

## Document Citation

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Amore e rabbia (Love and anger), Lizzani, Carlo, 1969  
racconti di Canterbury (The Canterbury tales), Pasolini, Pier Paolo, 1971  
Uccellacci e uccellini (Hawks and sparrows), Pasolini, Pier Paolo, 1966  
RoGoPaG, Rossellini, Roberto, 1963  
Mamma Roma, Pasolini, Pier Paolo, 1962  
Appunti per un film sull'India (Notes for a film about India), Pasolini, Pier Paolo, 1968  
Appunti per un Orestide Africana (Notes for an African Oresteia), Pasolini, Pier Paolo, 1976  
Il Decameron (The Decameron), Pasolini, Pier Paolo, 1970  
Le streghe (The witches), Bolognini, Mauro, 1966  
Medea, Pasolini, Pier Paolo, 1970  
Edipo Re (Oedipus Rex), Pasolini, Pier Paolo, 1967  
Accattone, Pasolini, Pier Paolo, 1961  
La rabbia (Anger), Pasolini, Pier Paolo, 1963

"Pier Paolo Pasolini"  
London: BFI, 1977

Pier Paolo Pasolini  
Born 1922 – Died 1975

## Filmography

### As Scriptwriter (sc.) or Actor

- 1954 *La Donna del Fiume* (co-sc.) (Dir. M. Soldati)  
 1955 *Il Prigioniero Della Montagna* (co-sc.) (Dir. Luis Trenker)  
 1956 *Le Notti di Cabiria* (co-sc. uncredited) (Dir. F. Fellini)  
 1957 *Marisa La Civetta* (co-sc.) (Dir. M. Bolognini)  
 1958 *Giovani Mariti* (co-sc.) (Dir. M. Bolognini)  
 1959 *La Notte Brava* (co-sc., from his novel *Ragazzi di Vita*) (Dir. M. Bolognini)  
*Morte di un Amico* (co-sc.) (Dir. F. Rossi)  
 1960 *Il Bell'Antonio* (co-sc.) (Dir. M. Bolognini)  
*La Cantata Delle Marane* (commentary from a chapter in *Ragazzi di Vita*) (Dir. C. Mangini)  
*La Giornata Balorda* (co-sc.) (Dir. M. Bolognini)  
*La Lunga Notte Del '43* (co-sc.) (Dir. F. Vancini)  
*Il Carro Armato Dell'8 Settembre* (co-sc.) (Dir. G. Puccini)  
*Il Gobbo* (Actor) (Dir. C. Lizzani)  
 1961 *La Ragazza in Vetrina* (co-sc.) (Dir. L. Emmer)  
 1962 *Una Vita Violenta* (Author of the novel) (Dir. P. Heusch and B. Rondi)  
*La Commare Secca* (Author of the story) (Dir. B. Bertolucci)  
 1967 *Requiescant* (Actor) (Dir. C. Lizzani)  
 1970 *Ostia* (co-sc.) (Dir. S. Citti)  
 1973 *Storie Scellerate* (co-sc.) (Dir. S. Citti)

### As Director:

**1961 Accattone**  
 Production Company Arco Film-Cino Del Duca  
 Producer Alfredo Bini  
 Script Pier Paolo Pasolini  
 Assistant Directors Bernardo Bertolucci, Leopoldo Savona  
 Assistant for Script Sergio Citti  
 Director of Photography Tonino Delli Colli  
 Editor Nino Baragli  
 Music Johann Sebastian Bach, co-ordinated by Carlo Rustichelli

Franco Citti (*Accattone*), Franca Pasut (*Stella*), Silvana Corsini (*Maddalena*), Paola Guidi (*Ascenza*), Adriana Asti (*Amore*)

Running time: 120 mins (115 mins in Britain)

Ed. Paul Willman

### 1962 Mamma Roma

Production Company Arco Film-Cineriz  
 Producer Alfredo Bini  
 Script Pier Paolo Pasolini  
 Assistant for Script Sergio Citti  
 Director of Photography Tonino Delli Colli  
 Editor Nino Baragli  
 Music Vivaldi, co-ordinated by Carlo Rustichelli

