

## Document Citation

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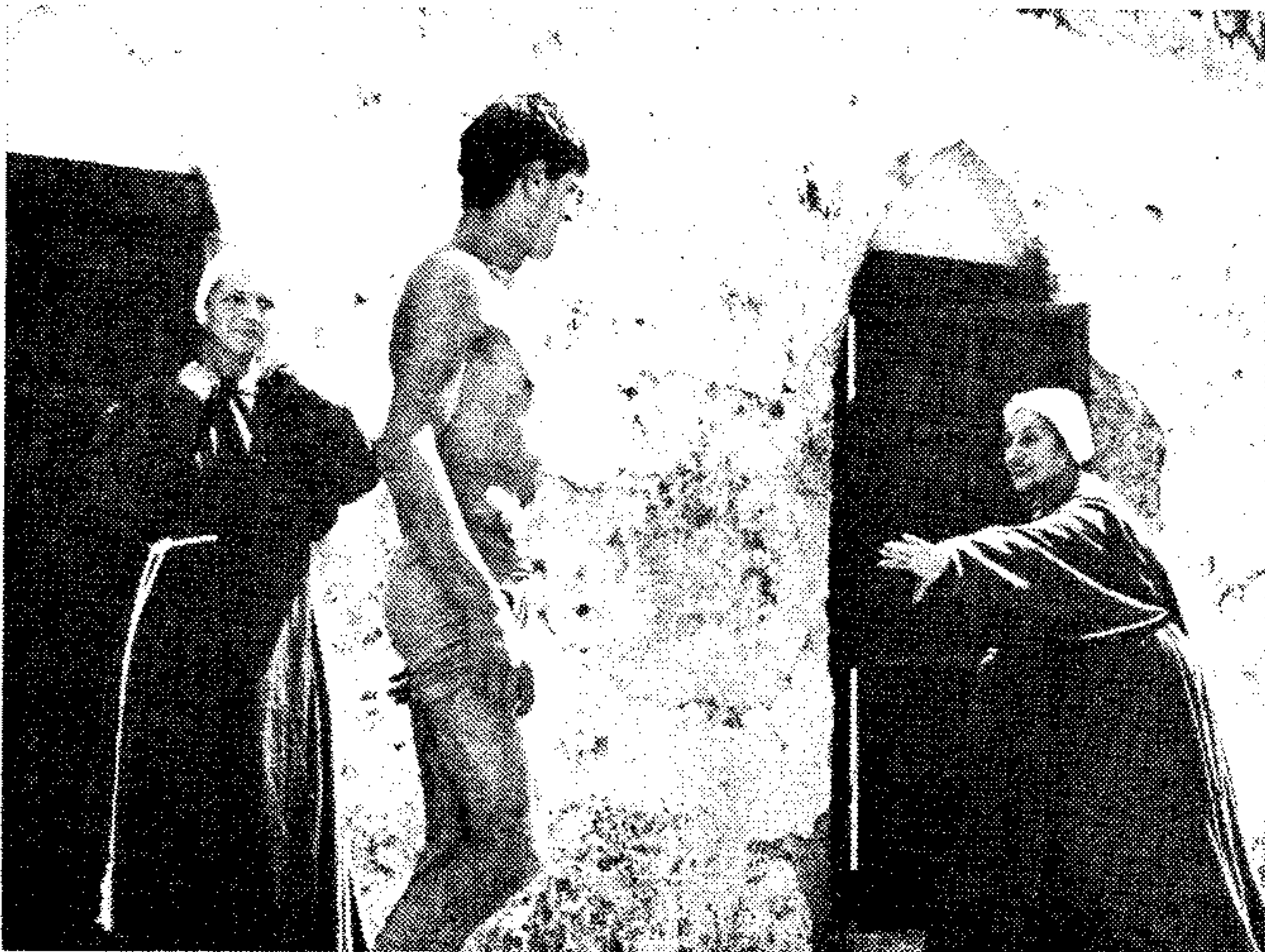
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**THE DECAMERON**

(Il Decamerone)

Italy

**Source:** United Artists. **Production:** PEA Productions, Alberto Grimaldi. **Direction, Script:** Pier Paolo Pasolini. **Photography:** Tonino Delli Colli. **Music:** Ennio Morricone. **Leading Players:** Franco Citti, Ninetto Davoli, Angela Luce, Pier Paolo Pasolini, Silvana Mangano.



The winner of the Best Director's Award at the Berlin Film Festival, Pasolini's **The Decameron** proved to be the most successful of his comedies, fulfilling to every degree, his intention to make a film that was earthy, frolicsome, crowded with people and full of light. The linkage between Boccaccio's time and the present is obvious at times, although Pasolini remains true to the spirit of the original work, avoiding professional actors for the most part, casting his film with strong, appropriate faces from the streets of Naples. Pasolini's visual inspiration for **The Decameron** is the work of Giotto, the great 14th century painter and contemporary of Boccaccio. The sweeping colors and visions of this artist unobtrusively pervade the film, and to be certain that Giotto's spirit lives in the images, Pasolini plays the role of the painter in **The Decameron**. Only seven tales are presented (there was, alas, one more, but Pasolini was persuaded to cut it) but these are magnificent glimpses into the bawdy, violent world of the Renaissance. Six of the tales are richly comic, the other, a perfect example of the revenge-tale, tragic and memorably imagined. Linking these episodes is the character of Giotto, working joyously on his giant church-frescoes, and awakening to bizarre visions of Heaven and Hell, and the hypocritical Ciappelletto, who enigmatically fades in and out of the stories, with a totally mysterious effect. The Decameron is a paean to mankind's lust for living, and one cannot help but respond to its magical humor and undeniable naughtiness—one laughs because he can sense the shocks felt by others and this was the way of Boccaccio, the interplay of men and women, the disasters of love and the tricks that fate can play on us all—these were not quite so different centuries ago, but somehow they seem more humane through Pasolini's vision of the ribald past.

Short: **THE EARTH AS SEEN FROM THE MOON.** Pier Paolo Pasolini, Italy. 20 mins.