

Interview with Roberto Chiesi

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Roberto Chiesi, film critic and head of the Centro Studi-Archivio Pasolini of the Cineteca di Bologna, is a member of the advisory board of the international journal *Studi Pasoliniani* and of the editorial staff of the periodical *Cineforum*. He is also a collaborator of RAI 3 radio programme *Wikiradio*. In 2022 he published the book *Pasolini. Il fantasma del presente (1970-1975)* (Vallecchi). Since 2024 he has been the editor of the international journal *Letteratura & Cinema / Literature & Cinema*, published by Fabrizio Serra.

Medea is one of the most frequently adapted and reinterpreted texts: Euripides' tragedy for the stage, Luigi Cherubini's three-act opera, and the cinematic version by Pier Paolo Pasolini. With Euripides, we are in the fifth century BCE: women were unable to act independently, subordinated to men, treated as objects. Greece was already experiencing the tensions that would soon lead to the Peloponnesian War (the first performance took place in 431 BCE). With Cherubini, using a libretto by François-Benoît Hoffman, *Médée*, in its original French *opéra-comique* form, premiered at the Théâtre Feydeau in Paris on 13 March 1797, in the midst of the revolutionary period. And with Pasolini, we are at the end of the 1960s, in 1969. *Medea* by Pier Paolo Pasolini was released in theatres: the Colchian sorceress, niece of the Sun and of Circe, falls in love with Jason and forgets her sacred and wild nature, taking on the roles of wife, queen, and mother. By becoming someone else, she spirals into crisis, enters a vortex of disorientation, and loses contact with reality. Not coincidentally, Pasolini had originally considered titling it *Le visioni della Medea*. Why work on this myth?

Pasolini had always been fascinated by myths. The proposal from producer Franco Rossellini to direct Maria Callas in a film adaptation of Euripides' tragedy immediately piqued his interest, as it aligned ideally with his cinema of that period: consider *Edipo re*, from two years earlier, *Appunti per un'Orestide africana*, which he had been filming since 1968, and *Teorema*, both novel and film. Euripides' tragedy is the tragedy of a mother, forming a kind of diptych with *Edipo Re*, the tragedy of a son (and of another mother). Additionally, Pasolini had already drawn inspiration from Medea for the figure of the woman in his theatrical tragedy *Orgia*: a mother who kills her children. And it's not the only example – *Mamma Roma* is also a kind of unintentional

‘devourer’ of her son Ettore, and this theme of ‘murderous motherhood’ can be found in other literary works. Furthermore, Medea gave him the chance to incorporate sequences of an anthropological nature, drawing from Mircea Eliade and other anthropologists. Alongside the theme of the ‘tragedy of the mother’ and the anthropological influences, there was an ideological motivation: for Pasolini, Medea represented an archaic culture, an ancient and magical world, the Third World in its conflict with the West, symbolically embodied by Jason. Jason violates Medea’s realm, desecrating it in order to seduce her, effectively colonizing her. But in Pasolini’s utopia, Medea revolts and takes revenge on Jason’s “technological” and “desacralized” world, achieving a sort of ambiguous victory. When Rossellini proposed the project, Pasolini envisioned his own version of the tragedy, one that included an anthropological interpretation, drawing from the echoes of Mircea Eliade, James G. Frazer, and Lucien Lévy-Bruhl, albeit reinterpreted and adapted, and a bold, visionary expansion: hence *Le visioni della Medea*. The initial project centred on Medea’s world as seen through the personal, dream-like perspective of the sorceress: her orgiastic visions; Medea’s ‘regressive’ dreams in Corinth, where, after being rejected by Jason, she dreams of human sacrifices from Colchis; her Corinthian home invaded by animals; the appearances of the Sun god in anthropomorphic form, especially in the primal final scene, where he would lead the child-murdering sorceress away. However, the dream-like dimension was greatly reduced from the original script: the director discussed it with producer Franco Rossellini during scouting, but Rossellini was perhaps concerned that the film would struggle to reach a broader audience. It’s possible he persuaded Pasolini to scale it back, worried that the film might exceed two hours in length (the final version is 111 minutes). Even the promotional materials reveal this desire for popular appeal: the film was marketed with peplum-style paratexts, an outdated format by then. This advertising approach proved disorienting for the audience of the time.