Anna Magnani (*Mamma Roma*), Ettore Garofolo (*Ettore*), Franco Citti (*Carmine*), Silvana Corsini (*Bruna*), Luisa Loiano (*Biancofiore*), Paolo Volponi (*Priest*), Luciano Gonini (*Zacaria*), Vittorio La Paglia (*Signor Pellissier*), Piero Morgia (*Piero*)

Running time: 110 mins (106 mins in Britain)

### La Ricotta

(episode in *Rogopag* or *Laviamoci il Cervello*; other episodes directed by Rossellini, Godard and Gregoretti).

Production Companies Arco Film-Cineriz (Rome) and Lyre (Paris)  
 Subject and Script Pier Paolo Pasolini  
 Director of Photography Tonino Delli Colli  
 Costumes Danilo Donati  
 Musical co-ordinator Carlo Rustichelli

Orson Welles (*The Director*), Mario Cipriani (*Stracci*), Laura Betti (*The Star*), Edmonda Aldini (*Another Star*), Vittorio La Paglia (*The Journalist*), Ettore Garofolo (*An Extra*), Maria Bernardini (*Extra who does Striptease*)

Running time: 40 mins

### 1963 La Rabbia, Part I.

(Second part by Giovanni Guareschi)

Producer Gastone Ferrante  
 Production Company Opus Film  
 Script Pier Paolo Pasolini  
 Commentary spoken by Giorgio Bassani, Renato Guttuso  
 Editor Nino Baragli

Running time: 50 mins

### 1964 Sopraluoghi in Palestina per 'Il Vangelo Secondo Matteo'

Production Company Arco Film  
 Cameraman Aldo Pennelli  
 Speakers Pier Paolo Pasolini, Don Andrea Carraro  
 Commentary Pier Paolo Pasolini

Running time: 50 mins

### Comizi d'Amore

Production Company Arco Film  
 Producer Alfredo Bini  
 Production Manager Eliseo Boschi  
 Commentary written by Pier Paolo Pasolini



• Commentary spoken by  
Participants

Lello Bersani and Pier Paolo Pasolini  
Pier Paolo Pasolini, Cesare Musatti, Giuseppe  
Ungaretti, Susanna Pasolini, Camilla Cederna,  
Adele Cambria, Oriana Fallaci, Antonella Lualdi,  
Graziella Granata (and, suppressed in the editing,  
Giuseppe Ravegnani and Eugenio Montale)  
Mario Bernardo, Tonino Delli Colli  
Vittorio Bernini, Franco Delli Colli, Cesare Fontana  
Nino Baragli

Directors of Photography  
Camera Operators  
Editor

Running time: 90 mins

**Il Vangelo Secondo Matteo**  
[The Gospel According to St. Matthew]

Production Companies Arco Film (Rome), Lux Cie Cinématographique de  
France (Paris)  
Producer Alfredo Bini  
Production Manager Eliseo Boschi  
Director of Photography Tonino Delli Colli  
Camera Operator Giuseppe Ruzzolini  
Editor Nino Baragli  
Music Johann Sebastian Bach, Wolfgang Amadeus  
Mozart, Sergei Prokofiev, Anton Webern, Luis E.  
Bacalov  
Costumes Danilo Donati  
Sound Mario Del Pezzo

Enrique Irazoqui (*Christ*), Margherita Caruso (*The Young Mary*), Susanna Pasolini (*The  
Old Mary*), Marcello Morante (*Joseph*), Mario Socrate (*John The Baptist*), Settimio Di  
Porto (*Peter*), Otello Sestili (*Judas*), Ferruccio Nuzzo (*Matthew*), Giacomo Morante  
(*John*), Alfonso Gatto (*Andrew*), Enzo Siciliano (*Simon*), Giorgio Agamben (*Philip*), Guido  
Cerretani (*Bartholomew*), Luigi Barbini (*James, the Son of Alphaeus*), Marcello Galdini (*James,  
the Son of Zebedee*), Elio Spaziani (*Thaddeus*), Rosario Migale (*Thomas*), Rodolfo Wilcock  
(*Caiphas*), Alessandro Clerici (*Pontius Pilate*), Amerigo Bevilacqua (*Herod I*), Francesco  
Leonetti (*Herod II*), Paola Tedesco (*Salome*), Rossana di Rocco (*Angel*), Eliseo Boschi  
(*Joseph of Aramathea*), Natalia Ginzburg (*Mary of Bethany*)

