both inside and outside the academy” the significance of our diverse and wide-ranging field of study.

From being one of the first at Yale to offer an “Open Yale Course” (on-line lectures in the days before Zoom), to collaborating with colleagues in other departments in courses like “The Catholic Intellectual Tradition”; from introducing into the curriculum new seminars such as “The Italian-American Experience” to moving nimbly across the centuries with books on Petrarch, Dante, and Vico; from coordinating major scholarly ventures such as edited translations of Savonarola's sermons, to providing invaluable service as chair and DGS over many years: this is the legacy that Giuseppe Mazzotta leaves behind him, and his shoes will be impossible to fill. We hope to be able to honor him in an in-person symposium sometime this spring or early next fall.

That this symposium will take place in our new home, in the Humanities Quad at 320 York Street, is another important change this past year. We moved in officially over the summer, and from our perch on the fifth floor, we look out southwards to the lovely cortile which for the months of September and October was graced with a big tent for conferences and gatherings, and northwards to one of the outdoor spaces at nearby Berklee College. We've been able to accommodate all our grad students and teaching staff in offices on the floor, and are grateful as always to Ann DeLauro and Doreen Neelans for so thoughtfully planning and executing the many details of the move. As people slowly start trickling back in on a regular basis, the hallways that link us to our neighbors in Slavic and Spanish and Portuguese will become livelier, and the kinds of serendipitous encounters that characterize so much of the joy of academic life more frequent. In the meantime, we hope soon to be able to open the doors to the wider community beyond current Yale faculty, staff, and students.

We look forward to staying in touch throughout this new year with our colleagues and alums – seeing some of you in person, and many of you on Zoom (the silver lining of Covid). I deeply appreciate everyone's creative ideas and energy as we continue to move forward with our plans and our dreams for 2022: honoring Professor Mazzotta, hiring a new assistant professor in modern/contemporary Italian Studies, hosting another successful Undergraduate Research Conference under Simona Lorenzini's guidance and our annual Film Festival coordinated by Penny Marcus, and (finally) returning to Siena with grads and undergrads. Stay tuned, stay well!

The Second Undergraduate Research Conference in Italian Studies by **Simona Lorenzini, Director of Undergraduate Studies**



The School of Athens by Raphael via Wikimedia Commons

On May 8, 2021, at the end of a long and tough semester of concerns with COVID-19 and all its restrictions, the Italian Studies Department gathered online for the second annual Undergraduate Research Conference in Italian Studies. It was a wonderful end-of-the-semester celebration that brought together faculty and students for a great day of stimulating and enjoyable talks.

After the first-ever annual Undergraduate Research Conference, which took place, on Zoom, on October 10th, 2020, with 7 students participating, the second meeting saw an increasing interest from students who enthusiastically responded to the January's call for papers and submitted excellent proposals. This time, the final lineup listed 10 presenters, divided in three panels – “Spotlight on Film: Metacinema and Ecocriticism,” “Italy and the Church: The Catholic Tradition vis-à-vis Capitalism, Immigration, and Social Welfare,” and “Interdisciplinary Italian Studies: Politics, Translation, and Assimilation” – chaired respectively by Megan Crognale, Wenbin Gao, and Deborah Pellegrino who moderated a lively and interactive discussion among the presenters. All the presentations, on subjects ranging from Neorealism to Matteo Salvini's La Lega, from Italo Calvino's short stories to Laura Fermi's memoirs, brilliantly showed the diversity of our programs (see below for a full list of presenters and titles).

The conference was a delightful opportunity for our community of Italianisti to discuss in a very thorough and interdisciplinary approach the literature and culture of Italy and how it appeals to students different backgrounds (philosophy, political science, environmental engineering, computer science, film studies, etc.).

There are many people to thank: Prof. Jane Tylus and Prof. Anna Iacovella for their remarks on the importance of humanities, interdisciplinarity, collaboration, and inclusiveness; instructors and graduate students who worked as mentors and moderators (Sarah, Costanza, Giacomo, Antonio, Sandro, Roberto, Giovanni, Teresa, and Lydia); and Ann DeLauro for her tireless support. A special thanks goes, of course, to our amazing students. Without their excellent work and encouraging enthusiasm in Italian Studies, the event would have not been possible.

We are now planning for the third annual conference, which will take place on Saturday, April 30th, welcoming contributions on literature, history, politics, art, cinema, language, translation, science, and music. Hopefully, we will hold the conference in person, perhaps in the beautiful space of our new home, the Humanities Quadrangle. In any event, whichever the format, we are sure that students will bring the same intellectual commitment and sparkling enthusiasm. Stay tuned for the call for papers!

The Second Undergraduate Research Conference in Italian Studies by **Simona Lorenzini, Director of Undergraduate Studies (cont.)**



LIST OF PRESENTERS:

BERNARDO EILERT TREVISAN, “UNDER THE SPOTLIGHT: VISCONTI, FELLINI, ANTONIONI”

ALESSANDRA LAROCO, “PROPERTY AND OWNERSHIP THROUGH UNSPOKEN LAWS IN TERRAFERMA AND IL VENTO FA IL SUO GIRO”

WEI-TING SHIH, “OF AUDACITY AND AUTEURS: ITALIAN METACINEMATIC TECHNIQUE AS A MEANS TO EXPLORE HUMAN PERCEPTION”

FRANCESCO SPIRLI, “THE BURDEN OF HOPE: CAPITALISM AND THE AMERICAN DREAM IN PIETRO DI DONATO'S CHRIST IN CONCRETE”

AUSTIN HALABY, “THE CATHOLIC CHURCH'S FALTERING MORAL COMPASS WITHIN A CHANGING ITALY”

ELIZA SPINNA, “THE RELIGION OF THE FAMILY IN CHRIST IN CONCRETE”

MARCO MUÑOZ, “LAURA FERMI AND IL DUCE'S FASCISM”

SAMMY LANDINO, “SALVINI AND LA LEGA: ASSESSING RADICAL RIGHT-WING POPULISM IN ITALY”

JORDAN FITZGERALD, “YOU MUST TAKE YOUR CHOICE: AMERICANIZATION AND FORSAKING IMMIGRANT IDENTITY IN ATOMS IN THE FAMILY”

ANDRA DEACONN, “CALVINO BROUGHT INTO THE 21 ST CENTURY”

The Second Undergraduate Research Conference in Italian Studies by Simona Lorenzini, Director of Undergraduate Studies (cont.)

Students' testimonials:

The Italian Department's Undergraduate Research Conference is a unique learning experience. Sharing my project on the use of lighting to enhance characters' inner emotions in Italian film was both a challenging and rewarding process. It encouraged me to consider my research within a new perspective, especially in regard to its impact to Italian studies overall. The conference itself was also a great opportunity to hear from others who have done research in the area, which helped to create a sense of community within the department. Finally, the event introduced me to various connections who provided me with feedback and made themselves available for future discussions. (Bernardo Eilert Trevisan)

I was encouraged by Sarah Atkinson to present a translation project from the “Magical Realism in Italian Literature and Film” course I took with her. I was mentored by a graduate student, Sandro, who had experience with translation and worked with me to prepare my presentation for the Undergraduate Research Conference. He provided constructive feedback and was incredibly helpful. Even though I was a bit nervous for the actual presentation, many of my past Italian professors were present and sent supportive messages! Watching the other students' presentations and being able to share my own work was fulfilling, and it was an amazing experience. (Andra Deaconn)

The Undergraduate Research Conference was a fantastic experience for me. I deeply enjoyed the course “Exiles from Italy” with Prof. Megan Crognale, and I jumped at the opportunity to present my essay on Christ in Concrete to a larger audience. I was paired with a graduate mentor, Sarah Atkinson, who worked with me over two sessions to perfect my presentation. Sarah gave feedback on my presentational style that continues to prove useful to me. It was so rewarding to present my work to the thoughtful, engaged audience, and I'm so glad the Italian Department made this opportunity possible. (Eliza Spinna)

Taking part in the Department's 2021 Undergraduate Research Conference was one of the highlights of this year. At the conference, I had the pleasure of presenting my research on Pietro di Donato's 1939 novel, Christ in Concrete. As an undergraduate, it is rare to get the opportunity to expand on work done in courses and thus it was wonderful to not just be able to do that in this setting, but to also receive the mentorship and guidance of department members throughout the process. Being able to listen to my peers' research on a variety of topics made the conference even more special. Not only did this showcase the interdisciplinary nature of Italian Studies, but it demonstrated just how much the Department has encouraged students to study a wide array of engaging topics in their courses. I especially enjoyed the Q&A session of the conference. Questions from members of the Department and the public during the Q&A session provided me with new ways to think critically about my work and led to conversations that continued throughout the academic year. Overall, I deeply appreciated this opportunity to connect with my peers and instructors outside of the formal classroom setting. (Francesco Spirli)

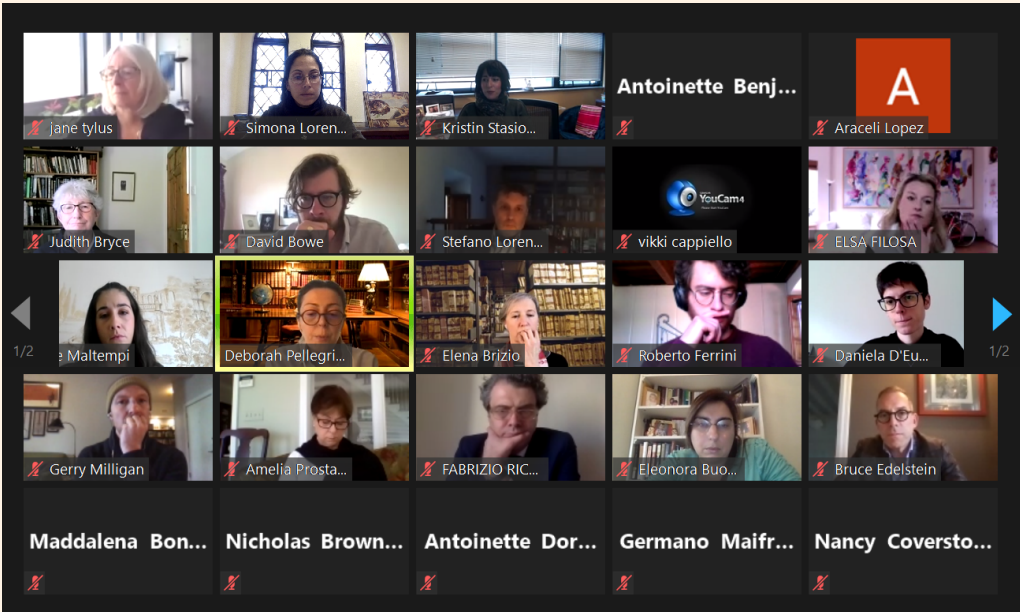
International Online Conference “Women's Agency and Self-Fashioning, 1300-1600” by Simona Lorenzini and Deborah Pellegrino

On April 23, 2021, Simona Lorenzini and Deborah Pellegrino, in collaboration with Kent State University and the Kent State University Florence Program, co-organized the online conference “Women's Agency and Self-Fashioning, 1300-1600.” This international and interdisciplinary event brought together eminent and emerging scholars from the United States and Europe to discuss subjects such as women's religious and cultural activities; social and political networks; musical performances; and commercial endeavors all within the framework of the crucial and underexamined role that women had in shaping the contours of Italian history, literature, and culture. Focused on the period of Early Modern Tuscany, the diverse and original contributions demonstrated a renewed and expanded understanding of female agency and explored the multiple ways in which women crafted their identities, negotiated autonomy, or subverted patriarchal ideals in a male-ordered world. The event was a welcome opportunity to give voice both to more and less well known women of distinct social, geographical, and cultural backgrounds, such as Catherine of Siena, Bridget of Sweden, Lapa Acciaiuoli, Eleonora di Toledo, Eustochia Bichi, Ginevra Brancacci, and Brigida Baldinotti.

