

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 : 16–MAY–05

TIME : 14.30

TIME ALLOWED : 2 Hours

Answer TWO questions, one from each section.

Answer each question in a SEPARATE book

Section A

1. Petrarch's *Canzoniere*, it has been said, is an essay in narcissism. Do you agree?
2. What kind of spiritual progression, if any, do you see in Petrarch's *Canzoniere*?
3. Robert Durling speaks of what he sees as a 'tension between the contemplative form and the sexual content' of Petrarch's *Canzoniere*. Discuss.
4. Write a commentary on the following sonnet (*Canzoniere* 61), paying careful attention to matters both of substance and of style:

Benedetto sia 'l giorno, e 'l mese, et l'anno,
et la stagione, e 'l tempo, et l'ora, e 'l punto,
e 'l bel paese, e 'l loco ov'io fui giunto
da' duo begli occhi che legato m'anno; 4

et benedetto il primo dolce affanno
ch'i' ebbi ad esser con Amor congiunto,
et l'arco, et le saette ond'i' fui punto,
et le piaghe che 'nfin al cor mi vanno. 8

Benedette le voci tante ch'io
chiamando il nome de mia donna ò sparte,
e i sospiri, et le lagrime, e 'l desio; 11

et benedette sian tutte le carte
ov'io fama l'acquisto, e 'l pensier mio,
ch'è sol di lei, sì ch'altra non v'à parte. 14

Section B

Answer this question in a SEPARATE book.

5. Do you agree with L. Russo that 'Il Boccaccio non è mai scrittore tragico'? Illustrate your answer with reference to at least THREE novelle.
6. Consider some of the ways in which Boccaccio achieves his comic effects.
7. Give some examples of the use Boccaccio makes of his sources and of the ways in which he transformed them.
8. How important are the settings of the stories you have read (including, if you wish, that of the *cornice*)?

END OF PAPER