Running time: 140 mins (135 mins in Britain)

**1966 Uccellacci e Uccellini**

Production Company Arco Film  
Producer Alfredo Bini  
Production Manager Fernando Franchi  
Assistant Director Sergio Citti  
Script Pier Paolo Pasolini  
Directors of Photography Mario Bernardo, Tonino Delli Colli  
Camera Operators Franco Di Giacomo, Gaetano Valle  
Editor Nino Baragli  
Music Ennio Morricone  
Costumes Danilo Donati  
Sound Pietro Ortolani

Totò (*Innocenti Totò and Brother Ciccillo*), Ninetto Davoli (*Innocenti Ninetto and  
Brother Ninetto*), Femi Benussi (*Luna*), Rossana Di Rocco (*Friend of Ninetto*), Lena  
Lin Solaro (*Urganda La Sconosciuta*), Rosina Moroni (*Peasant Woman*), Renato  
Capogna and Pietro Davoli (*Medieval Louts*), Gabriele Baldini (*Dante's Dentist*),  
Riccardo Redi (*Ingegnere*)

Running time: 86 mins

**1967 Le Streghe**

(episode *La Terra vista dalla Luna*)  
Other episodes by Luchino Visconti, Mauro Bolognini, Franco Rossi, Vittorio De Sica  
Production Company Dino De Laurentiis Cinematografica  
Script Pier Paolo Pasolini  
Director of Photography Giuseppe Rotunno  
Colour Process Technicolor  
Costumes Piero Tosi  
Sculptures Pino Zac  
Editor Piero Piccioni  
Assistant Director Sergio Citti

Totò (*Ciancicato Miao*), Ninetto Davoli (*Basciù Miao*), Silvana Mangano (*Assurdina  
Cai*), Laura Betti (*Tourist*), Luigi Leone (*Tourist's Wife*), Mario Cipriani (*Priest*)

Running time: 30 mins

**Edipo Re**

[*Oedipus Rex*]  
Production Company Arco Film  
Producer Alfredo Bini  
Producer Manager Eliseo Boschi  
Script Pier Paolo Pasolini, inspired by *Oedipus Rex* and  
*Oedipus at Colonus* by Sophocles  
Director of Photography Giuseppe Ruzzolini  
Colour Process Technicolor  
Camera Operator Otello Spila  
Assistant Director Jean-Claude Biette  
Editor Nino Baragli  
Music Rumanian and Japanese folk-music, plus original  
music co-ordinated by Pier Paolo Pasolini  
Costumes Danilo Donati

Franco Citti (*Oedipus*), Silvana Mangano (*Jocasta*), Alida Valli (*Merope*), Carmelo  
Bene (*Creon*), Julian Beck (*Tiresias*), Luciano Bartoli (*Laius*), Francesco Leonetti  
(*Servant*), Ahmed Bellashmi (*Polybus*), Giandomenico Davoli (*Shepherd of Polybus*),  
Ninetto Davoli (*Messenger*), Pier Paolo Pasolini (*High Priest*), Jean-Claude Biette  
(*Priest*)

Running time: 110 mins (104 mins in Britain)



**1968 Teorema***[Theorem]*

Production Company Aetos Film  
 Producers Franco Rossellini, Manolo Bolognini  
 Production Manager Paolo Frascà  
 Assistant Director Sergio Citti  
 Script Pier Paolo Pasolini, based on his own novel  
 Director of Photography Giuseppe Ruzzolini  
 Colour Process Eastman Color  
 Editor Nino Baragli  
 Music Ennio Morricone  
 Musical Director Bruno Nicolai  
 Sound Dario Fronzetti

