

NATIONAL UNIVERSITY OF IRELAND, GALWAY
FACULTY OF ARTS

DEPARTMENT OF ITALIAN

SEMESTER 1 EXAMINATIONS 2002/2003

BACHELOR OF ARTS – FINAL YEAR
OCCASIONAL STUDENTS

IT314 (PETRARCH) and IT317 (BOCCACCIO)

Professor M. McLaughlin
Professor C. O'Brien
Ms. J. Griffin

Time Allowed: **3** Hours

Answer **ONE** Question from **IT314** and **ONE** Question from **IT317**

Use **separate** Answer Book for **each question**

SECTION A - IT317 (BOCCACCIO)

1. Outline Boccaccio's varying approaches to his presentation of human intelligence in the stories of the *Decameron*.
2. Discuss the role assigned to hypocrisy in the *Decameron* together with Boccaccio's attitude towards its perpetrators and/or victims.
3. Outline Boccaccio's use of the "motto" or clever retort in various "novelle" and assess its impact on storytelling within the *Decameron*.
4. Give a critical analysis of the way in which Boccaccio uses setting, unity and variety as essential elements in the structure of the *Decameron*.

SECTION B - IT314 (PETRARCH)

1. In a rare departure from the cultural focus of the *Canzoniere* Petrarch directs his attention to aspects of political life in Italy. Discuss his treatment of this topic making precise reference to relevant poems.
2. Discuss the significance of the location and theme of the opening sonnet of the *Canzoniere*.
3. Several of the poems of the *Canzoniere* seem to suggest that the relentless passage of time was a cause of acute and continual distress to Petrarch. Illustrate your discussion of this idea by appropriate reference to the text.
4. In his poems Petrarch exhibits an ambivalent attitude to the character he refers to as "Amore." Discuss with reference to the text.
5. The *Canzoniere* could be said to revolve almost entirely around the image of Laura. Discuss with relevant reference to the text.
6. In the case of one of the following poems:
 - (a) Outline its theme relating it to that of the *Canzoniere* in general.
 - (b) Indicate any stylistic devices the poet may have used to good effect.

(i)

Movesi il vecchierel canuto et bianco
del dolce loco ov' à sua età fornita
et da la famigliuola sbigottita
che vede il caro padre venir manco;

indi traendo poi l'antico fianco
per l'estreme giornate di sua vita,
quanto più pò col buon voler s'aita,
rotto dagli anni, et dal camino stanco;

et viene a Roma, seguendo 'l desio,
per mirar la sembianza di colui
ch' ancor lassù nel ciel vedere spera.

Così, lasso, talor vo cercand' io,
Donna, quanto è possibile in altrui
la disiata vostra forma vera.

(ii)

Né per sereno ciel ir vaghe stelle,
né per tranquillo mar legni spalmati,
né per campagne cavalieri armati,
né per bei boschi allegre fere et snelle,

né d'aspettato ben fresche novelle,
né dir d'amore in stili alti et ornati,
né tra chiare fontane et verdi prati
dolce cantare oneste donne et belle,

né altro sarà mai ch' al cor m'aggiunga:
sì seco il seppe quella seppellire
che sola agli occhi miei fu lume et specchio.

Noia m'è 'l viver sì gravosa et lunga
ch' i' chiamo il fine per lo gran desire
di reveder cui non veder fu 'l meglio.