

Summary

The objective of this bachelor thesis „*Boccaccio's Pastorals*“ is to introduce two works of an Italian writer from Renaissance, Giovanni Boccaccio (1313-1375), which are from one point of view similar, but from the other one are mostly distinct. The first book, *Commedia delle ninfe fiorentine*, was written between 1341-42 during an author's sojourn in Florence, the second, *Ninfale fiesolano*, between 1344-46. Both works are linked with pastoral themes, as it is evident from the title of this thesis, and then with some mythological elements. This is explained in the first part of the thesis, where we mainly concentrate on Boccaccio's life and his writings and then on three ancient authors that influenced him so much, that they became a source of inspiration for his own works. In the sphere of pastoral topic it refers to Theocritus, who in his idylls presented scenes from shepherd's lives, their vocal disputes and beauty of nature. Secondly it refers to Virgil, who, in the collected poems *Eclogues*, followed the Greek predecessor and enriched his own poems with hidden allegory. Boccaccio derived the mythological elements from Ovid and his *Metamorphoses*. Especially in *Ninfale fiesolano* we can find a lot of references or rephrasings to single parts of this latin work.

From the analysis we discover, that just the way Boccaccio inserted both stories into natural untouched surroundings which was inspired by ancient pastorals, shows us the main conjunction of both works. And it is similar with main protagonists that are both shepherds who live their natural way of lives, they meet legendary creatures and they both experience amorous passion with one of the nymphs.

In the second part of this thesis we concentrate on an analysis of *Commedia delle ninfe fiorentine*. Due to the listening to seven stories of love of seven nymphs, Ameto, a rude shepherd, finally understands a meaning of life and basic human values. His soul and body are purified so that he could see Venus-God. However this inner purgation couldn't have happened without a knowledge of love and seven virtues which were represented by seven nymphs. In the text's analysis we also focus on Dante and his influence upon Boccaccio, partly because of formal side, partly because of thematic side. At last we describe proofs of Ameto's transformation, how the new perspective on life changed him and we also outline one of the nymphs' stories, which create a major part of the work.

The third and last chapter deals with a poem *Ninfale fiesolano*. A story of shepherd Africo, who falls in unhappy love with a nymph Mensola, but at last their lives end tragically,

is described in more detailed way, than it was in the previous work. The reason is a fact, that Boccaccio doesn't work here so much with allegory, but the predominant part of the book is created by mythological elements and by strong historical settings. Both factors are detailed in separate analysis, in which we point out a real concordance between Boccaccio's work and Ovid, and then a fact, that *Ninfale* are an etiological poem, for there are described circumstances of founding the town of Fiesole.