Speakers included: David Bowe, Elena Brizio, Daniela D'Eugenio, Bruce Edelstein, Elsa Filosa, Stefano Lorenzetti, Simona Lorenzini, Deborah Pellegrino, and Jane Tylus.

A special thanks to Dr. Marcello Fantoni, PhD (Vice President for Global Programs, Kent State University), Dr. Fabrizio Ricciardelli, PhD (Director, KSU Florence Program), Dr. Kristin Stasiowski (Yale Italian alumna and Assistant Professor of Italian Language and Literature, Kent State University), and Jane Tylus for their opening remarks and their support in chairing the sessions of this successful event. Many of the contributions presented at the conference will be featured in a forthcoming volume co-edited by Simona Lorenzini and Deborah Pellegrino for Viella Publisher, Kent State University European Studies (March 2022). We look forward to the presentation of the volume in late spring 2022 in Florence, Italy, at Palazzo Vettori where our discussions will continue.

Stay tuned for more details about the presentation!



International Online Conference “Women’s Agency and Self-Fashioning, 1300-1600” by Simona Lorenzini and Deborah Pellegrino (cont.)



Women’s Agency and Self-Fashioning in Early Modern Tuscany (1300-1600)

April 23, 2021 – Virtual Conference
Yale University & Kent State University

9:15-9:30AM
Welcoming Remarks
Marcello Fantoni
(Kent State University)
Fabrizio Ricciardelli
(Kent State University Florence)

MORNING SESSION
Chair: Kristin Stasiowski
(Kent State University)

9:30-9:50AM
David Bowe
(University College Cork)
Wills in Tension: Agency and Patriarchy in Verse from the Duecento to Dante

9:50-10:10AM
Jane Tylus
(Yale University)
Re-visioning Catherine of Siena

10:10-10:30AM
Elsa Filosa
(Vanderbilt University)
Lapa Acciaiuoli: A Chief Executive Officer

Break

11:30-11:50AM
Elena Brizio
(Georgetown University, Villa Le Balze)
Family Affairs: How a Woman Took Care of the Casa and Its Honor in Cinquecento Siena

11:50-12:10PM
Simona Lorenzini
(Yale University)
A Flower in the Garden: Devotional Advice and Rhetorical Strategies in Brigida Baldinotti’s Letters (1412-1491)

12:10-12:30PM
Deborah Pellegrino
(Yale University)
Widowhood and Devotion: The Ricordanze Spirituali of the Exemplary Ginevra Brancacci (1432-1499)

Lunch Break

AFTERNOON SESSION
Chair: Jane Tylus (Yale University)

1:30-1:50PM
Stefano Lorenzetti
(Conservatorio di Vicenza)
Singing in a Forbidden Space: Female Musical Performance in Santa Felicità

1:50-2:10PM
Daniela D’Eugenio
(University of Arkansas)
“In quella casa è poca pace dove gallina canta e gallo tace.” Women’s Agency in Early Modern Tuscan Proverbs

2:10-2:30PM
Bruce Edelstein
(New York University, Florence)
Bronzino’s Portrait of Eleonora di Toledo with Her Son Francesco: A New Public Image for the Duchess of Florence

3:00-3:15PM
Closing Remarks
Simona Lorenzini,
Deborah Pellegrino

The conference is free and open for all. | Registration is necessary.

Conference organizers:
Simona Lorenzini and Deborah Pellegrino (Yale University), and Kristin Stasiowski (Kent State University)

Registration: www.bit.ly/YaleKent



Interviste italiane

In addition to other virtual series that the department had launched in 2020, we added a new one in 2021: “Interviste italiane,” interviews with authors and/or translators of recent books. Virginia Jewiss, an alumna of the department, gracious agreed to be our inaugural interviewee, as Jane Tylus chatted with her about her new translation of Pirandello’s *Novelle per un anno* before over fifty admiring fans (see the cover for our January 2021 newsletter). Ann Goldstein joined us later in the spring, talking with Penny Marcus about her Ferrante translations, and Jill Richards from the Department of English spoke with Costanza Barchiesi about her co-authored book on Ferrante, entitled *The Ferrante Letters*. We’ve had wonderful turnout for the interviews, and look forward to our virtual lineup this spring, with writer Amara Lakhous (February 14th) and Prof. Alessia Ricciardi at Northwestern (April 15th).



FEBRUARY 26, 2021 @ 2.30 PM EST
ANN GOLDSTEIN
RENOWNED TRANSLATOR

MARCH 22, 2021 @ 1.00 PM EST
RUTH BEN-GHIAT
NEW YORK UNIVERSITY

APRIL 30, 2021 @ 1.30 PM EST
JILL RICHARDS
YALE UNIVERSITY

<https://yale.zoom.us/j/2548657816>



Community is the Key by Anna Iacovella, Language Program Director

In the Fall 2021, the transition from on-line to in-person teaching at Yale University made our learning environment and community even more interactive. All of the language courses in the Italian Studies Department met regularly with the exception of a pilot hybrid intermediate course (ITAL130) with the inclusion of adapted asynchronous activities.

Opportunely, language courses were newly readmitted in small groups visits to the Yale University Art Gallery and to re-connect with the Italian American community in Little Italy New Haven, CT. Students visited the Yale University Art Gallery with reservations for selected areas of the gallery and discussed Italian art in person. Four groups of ITAL130 (*Intermediate Italian*) and their instructors respectively visited the Yale University Art Gallery to discuss Italian artists and presented on a favorite Italian piece of art on display. ITAL157 (*Italian Through Opera and Film*) students visited the Florence B. Selden Fellow Department of Prints and Drawings at the Yale Gallery. They enjoyed the selection of etching, painting & drawings related to operatic world including a signed photograph from Beniamino Gigli from a performance in New Haven, CT earlier in the 1900's.

On November 10th, Italian language students were invited to safely visit by wearing masks, the *Societa' Santa Maria Maddalena del Mutuo Soccorso*, the oldest Italian organization in Connecticut founded in 1898, to discover the History of Little Italy in New Haven. Students also enjoyed Neapolitan pizza offered by the SSMM Society. By following safety protocols, The *Italian Through Opera and Film* (ITAL157) advanced language course, which I taught in Fall 2021, had the wonderful opportunity to experience a live performance of *Turandot* at the Metropolitan Opera House. Additionally, Prof. Janna Baty, Yale School of Music, and Prof. Gundula Kreuzer, Department of Music at Yale University visited the ITAL157 course for discussions on Italian composers such as Rossini and Verdi. A visit from Clifton Boyd, P.h.D. Candidate in Music Theory, Department of Music, Yale University offered students the chance to discuss Italian opera. Galeano Salas, recognized tenor and Yale Alumnus, participated from overseas in an interview in which students had the opportunity to compare the Opera theaters and productions in Europe with productions in the U.S.

Graduate students in their teaching years started to teach in-person after their formation through the *Methods and Techniques* pedagogy course in Spring 2020. The formative course will be offered to the incoming graduate students in teaching in the Spring semesters to follow.

Community is the Key by Anna Iacovella, Language Program Director (cont.)

In the academic year 2021-2022 the Italian Studies Department established a graduate student exchange program in which students from Scuola Normale Pisa, Italy alternate visiting each semester to conduct research and enhance their teaching skills and experience in the language classroom. This past semester I supervised the first graduate student incoming from Pisa, Italy. It was a stimulating experience for myself and for graduate students teaching Italian at Yale University.

The *Linguistic Futures* series pedagogical events continued this fall semester with an in-person visit of Sybyl Alexandrov from the Spanish & Portuguese Department at Yale University. In her presentation: "*Google Slides for Language Classes: your new BFF*" she demonstrated varied practices for Google slides in her Spanish elementary and heritage courses.

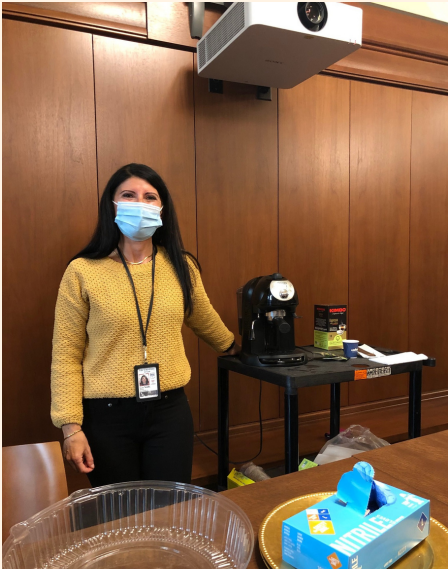
Subsequent to receiving the Griswold Faculty Research Fund Award-Whitney Humanities Center at Yale University, I presented at the Mediterranean Studies Symposium, Ortigia-Italy. As a response to the presentation, I was invited to present at the Migrants Human Rights Democracy Conference-University of Palermo, (Italy 6-10 September). My research and forthcoming article in the collection *Navigating the Mediterranean* are to stimulate discussions on socio-cultural integration in Italian language courses.

Our meetings *Il Caffè del Giovedì*, with coffee and language practice in an informal atmosphere, have resumed in-person as well. Many students had the opportunity to connect or re-connect at all levels of Italian language knowledge.