Terence Stamp (*The Visitor*), Silvana Mangano (*Lucia*), Massimo Girotti (*Paolo*), Anne Wiazemsky (*Odetta*), Laura Betti (*Emilia*), Andrés José Cruz (*Pietro*), Ninetto Davoli (*Angelino*), Alfonso Gatto, Carlo De Mejo, Adele Cambria

Running time: 98 mins

**Capriccio all' Italiana***(episode Che Cosa Sono le Nuvole?)*

Other episodes by Steno, Mauro Bolognini (2), Pino Zac, Mario Monicelli  
 Production Company Dino De Laurentiis Cinematografica  
 Producer Dino De Laurentiis  
 Script Pier Paolo Pasolini  
 Director of Photography Tonino Delli Colli  
 Editor Nino Baragli  
 Song: 'Così sono le Nuvole'  
 Colour Process Domenico Modugno and Pier Paolo Pasolini  
 Technicolor

Totò (*Iago*), Franco Franchi (*Cassio*), Ciccio Ingrassia (*Roderigo*), Domenico Modugno (*Dustman*), Ninetto Davoli (*Othello*), Laura Betti (*Desdemona*), Adriana Asti (*Bianca*), Carlo Pisacane (*Brabantio*), Francesco Leonetti (*Puppeteer*)

Running time: 22 mins

**Appunti per un film Indiano***[Alt. title: Appunti per un film sull' India]*

Production Company Radiotelevisione Italiana  
 Photography F. Zanni, R. Nappa

Running time: 37 mins

**1969 Amore e Rabbia***[Love and Anger]**(episode Il Fiore di Campo)*

Other episodes directed by Lizzani, Bertolucci, Godard, Bellocchio

Production Company Castoro Film (Rome)  
 Anouchka Film (Paris)  
 Director of Photography Giuseppe Ruzzolini

Colour Process  
 Music

With Ninetto Davoli

Running time: 12 mins

**Porcile***[Pigsty]*

Production Company

Producer  
 Associate Producer  
 Production Manager  
 Assistant Directors  
 Script  
 Director of Photography  
 Colour Process  
 Editor  
 Art Director  
 Music  
 Costumes

Pierre Clémenti (*Cannibal*), Jean-Pierre Léaud (*Julian*), Alberto Lionello (*Klotz*), Ugo Tognazzi (*Herdhitze*), Anne Wiazemsky (*Ida*), Margarita Lozano (*Frau Klotz*), Marco Ferreri (*Hans*), Franco Citti (*2nd Cannibal*), Ninetto Davoli (*Young Man/Marracchione*)

Running time: 100 mins (93 mins in Britain)

**1970 Appunti per un' Orestiade Africana**

Production Company

Producer  
 Script  
 Photography  
 Music

Running time: 55 mins

**Medea**

Production Company

Producers  
 Assistant Director  
 Script  
 Director of Photography  
 Colour Process  
 Editor  
 Art Direction  
 Music  
 Costumes

Technicolor  
 Giovanni Fusco;  
 J.S. Bach: St Matthew Passion

Film dell'Orso/Idi Cinematografica/I.N.D.I.E.F.  
 (Rome) C.A.P.A.C. (Paris)

Gian Vittorio Baldi  
 Gianni Barcelloni  
 Rodolfo Frattaioli  
 Sergio Citti, Fabio Garriba  
 Pier Paolo Pasolini  
 Tonino Delli Colli  
 Eastman Color  
 Nino Baragli  
 Danilo Donati  
 Benedetto Ghiglia  
 Danilo Donati

IDI Cinematografica (rome)  
 Les Films Number One (Paris)  
 Gian Vittorio Baldi  
 Pier Paolo Pasolini  
 Giorgio Pelloni  
 Gato Barbieri

San Marco (Rome)  
 Les Films Number One (Paris)  
 Janus Film (Frankfurt)  
 Franco Rossellini, Mario Cicogna  
 Carlo Carunchio  
 Pier Paolo Pasolini, based on the play by Euripides  
 Ennio Guarnieri  
 Eastman Color  
 Nino Baragli  
 Dante Ferretti, Nicola Tamburro  
 Pasolini, Elsa Morante  
 Piero Tosi



