DUECENTO AND TRECENTO II
(EXCLUDING DANTE)

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(This survey covers the years 1989 and 1990)

1. General

On the early love lyric, P. Gresti, 'Una micro-corona nel Canzoniere Vaticano latino 3793 (V373–377)', Aevum, 63, 1989: 248–51, provides and comments on the text of five sonnets by an anonymous 13th-c. author, related to each other by rhymes so as to form a sequence recounting the lovers' joys and sorrows and defiance of slanderers. D. B. Aliberti, 'La concezione dell'amore nella tenzone poetica tra Chiaro Davanzati e Pacino di Ser Filipo Angiolieri', Italica, 67: 319–34, analyses the debate between Davanzati, who, possibly anticipating Dante, wishes to reconcile human and divine love, and Pacino for whom 'vano amor' has nothing to do with God. On the laude, A. Zanon, 'Un'altra trascrizione del Laudario di Cortona', Italianistica, 18, 1989: 333–40, while of mainly musicological interest, also contains a discussion of 'problemi di ordine filologico', such as the ways in which accentuation can affect sense or emphasis. W. Meliga, 'Un episodio della fortuna di Bonvesin e una tessera bergamasca', GSLI, 166, 1989: 31–50, discusses and gives the text of a fragment of a translation of Bonvesin's De anima cum corpore found in two collections of laude from Bergamo. On other works in verse, A. Carrega, 'Il Detto del gatto lupesco come parodia del "Racconto di viaggio"', Italianistica, 18, 1989: 73–80, after reviewing interpretations of this curious story, suggests that a clue to its meaning can be found in the bestiaries: the animal can be understood as 'far-seeing' or 'lynx-eyed', and the story may be read as a sort of learned parody of bestiary topoi. On Francesco da Barberino there are two articles by C. Guimbard: 'Signifié et signifiant de l'itinéraire barberinien dans le Reggimento e costumi di donna de Francesco da Barberino', Lit, 41, 1989: 3–27, and 'Le Reggimento e costumi di donna de Francesco da Barberino: une œuvre témoin', REI, 36: 43–58. The first analyses the parallel movement between the poet's amorous quest of 'Madonna', to be identified with the 'rivelabile' of Aquinas, and the didactic material; the second seeks to place Barberino in his immediate historical and cultural context: his emphasis on 'misura' (seen as anticipating civic humanism) reflects his concern to find a balance between a universalizing outlook and a practical political concern. Moving to prose works, J. Hall, "'Bel parlare' and authorial narration in the Novellino', IS, 44, 1989: 1–18,

2. Boccaccio