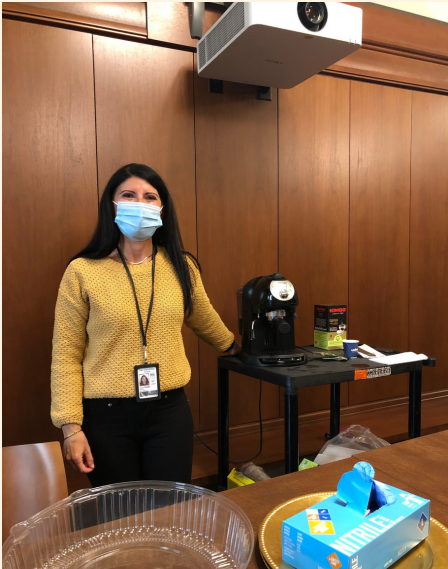
The cultural experiences in Italian language courses integrated music, films and the tandem language exchange program. Moreover, *The Italian Club*, lead by undergraduate students at Yale University, has promoted the formation for an *Italian Band* playing popular Italian songs, to be performed in Spring 2022.

Our language program community has continued to keep in touch with our department through the *Italian@Yale* Facebook page and the Italian Studies Department website italian.yale.edu with updates of events and photos.

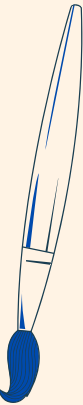
Pictures from events in the department in the last year:
Il Caffè del Giovedì



Visiting Little Italy



ITAL157 opera through film Visited the Yale University Art Gallery



ITAL157 opera through film: Metropolitan Opera visit



Language Exchange Program by Deborah Pellegrino

The Italian-English language pilot program in the SPRING 2021 semester was a tremendously valuable academic, professional, and personal experience for all involved. Through the innovative use of virtual meeting technologies, Yale students and professors of Italian language were able to minimize the psychological and social isolation of the pandemic while leveraging the true potential of that same technology to enhance their experience of cultural and linguistic exchange with students at the University of Florence. Due to the success of this program, the Department of Italian Studies has added it to the course catalogue thereby rendering it part of the regular curriculum. Students can now receive academic credit for their participation in the program. During the FALL 2021 semester, all intermediate students from ITAL 130 courses were responsible to schedule and keep track of monthly Zoom meetings with their exchange partner in Italy. They engaged in conversations about a variety of topics in both English and Italian; they shared ideas, photos, and movie recommendations; they compared traditions and recipes, and recounted experiences of their own life. This program could be developed to include all students at the Elementary Italian level as part of their extracurricular language immersion similar to conversation tables. We are currently developing a proposal to award students from the University of Florence who participate in the program. The comments below represent the overwhelmingly positive feedback offered by current Yale students.

Students' testimonials:

Jackie Kaskel

The Language Exchange Program with the Yale Italian Studies Department has completely changed my life and the way that I learn languages. When I was younger, I would always become frustrated with myself when I couldn't fluently speak the new language I was learning. However, this program has shown me that it's not only possible, but also incredibly rewarding. My conversations with Sara Taiuti are safe spaces where I can make mistakes and ask questions. There is no pressure to be perfect, which is the kind of environment in which students keen on learning truly thrive. Sara and I talk about anything and everything, so much to the point where I no longer think of these meetings as "appuntamenti," but instead as "conversazioni." I am beyond grateful to have met Sara and to have gained so much confidence in my language- learning abilities.

Allan Ding

I had a really great experience with my partner Nicolò. He was very friendly and patient as I figured out how to say each sentence in Italian. After each meeting, I left feeling like I wanted to speak even more Italian to improve for next time. It was also just fun speaking one on one with someone in a different language—my roommate at Yale and I sometimes go on tangents where we try to figure out how to say things in French. As the language exchange program comes to a close, I can definitely say that I have had a great experience and will leave with a new friend. We have just started a trend where we send the other person a meme or funny video relating to Italian or English.

Torrin Hallet

The language exchange program gave me an opportunity to use my foreign language skills in a real-world setting outside of classroom or textbook exercises. It was exciting to be able to communicate with someone my own age and be able to help them with their English skills as well. I was able to get a glimpse into the life of someone my age living in Italy and learn about Italian culture and their perspective on the world.

Language Exchange Program by Deborah Pellegrino (cont.)

Olivia Genao

I have really enjoyed this program for both semesters that I have been able to participate in it. I have learned so much about everyday life in Italy, in a way that really enriches and complements the cultural discussions we have in class. Serena and I have exchanged movie and music recommendations, send each other pictures of food and places we visit, and are always comparing traditions/customs in Italy and the U.S. Throughout this program, I have had one partner that I got along with extremely well (Chiara) and one that I feel I am very different from (Serena) but I feel that I have learned so much from each of them. I will say that half-hour sessions seem more manageable than one-hour sessions, especially this semester since the conversation with Serena and I did not always flow naturally. Overall though, this has been one of the best parts of taking Italian and it has really added to my excitement towards visiting Italy soon.

Abigail Yadegar

The language exchange with the University of Florence has truly been a highlight of my experience within the Italian department. The exchange has been an essential piece of my developing fluency with the language, making me more comfortable and confident conversing in Italian. The exchange has also allowed me to apply my classroom-based learning on Italian grammar and vocabulary to a real-world scenario, which is very useful. However, the most exciting piece of the exchange for me has been the cultural exposure it offers; I have cherished the opportunity to delve into Italian life, culture, and history with my partner, and it was a privilege to share pieces of my own life and culture with her as well. The program has made me even more excited about the prospect of studying abroad, and I am eternally grateful to the exchange for giving me a new friend!

Will Twomey

This is my second semester with an Italian language exchange partner and it has been a great experience. It has truly helped my Italian and we spoke a lot about our different cultures. I would recommend this program to everyone!

Hannah Hernandez

I thoroughly enjoyed the language exchange program; I improved my Italian all while learning about Italian history, traditions, and current events as well as gaining a new friend. Additionally, the experience assisted in fostering my confidence and comfortability in speaking Italian. My partner, Giulia, provided me with useful advice on my pronunciations, tenses, and vocabulary which I brought with me to the classroom. It was a truly engaging, fun, and wonderful experience. I'm very appreciative of the opportunity we had as an L3 class to participate in the language exchange program and I hope it continues to be included the curriculum; I gained many benefits from the experience!

Emily Butler

The language exchange was a great opportunity to practice speaking the language, but also to gain new cultural insights and discuss differential experiences. I had some great conversations about how daily life differs across the globe and got to share parts of my own life and experiences, as well. It made for a very valuable and fun learning experience; one that also fostered good friendship.

Remembering John Freccero: Una testimonianza by Millicent Marcus



In 1978, I submitted an article to *Philological Quarterly* that prompted one of the editors to notice “echoes” of John Freccero throughout my piece. Until then, I had not been aware of how much my vocabulary derived from Mr. Freccero, (as he was called at Yale) whose background in engineering gave rise to a lexicon rife with spatial and mathematical terms: Archimedean point, tangency, axis, continuum. Not only my writing, but my teaching was subject to this influence, in the form of diagrams that I scrawled on blackboards, the connections that I strained to make between Dante’s thought and the STEM disciplines, the attempts to quantify, and then qualify, the insights that I gleaned from the practice of close reading. But these lexical

hold-overs pointed to something far deeper than mere surface parroting. They bespoke Mr. Freccero’s engagement with a series of core concerns that truly *mattered* to me in a personal sense, and that inspired his fervent following among students over the entire course of his career. I, like my peers, was caught up in the urgency of his teachings and the surprising discovery that an arcane medieval poem about the other-world could be read as a “novel of the self,” with universal implications for what we refer to today as life-writing. Among his other core concerns was the idea that meaning can only be grasped from the perspective of the ending: of human history, of an individual life path, of a sentence. And of course, there was his insistence that authentic autobiography can only be narrated from the Archimedean point that was made possible by conversion.

Mr. Freccero’s impact on my own life began in 1967-68 when I had just come back from a semester in Italy, and was inflamed by a love of all things medieval and Florentine. Though Cornell did not offer a major in Italian, my new-born passion found its perfect fulfillment in Mr. Freccero’s classroom. After graduation, I had the further good fortune to be included in the cadre of Cornell students whom he took with him to Yale, where his following grew in number and disciplinary expanse. At Yale, the excitement of his teaching exceeded the limits of the classroom, spilling over into animated debates among us in such storied hangouts as Hungry Charlie’s and of course, Naples Pizza. Most consequentially for me, his influence inspired my approach to Boccaccio, which was, in turn, further enriched by Giuseppe Mazzotta’s splendid seminar (and later writings) on *The Decameron*.

But the most surprising of Mr. Freccero’s influences was my turn to cinema studies, which I can date back, with precision, to his Spring 1970 lecture on Antonioni’s *Blow Up* that would form the basis of his ground-breaking essay on the film. Though I could never have imagined the career-defining effects of this lecture at the time, on some level I sensed that radically new scholarly prospects were opening before me. Above all, I was struck by his daring critical leap, across centuries, cultural registers, and disciplines, from the deep recesses of 14th century Italian poetics to the mass media representation of mod London in the late 1960’s, or more broadly, from, the “Word” to the “Image” of his article’s subtitle.

That my professor of Dante studies, who had led me through the by-ways of medieval philosophy, theology and literature, to arrive at a reading of the *Commedia* as a summa of Western thought and as a touchstone for all subsequent Italian cultural evolution—that *he* would subject a contemporary film to his most passionate and erudite scrutiny—this struck me with the force of revelation.*

Despite the deeply personal nature of my story, I’m convinced that some version of it has played out in the academic lives of my peers. In this regard, and with apologies to Dante, I will close with a re-phrasing of *Paradiso* 1, 71-72, (in full awareness of the heretical charge this may invite): l’esempio basti / A cui esperienza grazia abbia serbata—may my example suffice for those whom grace has granted the experience.

*This passage on Mr. Freccero’s lecture and subsequent essay is a modified version of the opening paragraph of my article “Freccero on *Blow-Up*: Toward a Macro-Vision of Italian Film,” Supplement to MLN, Vol. 124.5 (December 2009).

In Memoriam: John Freccero by Rebecca West

John Freccero was my professor in the 1970s when I was in the doctoral program in Italian at Yale. His arrival on campus generated enormous excitement among us graduate students. He was young (under 40) but already a distinguished full professor, a known star in Dante Studies, and famous for being an unforgettably fabulous teacher. And that he was! His class on the *Commedia* met in Corby Court, an odd little building tucked away in a corner of the campus that no longer exists. There was a large ground floor room with a big seminar table, as I recall, and we students gathered there to await the arrival of Mr. Freccero (we didn’t use the term “Professor” at Yale). He would walk in with nothing but a copy of the poem; no notes, no handouts, no visual aids. And he would captivate us for two hours, as he took us through the poem line by line, weaving together his vast erudition, his amazing interpretive insights, and his obviously endless fascination with Dante’s soaring achievement.