Maria Callas (*Medea*), Giuseppe Gentile (*Jason*), Laurent Terzieff (*Centaur Chiron*), Massimo Girotti (*Creon*), Margareth Clementi (*Glauce*), Anna Maria Chio (*Nurse*), Paul Jabor, Luigi Urbini, Gerard Weiss, Giorgio Trombetti, Franco Jacobbi, Gian Paolo Durgar

Running time: 118 mins (106 mins in Britain)

### II Decamerone

[*The Decameron*]

Production Company	P.E.A. (Rome) Les Productions Artistes Associés (Paris) Artemis Film (Berlin)
Executive Producer	Franco Rossellini
Producer	Alberto Grimaldi
Collaborating Director	Sergio Citti
Assistant Director	Umberto Angelucci
Script	Pier Paolo Pasolini, based on the stories by Giovanni Boccaccio
Director of Photography	Tonino Delli Colli
Colour Process	Technicolor
Editor	Enzo Ocone
Production Designer	Dante Ferretti
Music	Pasolini, Ennio Morricone
Costumes	Danilo Donati

Franco Citti (*Ciappelletto*), Ninetto Davoli (*Andreuccio of Perugia*), Angela Luce (*Peronella*), Patrizia Capparelli (*Alibech*), Jovan Jovanovic (*Rustico*), Gianni Rizzo (*Head Friar*), Pier Paolo Pasolini (*Giotto*), Silvana Mangano (*Madonna*)

Running time: 111 mins

### 1971 Dodici Dicembre (uncredited direction)

A film about the death of Pinelli and the Valpreda case. Made together with G. Fofi and Lotta Continua.

Running time: 104 mins

### I Racconti di Canterbury

[*The Canterbury Tales*]

Production Company	P.E.A. (Rome) Les Productions Artistes Associés (Paris)
Producer	Alberto Grimaldi
Production Manager	Alessandro von Normann
Assistant Directors	Sergio Citti, Umberto Angelucci, Peter Shepherd
Script	Pier Paolo Pasolini, based on the stories by Geoffrey Chaucer
Director of Photography	Tonino Delli Colli
Colour Process	Technicolor
Editor	Nino Baragli
Art Direction	Dante Ferretti
Special Effects	Luciano Anzellotti

Music

selected by Pasolini in collaboration with  
Ennio Morricone

Costumes

Danilo Donati

Pier Paolo Pasolini (*Geoffrey Chaucer*), Laura Betti (*Wife of Bath*), J. P. Van Dyne (*Cook*), Derek Deadman (*Pardoner*), George Bethell Datch (*Host of the Tabard*), Hugh Griffith (*Sir January*), Josephine Chaplin (*May*), Oscar Fochetti (*Damian*), Giuseppe Arrigo (*Pluto*), Elizabetta Genovese (*Prosperine*), Franco Citti (*Devil*), Daniel Buckler (*Summoner*), Tony Moore (*Spy*), Ninetto Davoli (*Peterkin*), Michael Balfour (*John the Carpenter*), Jenny Runacre (*Alison*), Dan Thomas (*Nicholas*), Peter Cain (*Absalom*), Martin Philips (*Martin*), Reg Stuart (*Fourth Husband*), Tom Baker (*Jenkin*), Judy Stewart-Murry (*Alice*), Eamonn Howell (*John*), Patrick Duffet (*Alan*), Albert King (*Simkin the Miller*), Eileen King (*Miller's Wife*), Heather Johnson (*Molly*), Robin Asquith (*Ruffo*), Martin Whelar (*Jack the Justice*), John McLaren (*Johnny the Grace*), Edward Monteith (*Dick the Sparrow*), Alan Webb (*Old Man*), John Francis Lane (*Friar*), Hugh McKenzie Bailey (*Thomas*), Settimio Castagna (*Angel*)

Running time: 109 mins (English version)

