

Cambridge University Press

978-0-521-17454-1 - Visualizing Boccaccio: Studies on Illustrations of The Decameron, from Giotto to Pasolini

Jill M. Ricketts

Frontmatter

[More information](#)

---

## VISUALIZING BOCCACCIO

Cambridge University Press

978-0-521-17454-1 - Visualizing Boccaccio: Studies on Illustrations of The Decameron, from Giotto to Pasolini

Jill M. Ricketts

Frontmatter

[More information](#)

CAMBRIDGE STUDIES IN NEW ART HISTORY  
AND CRITICISM

This series provides a forum for studies that represent new approaches to the study of the visual arts. The works cover a range of subjects, including artists, genres, periods, themes, styles, and movements. They are distinguished by their methods of inquiry, whether interdisciplinary or related to developments in literary theory, anthropology, or social history. The series also aims to publish translations of a selection of European material that has heretofore been unavailable to an English-speaking readership.

**General Editor**

Norman Bryson, *Harvard University*

**Advisory Board**

Stephen Bann, *University of Kent*

Natalie Kampen, *Barnard College*

Keith Moxey, *Barnard College*

Joseph Rykwert, *University of Pennsylvania*

Henri Zerner, *Harvard University*

**Other Books in the Series**

*Reading "Rembrandt": Beyond the Word–Image Opposition*, by Mieke Bal

*Deconstruction and the Visual Arts*, edited by Peter Brunette

and David Wills

*The Rhetoric of Purity: Essentialist Theory and the Advent of Abstract Painting*,

by Mark A. Cheetham

*The Aesthetics of Power: Essays in Critical Art History*, by Carol Duncan

*Art and the Roman Viewer*, by Jaś Elsner

*Art and Text in Ancient Greek Culture*, edited by Simon Goldhill

and Robin Osborne

*Narrative and Event in Ancient Art*, by Peter Holliday

*Postmodernism and the En–Gendering of Marcel Duchamp*, by Amelia Jones

*The Western Gaze and Popular Imagery in Later Edo Japan*, by Timon Screech

Cambridge University Press

978-0-521-17454-1 - Visualizing Boccaccio: Studies on Illustrations of The Decameron, from Giotto to Pasolini

Jill M. Ricketts

Frontmatter

[More information](#)

VISUALIZING BOCCACCIO  
Studies on Illustrations of  
*The Decameron*, from Giotto to Pasolini

JILL M. RICKETTS



CAMBRIDGE  
UNIVERSITY PRESS

Cambridge University Press

978-0-521-17454-1 - Visualizing Boccaccio: Studies on Illustrations of The Decameron, from Giotto to Pasolini

Jill M. Ricketts

Frontmatter

[More information](#)

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town,  
Singapore, São Paulo, Delhi, Tokyo, Mexico City

Cambridge University Press

The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9780521174541](http://www.cambridge.org/9780521174541)

© Cambridge University Press 1997

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1997

First paperback edition 2011

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloguing in Publication data*

Ricketts, Jill M.

Visualizing Boccaccio / Jill M. Ricketts.

p. cm. – (Cambridge studies in new art history and criticism)

Includes bibliographical references.

ISBN 0-521-49600-4 (hardcover)

1. Boccaccio, Giovanni, 1313–1375. Decamerone. 2. Sex differences (Psychology) in literature. 3. Sex role in literature. 4. Boccaccio, Giovanni, 1313–1375—Film and video adaptations.

I. Title. II. Series.

PQ4287.R44 1996

853'.1—dc20

96-5233

CIP

ISBN 978-0-521-49600-1 Hardback

ISBN 978-0-521-17454-1 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press

978-0-521-17454-1 - Visualizing Boccaccio: Studies on Illustrations of The Decameron, from Giotto to Pasolini

Jill M. Ricketts

Frontmatter

[More information](#)

## CONTENTS

|  |          |
|--|----------|
| <i>List of Illustrations</i>   | page vii |
| <i>Acknowledgments</i>   | ix       |
| Introduction   | 1        |
| 1 Beastly Gualtieri: Another Audience for the Tale of Griselda                             | 12       |
| 2 Illuminating Metaphors: The Tale of Tancredi, Ghismunda, and Guiscardo                   | 32       |
| 3 Boccaccio, Botticelli, and the Tale of Nastagio: The Subversion of Visuality by Painting | 59       |
| 4 Imaginative Artistry: Giotto, Boccaccio, and Pasolini                                    | 90       |
| 5 Living Pictures: High Art Pastiche and the Cruising Gaze in Pasolini's <i>Decameron</i>  | 118      |
| <i>Notes</i>   | 165      |
| <i>Select Bibliography</i>   | 195      |
| <i>Index</i>   | 212      |

Cambridge University Press

978-0-521-17454-1 - Visualizing Boccaccio: Studies on Illustrations of The Decameron, from Giotto to Pasolini

Jill M. Ricketts

Frontmatter

[More information](#)