Mr. Freccero was a consummate showman who understood the performative aspects of teaching, who could and did make us laugh, feel wonder, tune into the swarm of thoughts and questions and eureka moments that his lectures always created. Nor did he only lecture; there was much exchange between him and us students as our young minds grappled with the intricacies and splendors being brought to light by his brilliance. Many of us took the class for credit once and sat in on it several more times. We couldn’t get enough. I learned more about literature, literary criticism, and what genuine scholarship are in his Dante class than in any other class I ever took. Those lessons have stayed with me for 50 years, and have informed my own career in Italian Studies in countless ways. His published work will long survive him, of course, but we are the blessed ones, those of us who had the great good fortune to listen to him in person. John Freccero: unique, extraordinary, and loved.

Rebecca West

William R. Kenan, Jr. Distinguished Service Professor Emerita
University of Chicago

In Memoriam: Anthony Riccio (1952-2022)

Anthony Riccio, a wonderful presence at Yale and in the Italian-American community of New Haven, left us quite suddenly on January 16, 2022. We asked alumna Mary Ann Carolan to say a few words about his work and her collaborations with him over the years.



Pictured: Anthony Riccio

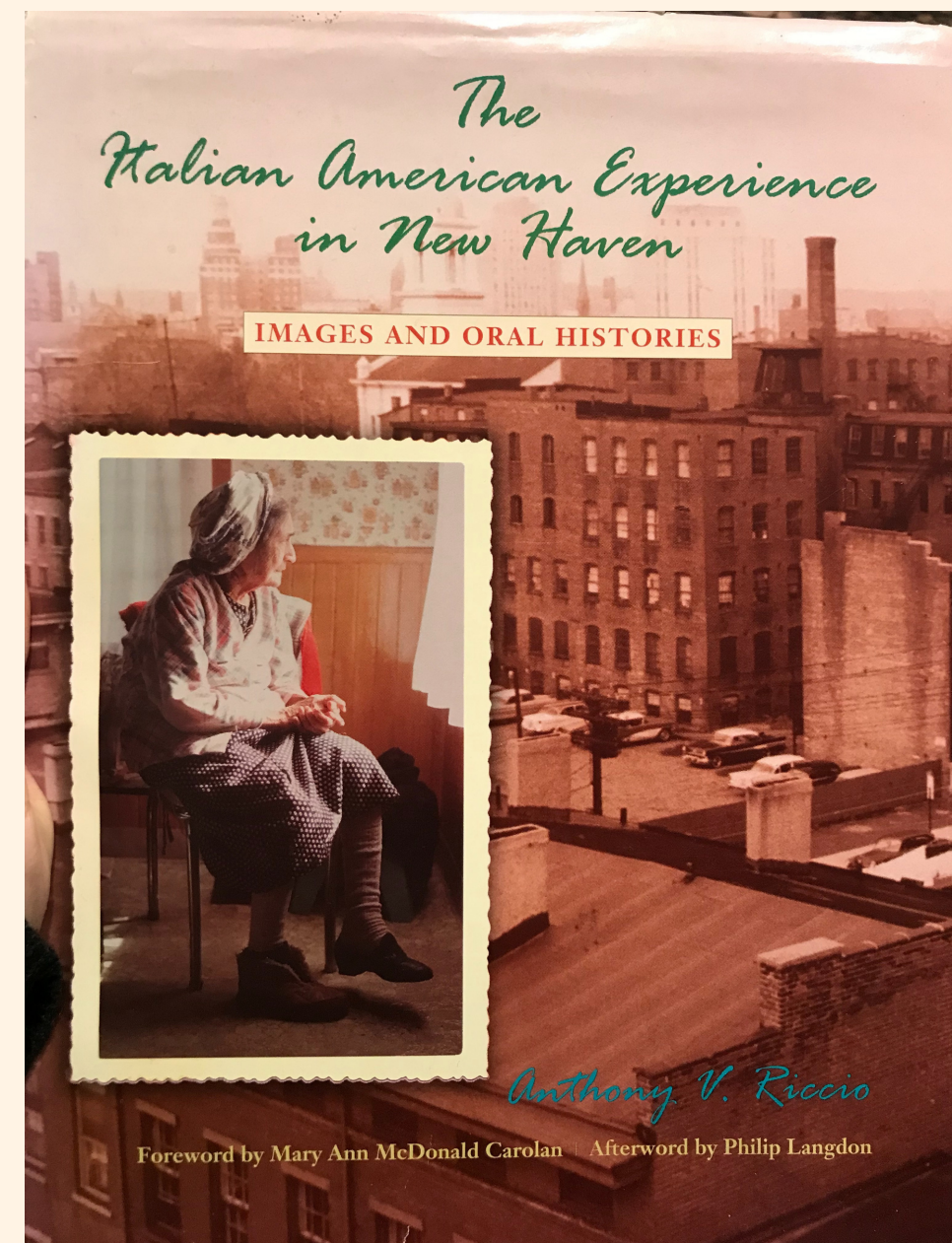
"In 1998, I met Anthony Riccio at the Yale Bookstore for the launch of his first book, *A Portrait of an Italian American Neighborhood: The North End of Boston*. At the time I was developing a course on the Italian American experience. Little did I realize that our meeting that afternoon would lead to a close, twenty-year friendship.

Anthony's passion for his work was palpable. When you spoke with him, you understood that he was determined to seek out and record the stories of others. He worked on these oral histories evenings and weekends while he managed the stacks at Sterling Memorial Library during the day. Anthony, who received his Master's degree in art history from the Syracuse program in Florence, was first and foremost a photographer. He stumbled upon his vocation as an oral historian while working as director of Boston's North End Senior Citizen Center. Always an engaged listener, Anthony recognized the wealth of experience of his elderly clients. Their experiences as immigrants, like the cold water flats of Boston's North End, were quickly fading into a bland, gentrified future. The substantial success of his first book led him to investigate stories closer to home. *The Italian American Experience in New Haven: Images and Oral Histories* (2006) was a mammoth enterprise filled with compelling photographs and personal recollections of the ethnic experience both in his home town as well as in Italy. Anthony published other books including *Farms, Factories, and Families: Italian American Women of Connecticut* (2014) which celebrates the women behind the men whose stories were told more frequently. I was honored when Anthony, who had introduced me to the power of oral history, asked that I write the foreword for both books. His work revealed an abundant generosity of spirit: here was an author who let others tell their stories! Anthony's genius lay in collecting those narratives so that readers might grasp the collective notion of the immigrant experience while appreciating the details of individual lives. These personal stories, related in the subjects' own words, sometimes in their native dialects, give witness to everyday life. When taken together, these first-person accounts and the accompanying photographs weave a tapestry of life that is far richer than any official history. Cities and neighborhoods may have changed, but the words and images of the inhabitants remain.

Anthony visited the Fairfield University campus many times. Most recently my students and I collaborated with him on an exhibition at the Fairfield University Museum of Art. "From Italy to America: Photographs of Anthony Riccio" resonated with the university and local communities and quickly surpassed attendance records at the museum. Following the exhibition, Anthony was delighted to realize his dream of publishing a new volume of photographs, *From Italy to the North End* (SUNY, 2017), that celebrated his work in Italy and in America.

It's shocking to think that Anthony, a vegetarian who rode his bike everywhere, did not enjoy a long life like so many of his ancestors. Yet his work survives him, and we are all so grateful for that."

- Mary Ann McDonald Carolan '89 PhD



Pictured: Anthony Riccio's best-known book, on the Italian-American community of New Haven

Introducing our New Graduate Students!

Ciao, my name is **Nicholas Berrettini**, though, most people call me Nico. I am a first-year doctoral student in the combined Italian and Film and Media Studies program. I grew up in Haverford, Pennsylvania, a small suburban town outside Philadelphia. As a child, my first love was tennis. In fact, I traveled all over the globe as a junior tennis player. It wasn't until college that I first became enamored with the Italian language and culture. I took a 'fascist cinemas' course and I saw Bernardo Bertolucci's *Il conformista*. That course showed me the power of cinematic space and launched my journey into the fields of Italian and Cinema Studies.

Prior to coming to Yale, I completed my BA at the University of Pennsylvania and earned my MA with a focus in Film and Media Studies from Middlebury College. I have spent a lot of time abroad in Italy, both studying and spending time with relatives in Umbria.

At Yale, I hope to explore on-screen representations of urban and peri-urban decay, transmedia storytelling, and the implications of new media in contemporary Italy. Beyond the classroom, I have enjoyed collaborating with the Italian blog journals *Fata Morgana Web* and *Il lavoro culturale* and currently serve on the editorial board of the film journal *Cinema et Cie*. I'm delighted to be a part of the vibrant community that defines Yale and non vedo l'ora to meet students across disciplines. When I am able, I like to keep a vegetable garden and travel to Italy. While I no longer compete, I still enjoy a game of tennis.



Willow Bough by William Morris (1875) via the Met Museum

Ciao! My name is **Francesca Leonardi** and I am a first-year Ph.D. student in the combined Italian and Renaissance Studies program. I was born in Terni, a smaller, industrial city in Umbria - locally known as the "green heart" of Italy. I studied Italian Literature and received my undergraduate degree from the University of Roma Tre in 2016. After graduation, I devoted myself to a series of social causes. More precisely, I spent a year doing civil service as a secretary at a center for immigrant services and a community center. There, I taught Italian to foreigners and helped underprivileged youth, refugees, and recent immigrants achieve their educational goals. I developed a project called "Neighborhood Library." This project created a library for displaced families in a low-income neighborhood of Terni. I still try to keep myself involved as much as I can today. In 2017, I was hired as a high school teacher in Orvieto. This was one of the most beautiful experiences of my life! Despite my love for teaching, I decided to change paths (yet again!) and went on to earn my M.A. in Italian Studies at the University of Notre Dame. During my time at Yale, I wish to pursue my various interests, including the intersection between the medical humanities, early modern, and modern Italian literature as well as the connection between art and literature. I'm grateful for the opportunity to study at a wonderful institution like Yale, where I am certain I will grow as both an Italianist and educator.