### 1974 Il Fiore delle mille e una notte

[*Arabian Nights/A 1001 Arabian Nights*]

Production Company	P.E.A. (Rome) Les Productions Artistes Associés (Paris)
Producer	Alberto Grimaldi
Production Supervisors	Giuseppe Banchelli, Alessandro Mattei
Production Manager	Mario di Biase
Assistant Directors	Umberto Angelucci, Peter Shepherd
Script	Pier Paolo Pasolini, based on the collection <i>Alf Laylah wa-Laylah</i>
Director of Photography	Giuseppe Ruzzolini
Colour Process	Technicolor
Editors	Nino Baragli, Tatiana Casini Morigi
Art Direction	Dante Ferretti
Special Effects	Rank Film Labs
Music	Ennio Morricone
Costumes	Danilo Donati

Ninetto Davoli (*Aziz*), Ines Pellegrina (*Zumurrud*), Franco Citti (*Demon*), Tessa Bouche, Margaret Clementi, Franco Merli, Francelisa Noel, Ali Abdulla, Christian Alegny, Jeanne Gauffin Mathieu, Francesco Paolo Governale, Salvatore Sapienza, Zeudi Biasolo, Barbara Grandi, Elisabetta Vito Genovese, Gioacchino Castellini, Abadit Ghidai, Salvatore Verdeti, Mohamed Ali Zedi, Jocelyne Munchenbach, Luigina Rocchi, Alberto Argentino, Luigi Antonio Guerra, Franca Sciutto, Mohamed Fara Scebani, Hassan Ali Hamed, Ghenet Aielew, Amanuel Mathewos, Adila Ibrahim, Rino Hammade

Running time: 130 mins (128 mins in Britain)



**1975 Salò, o Le Centventi giornata di Sodoma**

*/Pasolini's 120 days of Sodom/*

Production Company

P.E.A. (Rome)

Les Productions Artistes Associés (Paris)

Producer

Alberto Grimaldi

Script

Pier Paolo Pasolini, based on *120 Days of Sodom*  
by the Marquis de Sade

Director of Photography

Tonino Delli Colli (colour)

Editor

Nino Baragli

Art Direction

Dante Ferretti

Music Advisor

Ennio Morricone

Paolo Bonacelli (*the Duke*), Giorgio Cataldi (*the Bishop*), Umberto P. Quintavalle (*the Magistrate*), Helene Surgere (*Mme Vaccari*), Elsa de Giorgio (*Mme Maggi*), Caterina Boratto (*Mme Castelli*), Sonia Saviange (*Pianist*), Aldo Valletti (*Durcet*), Giuliana Melis, Sergio Fascetti

Running time: 117 mins

*Films about Pasolini:*

1966 *Il cinema di Pasolini: Appunti per un critofilm*. Dir.: M. Ponzi.

*Pasolini in Carne ed Ossa*. Dir.: B. Solaro.

*Mondo e Personaggi di Pasolini*. Dir.: C. Di Carlo.

1967 *Primo Piano. Pier Paolo Pasolini: Cultura e Società*. Dir.: C. Di Carlo.

