

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Italian X210: The Trecento: Petrarch and Boccaccio

COURSE CODE : ITALX210

UNIT VALUE : 0.50

DATE : 20-MAY-03

TIME : 14.30

TIME ALLOWED : 2 Hours

X210 Petrarch and Boccaccio

Answer two questions, one from each section

Section A

1. The conflict at the heart of Petrarch's poetry has been described as a conflict, not so much of right and wrong, as of right and right. Discuss.

2. Illustrate and discuss EITHER the mythological components OR the biblical components of the *Canzoniere*.

3. Voi ch'ascoltate in rime sparse il suono
 di quei sospiri ond'io nudriva 'l core
 in sul mio primo giovanile errore
4 quand'era in parte altr'uom da quel ch'i' sono,

 del vario stile in ch'io piango et ragiono
 fra le vane speranze e 'l van dolore,
 ove sia chi per prova intenda amore,
8 spero trovar pietà, nonché perdono.

 Ma ben veggio or sì come al popol tutto
 favola fui gran tempo, onde sovente
11 di me mesdesmo meco mi vergogno;

 et del mio vaneggiar vergogna è 'l frutto,
 e 'l pentersi, e 'l conoscer chiaramente
14 che quanto piace al mondo è breve sogno.

In what sense does this poem constitute a fitting prologue to the *Canzoniere*?

4. What seem to you to be the main features of Petrarch's style in the *Canzoniere*?

Section B

5. How does Boccaccio vary his style to suit his subject matter in the *Decameron*?

6. Discuss Boccaccio's attitude towards the Church and the clergy in the *Decameron*.

7. How far does the *cornice* serve as a commentary on, as well as a setting for, the stories in the *Decameron*?

(TURN OVER)

ITALX210 Petrarch and Boccaccio

8. 'One of Boccaccio's aims in writing the *Decameron*, as he intimates in the *Proemio*, is to secure a more natural and human treatment of women' (R. HASTINGS). To what extent does your reading of the *Decameron* support this statement?

END OF PAPER