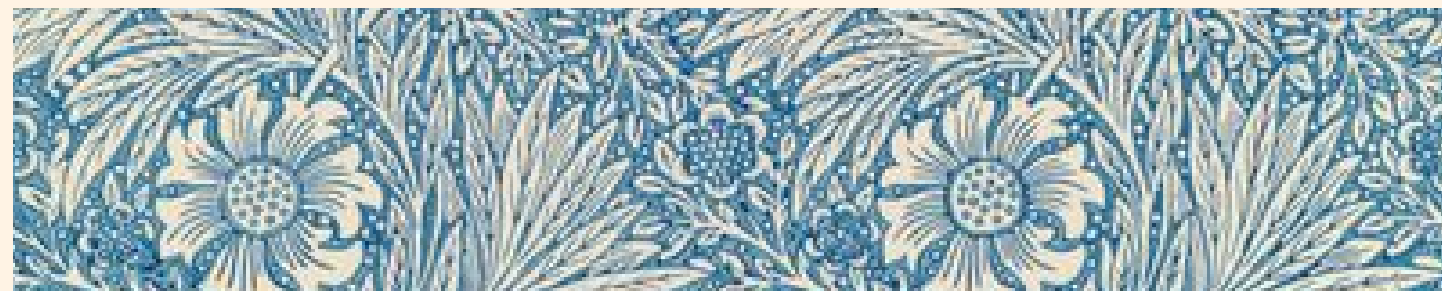
Introducing our New Graduate Students!

Ciao a tutti! My name is **Zach Aguilar** and I am first-year graduate student in Italian Studies. While originally from Austin, Texas, because of school and work I have lived in a variety of places: Providence, Rhode Island, Charlottesville and Richmond, Virginia, Washington D.C, and Milan, Italy.

For much of my academic career I have felt like I was a "jack of all trades" (but a "master of none"). I attended a fine arts academy for high school, where I studied Classical Guitar, and received a B.S in Neuroscience from Brown University. However, while I was studying drug pharmacology and slicing mouse brains in the lab, I also took courses in Italian language and culture. Inspired by these classes and wanting to improve my Italian, I went to teach English in Milan for a year after I graduated.

Upon returning to the United States, and still unsure about whether I wanted to pursue a career in the sciences or the humanities, I decided to continue exploring the latter by getting a Masters in Italian Studies from Georgetown University. My thesis, entitled "Corpo, Spazio, Memoria: Il Mito del Ritorno da Levi a Scego", was the culmination of a new-found passion for modern and contemporary literature that deals with themes of migration, movement, and identity.

I hope to continue and expand upon this work while at Yale. Already I have met many wonderful friends and colleagues with whom I am excited to collaborate with, and I am enthusiastic about the new initiatives and opportunities for scholarship in the Italian Department!



Marigold by William Morris (1875) via the Met Museum

Introducing Our Exchange Students!

This fall semester we were fortunate to have with us a wonderful exchange student from University College, London, Skye Shirley, and our first exchange student from the Scuola Normale Superiore di Pisa, Yaliang Fu. Their enthusiasm for their work – women writers of Latin in the '600, Matteo Ricci's Chinese influences – was palpable, and we're so glad that they got to spend a full four months with us in person, attending departmental gatherings and talks. Both kindly agreed to send in some thoughts about their time in New Haven, and we hope they'll come back soon for a visit!

Skye Shirley

I recently wrapped up a wonderful fall semester at Yale in the Italian Studies Department, as part of my research on seventeenth century women Latin poets. As an American doctoral student in the Latin department at University College London, I was eager to take advantage of this exchange between Yale and UCL so I could immerse myself in academic settings on both sides of the Atlantic. My work is very interdisciplinary, blending approaches from history, literature, and gender studies; the Yale semester in the Italian department offered me a chance to explore my topic from another angle. I was incredibly lucky to have Jane Tylus as my supervisor, because I highly value her work on Italian women writers and was eager to learn from her expertise. I was energized every week by her class on translation in the Renaissance, cheered by her warm encouragement, and motivated by her honest feedback. I loved my visits to the Beinecke Library: my favorite memories are holding Lorenza Strozzi's Latin hymn book in my hands, and learning from a classmate that the text before us was on paper made from a blend of Jesuit missionary and Chinese pulp. It was so special run the New Haven Lupercal kick-off event where women from Yale and from throughout Connecticut gathered to read Boccaccio's *De Mulieribus Claris* at Book Trader Cafe. I'll miss the community of Italophiles, the walks to class through bright red leaves, the fascinating conversations with Jane about women's history on benches in the Humanities Quadrangle, and the impulse buys at Atticus when I just went in to get coffee. I'm highly recommending the UCL-Yale exchange to my colleagues in London every chance I can get, and am so glad I could take part in the sisterhood of our two institutions.



Exchange Students!

Yaliang Fu

It almost feels as if it was just yesterday when I got my Yale ID and started my exchange at Yale.

Thanks to the Yale-SNS exchange program, I was able to have the opportunity to spend a short but intensive semester in the Department of Italian Studies at Yale. My life in New Haven was an adventure full of discovery and surprise. Friendly colleagues, challenging readings for lectures, adorable students, and infinite resources collected in Yale Libraries constituted the most memorable part of this study-research experience during COVID-19.



Being on exchange during the COVID-19 emergency was not easy, and I was so grateful that my application was approved. All colleagues at Yale gave me much help to resolve all administrative difficulties encountered before and after arrival. Before arriving in New Haven, I knew that the exchange was associated with a teaching activity. But honestly, I was surprised by the real task (or gift) assigned by the department: they offered me a precious opportunity of teaching for an entire course (ITAL110 - Elementary Italian, section 7), and such training is missing in the doctoral curriculum at my home institute. Therefore, I started teaching Italian in the first week and continued throughout the fall term. The students I had in section 7 and the weekly meeting with other colleagues of ITAL110 became one of those precious memories of Yale. My colleagues set a fantastic example of working well with others and being efficient.

Overall, I found this exchange an enriching experience. It is more than just an academic venture because it encompasses many lessons about life. I hope that I will have the opportunity to return to Yale in the future to see friends and professors and to return to the Beinecke library, where I spent most of my time in New Haven.

Yaliang Fu is a Ph.D. candidate in Italian Studies and Modern Philology at Scuola Normale Superiore in Italy. He specialises in renaissance Italian literature, especially the art of memory and the Alexander-books in renaissance Italy. His doctoral research centres on the transmission of European mnemonic traditions in Late-Ming China by the Italian Jesuit Matteo Ricci. He is also interested in the reception of Alexander the Great in Late-Ming China.

La stanza dei bottoni by Federica Parodi GSAS '25

Following the Report of the Humanities Doctoral Education Advisory Working Group, our department, alongside the rest of the Humanities, has started the work of planning reform for the graduate student curriculum. The changes recommended in this report vary: they span from implementing pedagogical training to the creation of resources for the development of skills that are commonly used in professional settings other than academia. In order to (re)think a graduate program, we have been asking ourselves what does one need to learn to become a professional?

Many debates have arisen, and are of incredible importance: the answer is not easy, nor is there only one, but, alongside our recent departmental name change, its quest has become an opportunity to reassess our mission statement, as well as to think collectively about our research and teaching practices.

As I reflected on my answer, I looked back on my first three years at Yale and I became increasingly aware that most of my interactions with my colleagues have struck me for their collegiality. Considered one of the most enduring ideals in higher education, collegiality is often uncritically assumed to be an integral part of the organizational culture of universities. If taken for granted, it can undermine not only a great graduate curriculum, but a department itself. Collegiality is at the heart of the academy's collective endeavour. It is central to how we think about academic governance structures, academic cultures and values, as well as the norms guiding academic work. It is not an exaggeration to say that in higher education, collegiality is the cornerstone of professional work.

In the trying times we have been experiencing, I am blessed with a wonderful community of colleagues who are committed to show the ropes, to guide and support, to not lead from above, closed in a “stanza dei bottoni”. They have been so supportive and encouraging of all the ideas proposed that several of these became projects that have come to animate the department's life.

Last spring, with Serena Bassi, I started the Diversity & Italian Studies Working Group: in light of conversations about racism and knowledge production in US universities, the group strives to reconsider what we research and teach. We welcomed Pier Mattia Tommasino from Columbia and Angelica Pesarini from NYU Florence - whose groundbreaking research (on the early modern Mediterranean and postcolonial Italy respectively) deliberately works to diversify the field. This year, thanks to the generous support of the Yale Center for the Study of Race, Indigeneity, and Transnational Migration, Lydia Tuan and I have joined forces with UC Berkeley Italian Migration Studies Working Group, with the goal of inviting wonderful speakers, such as Áine O'Healy and Cristiana Giordano, and of hosting a graduate student conference in 2022. Following last year series' great success and thanks to the support of th Edward J. and Dorothy Clarke Kempf Memorial Fund, Giovanni Miglianti and I organised a new series, entitled “Italian Studies in Theory and in Practice”, whose goal is to reflect on the status of Italian Studies as a field of inquiry and a discipline, and David Forgacs' and Derek Duncan's talks have attracted many scholars and students from other departments and institutions.

My experience as a GSA representative has been equally fulfilling. I took part in several projects that allowed me to be part of a group whose main goal is to provide a means for communication and deliberation both among graduate students and between graduate students and other members of the Yale community, and we achieved great things through teamwork.

My time at Yale has certainly taught me that the greatest characteristic for an academic is adding value to an organization in ways that go beyond the specified requirements of their job, to tear down the walls of the “stanza dei bottoni” and lead collegially.

Roberto Ferrini GSAS '25

The importance of the humanities for the scientific mind. Few words on reductive defenses of the humanities.

The role of humanities in Italian high schools is currently under debate. Doubts about their usefulness for the formation of students had the effect of reducing the space high schools traditionally devoted to humanities, and in particular to the study of Latin. Although such measures have often been criticized, the replies provided by the “supporters” of Latin are not always satisfying. One of the most common arguments in defense of Latin is that the mental skills students acquire as they learn how to read and translate from Latin are also helpful when dealing with sciences and with the scientific method: knowing Latin helps you develop a scientific mind. This is undoubtedly true, but it is also quite reductive. Indeed, it implicitly postulates a hierarchy among disciplines, reserving to Latin an ancillary role with respect to sciences. This example is representative of a well-defined tendency in the contemporary defense of the humanities: arguing for their importance in our society through the demonstration of their “usefulness” with respect to other more useful disciplines. It is right to point out how humanistic knowledge helps you dealing with other types of knowledge. But if the defense of the humanities is limited to such points, it can hardly produce satisfying results, since these arguments end up reproducing that same subordination of our disciplines which they were actually supposed to contrast.