## ILLUSTRATIONS

|  |         |
|--|---------|
| 1. "Tale of Tancredi," manuscript illumination               | page 47 |
| 2. "Tale of Tancredi," manuscript illumination               | 49      |
| 3. "Tale of Tancredi," manuscript illumination               | 54      |
| 4. "Tale of Tancredi," manuscript illumination               | 55      |
| 5. Sandro Botticelli, "The Tale of Nastagio"                 | 70      |
| 6. Sandro Botticelli, <i>The Divine Comedy, Inferno XIII</i> | 72      |
| 7. Sandro Botticelli, "The Tale of Nastagio"                 | 73      |
| 8. Sandro Botticelli, "The Tale of Nastagio"                 | 74      |
| 9. P. P. Pasolini, <i>Il Decamerone</i>                      | 104     |
| 10. P. P. Pasolini, <i>Il Decamerone</i>                     | 106     |
| 11. Giotto di Bondone, <i>Slaughter of the Innocents</i>     | 108     |
| 12. P. P. Pasolini, <i>Il Decamerone</i>                     | 110     |
| 13. Giotto di Bondone, <i>The Last Judgment</i>              | 111     |
| 14. Giotto di Bondone, <i>Ognissanti Madonna</i>             | 112     |
| 15. Cimabue, <i>Crucifixion</i>                              | 124     |
| 16. Giotto di Bondone, <i>Crucifixion</i>                    | 125     |
| 17. Giotto di Bondone, <i>Baptism of Jesus</i>               | 126     |
| 18. Giotto di Bondone, <i>Crucifixion</i>                    | 127     |
| 19. Giotto di Bondone, <i>The Last Judgment</i> , detail     | 128     |
| 20. P. P. Pasolini, <i>Il Decamerone</i>                     | 138     |
| 21. P. P. Pasolini, <i>Il Decamerone</i>                     | 139     |
| 22. P. P. Pasolini, <i>Il Decamerone</i>                     | 141     |
| 23. P. P. Pasolini, <i>Il Decamerone</i>                     | 143     |
| 24. Peter Bruegel the Elder, <i>The Land of Cockaigne</i>    | 144     |

Cambridge University Press

978-0-521-17454-1 - Visualizing Boccaccio: Studies on Illustrations of The Decameron, from Giotto to Pasolini

Jill M. Ricketts

Frontmatter

[More information](#)

---

## ILLUSTRATIONS

|     |  |     |
|-----|--|-----|
| 25. | Peter Bruegel the Elder, <i>The Triumph of Death</i> | 145 |
| 26. | P. P. Pasolini, <i>Il Decamerone</i>                 | 146 |
| 27. | P. P. Pasolini, <i>Il Decamerone</i>                 | 149 |
| 28. | P. P. Pasolini, <i>Il Decamerone</i>                 | 150 |
| 29. | P. P. Pasolini, <i>Il Decamerone</i>                 | 156 |

Cambridge University Press

978-0-521-17454-1 - Visualizing Boccaccio: Studies on Illustrations of The Decameron, from Giotto to Pasolini

Jill M. Ricketts

Frontmatter

[More information](#)

## ACKNOWLEDGMENTS

IT IS MY PLEASURE to give thanks and grateful acknowledgment to all those who have helped me in this work. I owe much to my teachers at the University of Rochester: Mieke Bal, whose personal and academic generosity inspired me to undertake this study; Donatella Stocchi-Perucchio for her enthusiastic support and advice; Sharon Willis and Constance Penley for their enormously helpful conversations and classes; Norman Bryson for his encouragement and assistance in preparing the Tancredi chapter; Ann Fehn for her kind and useful advice. I would also like to acknowledge Cristelle Baskin's kindness, prompt reviews, and criticism, and to thank Philip Berk for an Italian copy of Pasolini's *Decameron* as well as his continuing interest in the project. I owe special thanks to Beverly Allen, whose exciting scholarship and friendship led me to this point. I would also like to thank Camilla Palmer, Christie Lerch, and Beatrice Rehl at Cambridge University Press, as well as Trey Ellis, Belle Yang, Jess Taylor, Marilyn Migiel, Jerry Bond, David Pollock, Asish Basu, Udo Fehn, Bob Poreda, Judy Massare, Buzz Rainer, Wally LeValley, Ray Gere, Peter Kalkavage, and Victoria Kirkham for their helpful advice.

Much of the writing and research for this book was done in Bologna, Italy, with the generous support of the Susan B. Anthony Center at the University of Rochester. I have enjoyed the resources of several libraries, including the Biblioteca del Dipartimento delle Arti Visive at the Università di Bologna, the Biblioteca Nazionale Centrale in Florence, and Stanford University's Green Library. In addition, I want to thank Laura



Cambridge University Press

978-0-521-17454-1 - Visualizing Boccaccio: Studies on Illustrations of The Decameron, from Giotto to Pasolini

Jill M. Ricketts

Frontmatter

[More information](#)

## ACKNOWLEDGMENTS

Betti for her help in using the extensive resources at the Associazione "Fondo Pier Paolo Pasolini" in Rome; Ugo and Ivo Palmito, who negotiated teleconferences and intricate financial transactions with great aplomb; and Dr. Francesca Allegri at the "Casa di Boccaccio" in Certaldo. I would also like to acknowledge my heartfelt thanks to Camp Shaffer and the Istituto di Pensieri Teoretici for giving me the space and quiet to compile this work.

I would like to express my love and gratitude to my family for supporting and humoring me. I want to thank Mike and Trulee Ricketts for providing the gourmet meals, time, and space necessary for me to write this book. I particularly want to thank Elaine Scarlett, the consummate storyteller and family historian whose wild tales have always piqued my curiosity about the remote past. Naomi Elena and Clare Luna provided invaluable assistance and editorial help. Finally, I would like to thank Peter Acero Rosa DeCelles for his extraordinary financial and emotional support, and for making it all worthwhile.

Author and publisher gratefully acknowledge the permission of the following to reproduce their illustrations in this book: Bibliothèque Nationale, Paris (Figures 1, 2, 3, 4); Biblioteca Apostolica (Figure 6); Museo del Prado (Figures 5, 7, 8, 25); Scrovegni Chapel (Figures 11, 13, 17, 18, 19); Uffizi Gallery (Figure 14); Museum of Santa Croce (Figure 15); Basilica di Santa Maria Novella (Figure 16); Alte Pinakothek, Munich (Figure 24).