## Bibliography

- Stroligut di cà de l'aga*, Casarsa, 1944.  
*Poesia dialettale del Novecento*, Parma, Guanda, 1952.  
*La meglio gioventù, poesie friulane*, Florence, Sansoni, 1954.  
*Canzoniere italiano, antologia della poesia popolare*, Parma, Guanda, 1955.  
*Ragazzi di Vita*, Milan, Garzanti, 1955.  
*Le cenere di Gramsci*, Milan, Garzanti, 1955.  
*L'usignolo della Chiesa Cattolica*, Milan, Longanesi, 1958.  
*Una vita violenta*, Milan, Garzanti, 1959. Eng. trans.: *A Violent Life*, London, Cape, 1968.  
Translation: *Orestiaide* (from Aeschylus), Syracuse, 1960.  
*Sonetto primaverile*, Milan, Scheiwiller, 1960.  
*Donne di Roma*, introduction by A. Moravia, Milan, Il Saggiatore, 1960.  
*Roma 1950, diario*, Milan, Scheiwiller, 1960.  
*La poesia popolare italiana*, Milan, Garzanti, 1960.  
*Passione e ideologia*, Milan, Garzanti, 1960.  
*Come e nato l'universo*, Roma, Citta Nuova, 1961.  
*La religione del mio tempo*, Milan, Garzanti, 1961.  
*La Commare Secca*, Milan, Zibetti, 1962 (with B. Bertolucci).  
*Accattone*, Rome, Edizioni FM, 1961.  
*Mamma Roma*, Milan, Rizzoli, 1962.  
*L'odore dell'India*, Milan, Longanesi, 1962.  
*Il sogno di una cosa*, Milan, Garzanti, 1963.  
Translation: *Il Vantone* (from Plautus' *Miles Gloriosus*), Milan, Garzanti, 1963.  
*Il Vangelo secondo Matteo*, Milan, Garzanti, 1964.  
*Poesia in forma di rosa*, Milan, Garzanti, 1964.  
*Ali Dagli Occhi Azzurri*, Milan, Garzanti, 1965.  
*Uccellacci e Uccellini*, Milan, Garzanti, 1966.  
*Pilade* (theatre), 1967.  
*Edipo Re*, Milan, Garzanti, 1967. Eng. trans.: *Oedipus Rex*, London, Lorrimer, 1971.  
*Teorema*, Milan, Garzanti, 1968.  
*Affabulazione* (theatre), 1969.  
*Orgia* (theatre), 1969.  
*Poesie*, Milan, Garzanti, 1970 (with a special introduction).  
*Ostia: un film di Sergio Citti*, Milan, Garzanti, 1970 (with Sergio Citti).  
*Medea*, Milan, Garzanti, 1970.  
*Transumanar e organizzar*, Milan, Garzanti, 1971.  
*Empirismo eretico*, Milan, Garzanti, 1972.  
*Calderon* (theatre), Milan, Garzanti, 1973.  
*Scritti corsari*, Milan, Garzanti, 1975.  
*Trilogia della vita*, ed. Giorgio Gattei, Bologna, Cappelli, 1975.  
*Il padre selvaggio*, Einaudi, Turin, 1975.  
*La divina mimesis*, Einaudi, Turin, 1975.  
*La nuova gioventù*, Einaudi, Turin, 1975.  
*Le Poesie*, Milan, Garzanti, 1975.

## Suggested Further Reading

The one single indispensable book on the work of Pasolini as well as on the context within which this work was produced remains Oswald Stack's interview book *Pasolini on Pasolini*, published in the Cinema One Series, BFI/Thames & Hudson, London, 1969.

Although there are very few interesting essays in English dealing with the work of Pasolini, the reader may find it useful to turn to Ian Cameron's review of *Accattone* in *Movie*, no. 2, 1962; Randall Conrad's review of the same film in *Film Quarterly*, Winter 66-67; Rosalind Delmar's review of *Porcile* and Tony Rayns' review of *The 1001 Arabian Nights*, both in *The Monthly Film Bulletin*; Michael Delahaye's essay on *The Gospel According to St. Matthew* in *Cahiers du Cinema in English*, no. 3; Mike Wallington's attempted structural analysis of *Theorem* in *Cinema* no. 3.

Some of Pasolini's 'theoretical' writing has been translated into English and can be found in *Cinim* no. 3; *Cahiers du Cinema in English* no. 6; and in *Framework* no. 3;

It must be said that the material in foreign languages (mainly French and Italian) is, on the whole, as uninspiring as the English and American articles, except for the ones mentioned earlier. Perhaps the most interesting material is to be found in *Cahiers du Cinema* (reviews and interviews); *Ca* no. 2 (an analysis of *Oedipus Rex* by Dominique Noguez) and in the books devoted to the director by Sergio Arecco (Rome, 1972), and Sandro Petraglia (Florence, 1974).

*Bianco & Nero*, Jan-April 1976, contains a very elaborate and detailed Pasolini bibliography.