The diffusion of such reductive defenses of the humanities depends a on fundamental ambiguity about the concept of “role” that is assumed to be the object of this discussion. If this “role” is only conceived as a well-defined productive function in the terms of the socio-economic system we live in, it is hard for humanities to compete with technology and science, and one can at best claim an ancillary role for them. On the other hand, one should rather stress that the main reason of the necessity of the humanities lies exactly in their independence from a specific productive function in the economic system. It is precisely because of such independence that humanities provide students with the fundamental ability to observe that system and the whole society from the outside, and it is precisely such independence that gives them a fundamental role in making society better and preventing those in-human tendencies that nowadays still characterize it. I agree with the idea that teachers at every level should dedicate more time to the in-class discussion about the role of the humanities in our society. But when doing so it is also necessary not to reproduce that same empassé we are trying to overcome, pointing out not only how humanities can cooperate with sciences and technologies, but first and foremost what is their primary and autonomous role in the formation of students and in our society.

Giacomo Berchi GSAS '24

As part of the past year celebrations for the Dante anniversary (1321 – 2021), I was able to contribute with a piece entitled ‘Dante su Marte’. The piece was published in Italy in a remarkable venue by Mondadori: a new edition of the Divina Commedia for high school and college students and collectors alike, in the series Oscar Draghi. Three massive volumes, one per cantica, enriched by colorful covers with golden reflections: just ones of those books to have on your shelf – and, of course, read over and over. The volumes present the commentary of the great dantista Anna Maria Chiavacci Leonardi, already published by Mondadori in other editions of the poem. As part of the novelty of the Oscar Draghi edition, the volumes are accompanied by the drawings of John Flaxman and three introductory texts. Mondadori was not looking for traditional, academic intros but for a kind of text capable of introducing the poem while alluring (especially) young readers. The Inferno is introduced by a conference paper by Jorge Luis Borges given at the Coliseo theatre in Buenos Aires in 1977. The Purgatorio is introduced by a piece of the Italianist Fabio Camilletti, entitled ‘Spettri di Dante’. For the Paradiso I was given complete freedom of choice regarding what to write. I asked myself: what would it be like to teach and study Dante in a Department of Earth Literature su Marte, on Mars? The result is ‘Dante su Marte’, a piece in which through an imaginary leap I try to envision the role of Dante in the context of world literature. In this attempt, I combine the prophetic intuitions and hopes of the comparatist Erich Auerbach in his *Philology of World Literature* with the visionary pages of Borges’ short story *The Aleph*. In fact, a truly global history of the Divina Commedia, if ever possible, still awaits.

I was honored and humbled to take part to the many celebrations for Dante in such a way. This piece represents a watershed in my relationship with Dante, inspiring me to delve deeper into his works and to understand more their relationship with other literatures in a context – ours – as global as never before. Inspiring me and, hopefully, others. This I think is the role of an introduction and maybe of everything we do as scholars as well.



Pieter Bruegel the Elder (1565) via the Met Museum

Wenbin Gao GSAS '26

I always say I am a failed poet and a failed philosopher. I would be much happier writing my own poetry than reading the poems of others, constructing my own philosophical system than interpreting the systems of others. And yet here I am.

In the past few months I have gotten some enjoyment from translation, which is analogous to writing poetry (although still not the same thing). I have a translation of a Sienese play that is ready for publication, and I thank professor Tylus for her tireless guidance along the way. I have also continued to dabble in philosophy of language, with no result for the time being.

Next semester I look forward to holding a graduate symposium on the global renaissance with my dear friend Michael Della Rocca where I hope to give a few talks on how Shakespeare and Dante became household names in China. I also look forward to continuing my work in Vietnam, where I am contributing to a newly founded magazine on literature, philosophy and the fine arts. Humanism, I believe, is a global enterprise. I plan to translate one more Italian play and a Spanish play by Calderon de la Barca.

Apart from my academic work, I have continued to inhabit my alter ego of a human rights activist. My focus has been and will continue to be advocacy for First-Amendment rights among Chinese Americans.

Antonio D'Amico GSAS '26

2021 was quite eventful for me as a student. While I spent the first half of the year following five (!) zoom classes from Italy and would not have had much time to do much else even without restrictions (although reviewing a couple of papers for the Yale undergrad journal and the Italian studies undergraduate conference was a fun experience), things really picked up in the Summer. In July, I attended an academic conference on Mediterranean Studies which was held (mostly) in person in Sicily. While I did not give a paper, I co-wrote the conference report. This should be published in the Journal of Italian cinema and media Studies in the near future. Meanwhile, I also took two online language classes, French and German, which kept me occupied during the Summer semester right before crossing the Atlantic. Attending my classes in person this past Fall semester and getting to meet the people in my departments in person after so long was great. And while I can appreciate the convenience of Zoom over commuting, just being in New Haven (rather than in a box on my screen) has been really stimulating, especially since I finally know how tall everyone is around here now. In other news, I am quite excited that I will give a paper at the second iteration (this time on zoom) of the Mediterranean studies conference in a few months. Before this, however, I will participate in an in-person round-table discussion at a conference on sacred spaces organized by Fresno State in early February. In the meantime, I began working as a part-time research assistant for a project on early 20th century Italian political science and have also had the opportunity to give a short film studies lecture on peplum films at NYU. I think it went quite well but I was shocked that only one student had watched Ridley Scott's *Gladiator* (2000) in a class of 20!!!

LETTERS FROM THE LAND OF COVID

Jane Tylus

As much as we complained about living so much of last year on Zoom – and I write this several days before we are (alas) starting off spring semester virtually – there were definitely silver linings. Talks, interviews, events hosted at Yale and elsewhere were suddenly available, in real time, to people all over the world. I’m sure by now we’ve all had this experience: what would have been a small if intimate audience on the 4th floor of 82 Wall Street – or in our new home at the Humanities Quad -- has multiplied four- or ten-fold, prompting comments, questions, conversation across time zones and continents.

I’ll just comment on one such event: a talk I was asked to give at the U. of Arkansas this past March by Professor Daniela d’Eugenio, whom I had the pleasure of teaching when she was a graduate student at CUNY. Daniela was teaching a course on modern Italian women writers, and my talk was being presented through their Medieval and Renaissance Studies program, so it seemed like a good time to discuss the book by Dacia Maraini I had recently translated, *Chiara di Assisi: Elogio della disobbedienza*. I called my talk “What does it take to make a saint? Modern and Medieval women,” and focused on the images of tapestry evoked by Dacia in her extraordinary novel in order to capture the force and inventiveness of Clare’s imagination. Daniela’s tireless efforts at publicizing the talk brought in over a hundred people to the Webimar, and I would have been grateful for the opportunity if it had been just about numbers – and the scintillating conversation we had afterwards, much of it continued over email. But I’m especially grateful for something else. With the help of a tireless literary agent, I’d been attempting to publish the translation for a good year, to no avail – and the manuscript landed in a drawer, as I assumed it was just one of those exercises that failed. Before starting my talk, I jokingly commented on the lackluster response from popular presses – Simon and Schuster, Penguin, Norton, Europa – and said if there was anyone out there who was interested, please be in touch. Well, four colleagues wrote immediately to the chat, and as of this week, the manuscript has been submitted in its final version to a new series overseen by (Yale alum) Alessandro Vettori at Rutgers University Press, called *Other Voices of Italy*. Dedicated to recent contemporary Italian fiction, the series was inaugurated this past year, and I’m thrilled – as is Dacia – at the outcome. So: gratitude for technological advances that have made living with Covid bearable. But especially for generous and energetic colleagues such as Daniela and Alessandro, who refused to let the pandemic grind their initiatives to a halt. *In Praise of Disobedience: Clare of Assisi* should be out later this year.

Faculty Notes by Millicent Marcus

As it has since 2020, the pandemic dominated my professional life this past year too. It curtailed my public speaking, since I was reluctant to attend conferences or invitations to lecture, given my intense unease with the Zoom format. On the plus side, it was such a great joy to return to the classroom, even masked! I felt so blessed that Yale had instituted the vaccine mandate, and the other Covid protocols that made us feel safe and protected in the wake of the continuing threat of contagion. (Here’s hoping that the new semester will let us return to the freedom-cum-safety that we enjoyed in the Fall).

The return to the classroom coincided with two other positive developments—the move into the wonderful surroundings of the HQ, and the launch of my new course—Spotlight on Sicily in Literature and Film.

On the non-professional front, as a reward for my daughter, her husband, and their two very young children who got Covid during the pre-vaccination era, we went to Florence last summer, during a seeming lull in the pandemic. It was a glorious visit. The Italians were wonderfully compliant with safety protocols, and we felt safe to enjoy as many of the pleasures as possible in the relatively tourist-free environment. And I had a chance to do some research (!) in the Mediateca Regionale della Toscana.

From the Desk of the DGS by Millicent Marcus

Our joyous return to the classroom in Fall 2021 coincided with two wonderful related developments: the in-person presence of last years’ new student, Wenbin Gao, Antonio D’Amico, and Lydia Tuan, and the arrival of our 2021 cohort, Francesca Leonardi, (B.A., Italian, Roma Tre, M.A. in Italian, Notre Dame), Nicholas Berrettini, (B.A., Italian, University of Pennsylvania, M.A. Middlebury, Film), and Zach Aguilar (B.A., Neuroscience, Brown, M.A., Italian, Georgetown). And all this took place as even we long-timers settled into the magnificently renovated site of the former HGS, newly baptized Humanities Quad.

As DGS, I’ve been continuing to serve as DGS, collaborating with our strong and visionary Chair, who had led the revamping of our graduate program, even before the Report of the Humanities Doctoral Education Advisory Working Group had come out. That work is continuing in earnest now, with assistance of our wonderful representative to the Graduate Student Assembly, Federica Parodi, in the light of the Report’s emphasis on broadening the vision of graduate studies in the areas of admission, advising, interdepartmental outreach, and dissertation “genre.”

Faculty Notes by Christiana Purdy Moudarres

Christiana was happy to announce the publication of a collection of essays on Dante, co-edited with Carol Chiodo, this past May: *Dante's Volume from Alpha to Omega* (Tempe: Arizona Center for Medieval and Renaissance Studies, 2021). In October, she participated in an international symposium on *Dante and the Sciences of the Human: Medicine, Physics, Soul*, organized by the Centre for the Study of Medicine and the Body in the Renaissance (CSMBR), which will be sponsoring a publication of proceedings with Palgrave Macmillan Press. She looks forward to presenting her recent work at the Medieval Academy of America in March ("A Fall before the Fall: On God's Creation of the Human Body in *Paradiso* 7") and at the International Congress on Medieval Studies in May "Dante's Hope for Heresy's Redemption.") In addition to teaching Women in the Middle Ages and Dante for the Italian Department, she was pleased to rejoin the faculty of Directed Studies to teach Literature (Homer to Dante) in the fall. The department's support for teaching opportunities like this reflects the open spirit of our Chair's rechristening of the department just last year (from Italian Literature and Languages to Italian Studies). In light of the department's renewed commitment to interdisciplinary study, Christiana was especially pleased to join Medieval Studies as an affiliated member of their core faculty.

