

Pasolini e l'inferno visionario di Bosch

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Abstract

Pasolini and Bosch's Visionary Hell

The "infernal" sequence of the cursor story in The Canterbury Tales, taken from the book by Geoffrey Chaucer, is the only case in which Pier Paolo Pasolini was explicitly inspired by the art of Hieronymus Bosch, in particular by the Hell of the Seven Deadly Sins, one of the four tondi of the Misteri Novissimi, where lust, gluttony, envy, sloth, wrath, pride and avarice are depicted. Pasolini deliberately does not identify the sins and only takes up some elements of Bosch's painting, in a process of reinvention that connects to the corporeal dimension of the film.

Keywords: *Canterbury Tales; painting; hell; carnality; Seven Deadly Sins.*