A Note of Thanks by Christiana Purdy Moudarres

On the final exam for my Dante course each fall, students are asked to identify a particular passage that they anticipate remembering long after the course is finished, and to reflect on why. The responses are invariably impressive –insightful and articulate reminders of the poem's continued relevance to modern readers. They were especially raw this year, however - intimate and often achingly beautiful. I can't help but attribute this, at least in part, to the many nerves that have been frayed by yet another year of covid-induced uncertainties, a year that dovetailed with the 700th anniversary of Dante's death. While the coincidence was undoubtedly unfortunate in many ways – so many celebrations, so long in the works, confined to screens – my students' insights helped me to reframe it as unconscionably fitting. As one of them wrote, reflecting on Dante's confrontation with the darkness of his own here and now, rather than retreat in fear, "he made it his life's mission to give a gift to a hurting world." Like many of my colleagues and friends within the microsphere of Dante Studies, I was devastated to learn of John Freccero's passing in November. His contribution to this particular department, to say nothing of Dante scholarship at large, can scarcely be exaggerated. It was under his influence that I converted, so to speak, to the study of Dante's *Comedy*, whose universal resonance was felt firsthand amidst the fear brought on by the pandemic. I couldn't let the centennial year pass without a thank you to this beloved scholar, whose precious gift to me was gratefully received in turn by this semester's fellow pilgrims – so many left feet, this time around, in need of care (I didn't realize I'd made so many fluent in Freccero); so much hope instilled by Dante's tale of recovery. May they continue to share it with their friends and family – this timeless gift to all who hurt. And may John and Dante rest in peace, happy to have given us a way to heal by giving us so much to know and love.

Letter from our most recent PhD recipient, Sandro Angelo De Thomasis



I write to you from Montréal, Canada, where a holiday trip back home from New York got converted into a prolonged stay due to the ongoing pandemic. I pray that those affected by this challenging and protracted situation find some sort of solace in the small pleasures in life: the smell of freshly-peeled clementine, the sound of a friend's laughter, the ballet of snow falling, a good poem, a silly movie.

This first year of teaching at Juilliard has been challenging to say the least; however, I am grateful to find myself surrounded by caring and competent colleagues: Dr. Baron, the chair of the department, has gone above and beyond to make me feel as though I belong, and has given me great texts to read; from Jamaica Kincaid to Dionne Brand. Dr. Lioi, a long-standing faculty member interested in Italian-American Studies, attended the I.A.S.A. conference with me back in November 2021. Dr. Jaffe and Dr. Mercier have connections with Montréal and are always willing to help me with pedagogical questions.

I am currently teaching three courses that meet twice a week for seventy-five minutes: English and Communication, French, and Italian. The first course is a remedial graduate course for emergent English speakers; that is, instruction intended to bring students up to the level they are supposed to have reached to obtain a Masters' degree in the Arts from an American University. Consequently, I am currently registered in a TESOL Certificate course at Michigan State University to develop skills in teaching grammar to English language learners. I have reverse-engineered a class that, working off short fictional texts—from Gogol's "The Nose" to Borges' short fictions—enables students to write an academic research paper on a literary text following M.L.A. standards by the end of the semester.

Teaching French and Italian to a student body composed mainly of musicians and singers has also presented significant challenges, especially the amount of time that students realistically have at their disposal to dedicate to foreign-language learning. Moreover, these classes are electives that meet twice a week for seventy-five minutes, compared to daily for fifty minutes at Yale, where it is a degree requirement. After one semester, students are also expected to attain a proficiency level between Novice-High and Intermediate-Low on the A.C.T.F.L. scale. This involves finding creative solutions, such as strengthening interdepartmental relations with other spaces involved with foreign-language learning. For example, in the Vocal Arts Division (Voice Teachers, Diction and Language Faculty), students receive input in the target language and/or produce it (I'm thinking especially of singers, here).

Letter from our 2021 PhD, Sandro Angelo De Thomasis (cont.)

Furthermore, individual buy-in is constructed into the syllabus by having students select, monitor, and complete an individualized communicative goal (Interpretive, Interpersonal, or Presentational). At the end of each learning unit, students self-assess their confidence level for specific “can do” benchmarks associated with their communicative goal. These self-assessments are worth fifteen percent of their final grade on a complete/incomplete basis. They are designed to enhance students’ metalinguistic skills by reflecting on their language learning journey. At the end of the semester, students complete a communicative task associated with their goal worth ten percent of their final grade, from translating an aria into English, maintaining a five-minute spontaneous conversation in French with a sympathetic listener, to making a scripted video of themselves speaking in the target language for their professional website. In sum, a quarter of their grade is dedicated to their own language learning goal, thus integrating students’ personal learning objectives into the syllabus.

I have also been volunteering in a non-profit organization called C.I.A.O. Montreal (Canadian Italians Against Oppression, <https://www.ciaomtl.com/>). This non-hierarchical group seeks to reclaim discourses of *italianità* within a diasporic community with philofascist, homophobic, and racist tendencies. We have recently organized a “Befana Raffle” on the Epiphany that supported local businesses, gave away fantastic prizes, and collected 2’805\$ for A.S.T.T.(e)Q. (<http://astteq.org>), which is a non-profit organization that aims to promote the health and well- being of trans people through peer support and advocacy, education and outreach, and community empowerment and mobilization.

You may rightly ask, “Sandro, what about converting your thesis into a book?” Well, truth be told, after having written it, I just had to let it sit. I still plan to do it, but other priorities have presented themselves. I am still doing translation work; for instance, I am currently finishing up a translation of selected writings of the antifascist intellectual Piero Gobetti for Agincourt Press and some editorial work on a new translation of De Sanctis’ *Storia*. The second tome of *Those Who from Afar Look Like Flies*, which contains translations and critical work by several members from our department, both past and present, will also be published in 2022 by the University of Toronto Press. I have also taken the time to do some leisure reading. I recommend Marc Di Paolo’s *Fake Italian: An 83% True Autobiography with Pseudonyms and Some Tall Tales* (Bordighera Press, 2021) and Maria Laurino’s *Were You Always an Italian? Ancestors and Icons of Italian America* (W.W. Norton and Company, 2000).

In conclusion, I just wanted to mention that if any of you find yourself in New York and would like to visit Juilliard and have a conversation, please contact me.

Amichevolmente,
Sandro.

Alumni News

Mattia Acetoso (Ph.D '12)

Last year I was promoted to Associate Professor of Italian with tenure in the Department of Romance Languages at Boston College, where I have been workin for the past several years. I also published my first monograph *Echoes of Opera in Modern Italian Poetry: Eros, Tragedy, and National Identity* (Palgrave McMillan, 2020). I am currently working on a new manuscript on magical realism.



Erminia Ardissino (Ph.D '93)

This year 2021 I was deeply involved in the 700th anniversary of Dante’s death. The proceeding of the conference hold in Turin in October 2021, *Poesia e filosofia della giustizia. Dalla “Monarchia” alla “Commedia”*, are now in print and they will come out soon (with Mimesis). I organized two more conferences: one on *Dante e i Giovani*, intended to present novelties in teaching Dante (In March), and the other, *Dal paradiso di Dante all’inferno ecologico* (in June), on the Australian poet John Kinsella, whose ecologist poems are deeply inspired by Dante’s *Comedy* (the proceedings are going rot print soon). It has been really a Dante’s year, with readings, conferences, researches, articles, where I could use the critical perspectives I learned at Yale. I still work on Renaissance women writers, and eventually I am working on the book *Poesia in forma di preghiera*, which is the result of a long-lasting research.



Alumni News (cont.)



Stefano U. Baldassarri (Ph.D '99)

I don't think age has brought me wisdom. What I know for sure, though, is that the last year has brought me many (almost daily) unsolicited lessons on how to save a study abroad program from bankruptcy after the pandemic hit and international education collapsed. From a scholarly point of view, in the months before the "Covid era" started, I worked on a series of editorial projects. Some of them were published recently. For instance, I edited/co-edited the following "atti di convegno", that is, proceedings of conferences that took place at The International Studies Institute (the study abroad program I run, also known as ISI Florence): *Guerre di religione e propaganda, 1350-1650* (Rome: Tab Edizioni, 2020) and *Luoghi dello spirito, luoghi della scrittura: Giorgio Bassani a Ferrara, Firenze, Roma*, co-edited with P. Prebys (Florence: Le Lettere, 2020). Also, the following essays of mine came out last year: "Remigio Nannini primo volgarizzatore di Ammiano," in *Rivista di Letteratura Storiografica Italiana*, 4 (2020), pp. 9-46; "Coluccio Salutati and Florentina Libertas at the Humanist Crossroads," in *Republicanism. A Theoretical and Historical Perspective*, ed. by M. Fantoni and F. Ricciardelli (Rome: Viella Editore, 2020), pp. 235-261; "Giannozzo Manetti on Free Will," in *Paths in Free Will. Theology, Philosophy and Literature from the Late Middle Ages to the Reformation*, ed. by L. Geri, C.H. Vrangbaek, and P. Terracciano (Rome: Edizioni di Storia e Letteratura, 2020), pp. 91-107, and "Poggio Bracciolini and Coluccio Salutati: The Epitaph and the 1405-1406 Letters," in *Poggio Bracciolini and the Re(dis)covery of Antiquity: Textual and Material Traditions*, ed. by R. Ricci (Florence: Firenze University Press, 2020), pp. 71-87. To forget (if at possible) the current pandemic, I'm now translating into Italian— with my wife, Donatella Downey — James Hankins' *Virtue Politics. Soulcraft and Statecraft in Renaissance Italy* (The Belknap Press of Harvard University Press, 2019). It's a 700-page volume on humanist political theory. It will serve as a distraction from Covid for a few more months, probably until this summer. Viella Editore is thinking of publishing this Italian translation in November, just in time to serve as a nice stocking stuffer. "Un bacione a tutti da Firenze!"



Rachel Boyd (BA '09)

In January 2021, Rachel started a position as Getty Paper Project Research Fellow at the Ashmolean Museum at the University of Oxford. She is putting her Italian BA (and PhD in Italian Renaissance art history) to good use, as she is contributing to a new catalogue of the museum's Italian drawings. Her current focus is on works from the sixteenth, seventeenth, and eighteenth centuries.

Alumni News (cont.)

Jo Ann Cavallo (Ph.D '87)

Jo Ann Cavallo continues to chair the Department of Italian at Columbia University. She recently co-edited the volume *Boiardo sconfinato: citazioni epiche, liriche e storiche dalle fonti classiche agli adattamenti novecenteschi* (Parole rubate 23.1 [June 2021]). In addition to an essay in that volume entitled "Boiardo's Eastern Protagonists in Giusto Lodico's *Storia dei paladini di Francia*" (135-164), she authored the following recent articles: "Malaguerra: The Anti-state Super-hero of Sicilian Puppet Theater" (AOQU 1 [July 2020]: 259-294); "Genre and Geography in Ludovico Ariosto's *Orlando Furioso*," in *A Companion to World Literature* (Wiley Blackwell, 2020, Vol. III: pp. 1819-30); "The Substance of Sicilian Puppet Theater: Past and Present" (*Athenaeum Review* 3 Fall/Winter 2020: 139-153). As founding editor of the book series Anthem World Epic and Romance (<http://www.anthempress.com/anthem-world-epic-and-romance>), she welcomes proposals for new books. She also devotes time to expanding her websites eBOIARDO (<http://edblogs.columbia.edu/eboiardo>) and World Epics (<https://edblogs.columbia.edu/worldpics>) as well as the Italian Literature volume of *The Literary Encyclopedia* (<http://www.LitEncyc.com>). A mini-symposium she recently organized, *World Epics in Puppet Theater: Italy, India, Iran, Japan*, is available on youtube (<https://www.youtube.com/watch?v=2-Nhd6K2hLY>).



Carol Chiodo (Ph.D '13)

In January 2020, I was awarded a \$50,000 Mellon grant for a research project using machine learning to process and facilitate discovery in large photography collections at the Harvard Library. That year (that year!) also saw the long awaited publication of *Dante's Volume from Alpha to Omega* which I co-edited with Christiana Purdy-Moudarres and contains many contributions from Yale PhDs in Italian. I also published two pieces on Dante, one for the MLA series on *Approaches to Teaching Dante*, edited by Chris Kleinhenz and Kristina Olson, "Beatrice in the Tag Cloud," and one for the volume *Dante Beyond Borders*, edited by Nicholas Haveley, Richard Cooper and Jonathan Katz, "Dante for Mothers." Finally, in the spirit of the pandemic pivot, I chaired the 700th anniversary commemorations committee for the Dante Society of America, planning an international symposium for over 250 remote participants from fourteen different countries, with keynote addresses from Alberto Manguel, Robin Coste-Lewis, Kevin Young, and Matthew Pearl. In the meantime, my youngest graduated from college, my oldest started a PhD program in evolutionary biology, and the middle "child" is training as a Green Beret in Fort Bragg, NC. The entire family is looking forward to ringing in 2022 at our home in Monferrato, together for the first time in three years.



Alumni News (cont.)



Megan Crognale (Ph.D '20)

My second article: "Land of Extremes: The Power of Sicilian Landscapes in Tomasi di Lampedusa's *Il Gattopardo*" is forthcoming in *Italica*. I am working on a third article titled: "Double Vision, Double Selves: the Price of Prophecy in Scego's *Adua*." Also, I am excited to report that I have just accepted an offer to serve as a Visiting Assistant Professor (a full-time, salaried position) at Wesleyan in Spring 2022! On a personal note, I am getting married on November 12th.



Virginia Jewiss (Ph.D '95)

After fifteen years at Yale, where I was Senior Lecturer in the Humanities and Director of the Yale Humanities in Rome Program, in January 2022 I will be joining Johns Hopkins University as Associate Director of the Alexander Grass Humanities Institute and Senior Lecturer in the Humanities. My recent film projects include Paolo Sorrentino's *The Hand of God*. My translation of Dante's *Vita Nuova* will be published by Penguin Classics in March, 2022.



Sophia Kalantzakos (BA '87)

I am a Professor of Environmental Studies and Public Policy at NYU and a long term affiliate at NYU Abu Dhabi. My book *China and the Geopolitics of Rare Earths* (Oxford University Press, 2018 and paperback with new foreword 2021) was published this summer in Italian ([available here](#)). The Italian edition has had quite a lot of media coverage in Italy. I have been thinking fondly about my days in the Italian department at Yale. I have a good friend here in Abu Dhabi who is Italian and we spend a lot of time together speaking in Italian because we are working on a project.

Alumni News (cont.)

Henrike Lange (Ph.D '15)

Awarded in 2020-2021, Henrike received tenure in Berkeley's Department of Italian Studies and tenure in Berkeley's Department of History of Art. Additionally, Henrike won the 2020 Prytanean Faculty Award ([as recorded here](#)). She has essays forthcoming titled "Giotto's Triumph: The Arena Chapel and the Metaphysics of Ancient Roman Triumphal Arches" and *I Tatti Studies in Italian Renaissance History* (*Harvard Renaissance Studies*), Volume 25, Number 1 (Spring 2022). She has a book forthcoming with Cambridge University Press: *Giotto's Arena Chapel and the Triumph of Humility*. Forthcoming with Cambridge University Press. In other book news, Henrike had three book chapters published in the following works: "Relief Effects in Donatello and Mantegna" In: *The Reinvention of Sculpture in Fifteenth-Century Italy* pp. 327–343, "Portraiture, Projection, Perfection: The Multiple Effigies of Enrico Scrovegni in Giotto's Arena Chapel" Book chapter for *Picturing Death 1200–1600* pp. 36–48, and "Cimabue's True Crosses in Arezzo and Florence" In: *Material Christianity: Western Religion and the Agency of Things* pp. 29–67. Finally, she participated in a workshop on Dante scholarship in the US "Themes, traditions, and cultures in Dante / Temi, tradizioni e culture nelle opere di Dante" in Rome (Notre Dame Global Gateway) in Spring 2021.



Anna Marra (Ph.D '19)

This was my second year as a Lecturer at the University of New Hampshire. It has been an exciting year since I became the AAIS Women's Studies Caucus Secretary, and I founded the *Italian Americans and Social Justice Project*, which received the New Hampshire Humanities Grant. I also received the UNH Programs & Projects Grant for directing and producing my new documentary *Italian American Food, Stories, and Traditions*. Regarding my research, I published the article "By Means of Meditation. Reading and Writing the Divine Comedy" in *Studium. Rivista di vita e di cultura* as well as my translations of "Enzo della Mea, Selected Poems" in *Journal of Italian Translation*. Finally, I became a certified Mindful and Meditation teacher, and I started leading bi-lingual meditation for students, faculty, and staff as a part of my service at the University of New Hampshire.



John C. McLucas (PhD '83)

John C. McLucas retired in 2020 after 36 years as professor of Italian at Towson (formerly "Towson State") University in Baltimore. His second novel, *Spirit's Tether*, was published by BrickHouse Books in November 2020. Its structure, with each chapter moving forward in time but ending in a flashback further and further into the past, is in part informed by his love of Calvino. A new novel, *The Boxer's Mask*, set in contemporary Rome and in part an homage to Henry James' *The Tragic Muse*, is undergoing final revisions. His translation of Tullia d'Aragona's chivalric epic, *Il Meschino, altramente detto il Guerrino* (posthumously published in 1560), is forthcoming in the Other Voice series, paired with a critical edition of the Italian text by Julia L. Hairston.



Alumni News (cont.)



Christopher Nixon (Ph.D '13)

I graduated from law school during the pandemic in May 2020, passed the NYS bar exam at the end of 2020, and now work at a law firm called Schwartz Levine Stark at their downtown Manhattan office.



Rachael Nyabadza (Ph.D '16)

I continue to work in secondary education. I have shifted from teaching to administration, and am now the Director of Curriculum & Instruction at Pacifica Christian High School in Santa Monica. The research skills and the ability to synthesize and apply ideas that I developed while at Yale definitely helped to prepare me for my present work. Regarding personal news, I'm married with a little girl.

Rebecca West (Ph.D '74)

The special issue of "The Journal of Italian Cinema and Media Studies" devoted to the screenwriter Tonino Guerra (1920-2012) is finally ready to be published. The original aim was to have it appear in 2020 to mark the centenary of Guerra's birth, but we all know why delays abounded during that first year of the pandemic. I have two pieces coming out in this volume: one, an interview with the editors about Guerra's work on Antonioni's film *Zabriskie Point* and the screenwriter's subsequent novel, *L'uomo parallelo*, which draws on his experiences of America while working on the film; and another, "Letter to Tonino," in which I imagine writing to him about his final unfilmed screenplay, "Danza proibita." This year we lost the great poet Giulia Niccolai, whom I was privileged to call my friend. I hope to write more about her amazing poetry, on which to date I have published a few articles. I also remain a great fan of the authors on whose works I wrote books: Eugenio Montale and Gianni Celati. Rereading and pondering beloved books are one of the joys of retirement!



Spring Events in Italian Studies (so far!)

FRIDAY, FEB. 11TH AT 2:00 PM – HISTORICAL RECONSTRUCTION: MIGRANTS OF "YESTERDAY AND TODAY" – ALESSIA BOTTONE (WITH ANNA IACOVELLA)

MONDAY, FEB. 28TH, AT 12:30 PM – FOR "INTERVISTE ITALIANE": (ZOOM)
AMARA LAKHOUS (WITH JANE TYLUS)

FRIDAY, APRIL 1ST AT 1:00 PM – FOR YALE DIVERSITY AND ITALIAN STUDIES WORKING GROUP, EMILY WILBOURNE (ON ZOOM) ON FRIDAY

MONDAY, APRIL 4TH AT 5:30 PM – "ITALIAN STUDIES: IN THEORY AND IN PRACTICE" - ELLEN NERENBERG

FRIDAY, APRIL 15TH, AT 12:30 PM – ALESSIA RICCIARDI (WITH PENNY MARCUS)

FRIDAY, APRIL 15TH AT 3:30 PM – FEDERICA PEDRIALI (ON ZOOM) (8:30 PM UK TIME)

APRIL 21-24TH AT 7:30 PM – THE 15TH ANNUAL YALE FESTIVAL OF NEW ITALIAN CINEMA

APRIL 30TH AT 10:00 AM– 3RD ANNUAL UNDERGRADUATE RESEARCH CONFERENCE

MAY 1 OR 2: STAY TUNED FOR EXACT TIME! – DEBORAH PARKER AND KENISE LYONS