8.4 meters of film cut in compliance with the Censorship Commission’s requests regarding two sacrifices. But they are not the only ones. Thanks to photographs by Mario Tursi, now preserved in the Enrico Appetito Archive, and a combined reading of the continuity diary by script supervisor Beatrice Banfi, along with recent studies conducted by Maria Andaloro’s research group (University of Tuscia), we know that Pasolini had conceived an additional sacrifice: a young girl sacrificed to the Moon. Was this sequence planned, possibly filmed, and left out of the final cut? Could you tell us more about it?

The film, compared to Pasolini’s original concept, underwent numerous cuts. Given the director’s tumultuous relationship with censorship, these cuts could be attributed more to compromises with the producer than to the demands of the governmental commission. The film first went through review on 23 December 1969, but Marina Cicogna refused to make the cuts suggested by the commission ‘in the absence of the director’. As a result, the film was released with an ‘18 and over’ restriction, which was later lifted following an appeal in which Rossellini himself participated. The notes from the proceedings state: “The Commission, having reviewed the film and heard from producer Franco Rossellini, who, upon the request of those present, agreed to implement the following changes: 1) softening the first sacrifice scene by removing the axe strikes and blurring the sequences

showing scattered limbs and blood; 2) reducing the impact of the choking by pole in the second sacrifice". The censorship thus demanded cuts to two sequences. The documents suggest that the first sacrifice scene was shortened by a few shots. As for the acts of cannibalism, this likely refers to the scene where the people of Colchis devour the dismembered remains of the 'sacrificed' boy. However, the term 'softening' is used, not a complete removal of scenes or sequences.

What's more concerning are the departures from the original project, including some parts that were even filmed but removed at the producer's request before the film's submission to the censorship board. Much was cut, and Pasolini, in an effort to create a more 'accessible' film, made compromises and gave up numerous sequences. The imagination and dream-like visions of the sorceress led to the film's duration exceeding the contractually allotted time. It appears that the first version of the film lasted about three hours and included more dreamlike sequences: a second sacrifice scene of a boy with his face covered by a mask, another sequence where Medea's dwelling fills with animals – sheep, etc. – and the appearance of the Sun as an anthropomorphic entity with breasts, in whose chariot – floating in the air through a rudimentary and perhaps imperfect effect – Medea and her children ascend.

Do we know of any scenes that Pasolini filmed in their entirety, but of which no trace remains?

As for sequences filmed in their entirety, we know of one related to the lunar sacrifice: this is evidenced by the on-set photographs taken by one of Italy's greatest film photographers, Mario Tursi (1929-2008). There are 115 black-and-white stills and seven colour photographs, identified by the studies of Maria Andaloro, with the collaboration of Gaetano Alfano, Paola Pogliani, and Valeria Valentini. These photographs are the subject of the exhibition *Medea ritrovata*, set up in May 2024 at the University of Tuscia, in collaboration with the research centre UNITUS – Ricerche e restauro in Cappadocia. During location scouting in March 1969, Pasolini had told producer Rossellini that after the 'solar rite', "there will be a cut to the lunar rite, which is instead a cult of life and death, because life is born, dies, and then is reborn. It represents the rhythm of time, the rebirth" (Chiesi 2007, 19).

From this research, it emerges that in the first version, titled *Visioni della Medea*, the dreamlike character was more pronounced, as was the ritualistic aspect. It couldn't have been otherwise with Callas playing the lead. Specifically, the sequence was intended to mirror the one that remained in the film: the sacrifice of a girl, which constitutes a lunar rite. The shooting of this scene did not take place in Cappadocia (as had happened for the 'solar rite' scene), but in Italy. At the end of June 1969, nearly a month after the filming in Turkey, in Uçhisar and Göreme, Pasolini shot the scene at the Fosso Castello waterfalls in the village of Chia, near Viterbo, in the same location where he had filmed the baptism of Jesus in *Vangelo secondo Matteo* (1964), a space of stones, water, and wild vegetation.

At the end of the shooting, Pasolini wrote a poem about it, which strongly suggests that the outcome left Pasolini with some regret, although he accepted the cuts (in fact, shortly thereafter, he agreed to shoot another film with Franco Rossellini as co-producer, *Il Decameron*). There is a poem, *Lettera dall'interno di una sezione di poesia*, that he wrote in October 1969 and

published in the screenplay volume by Garzanti, after the film was finished. In some verses, he seems to allude to the fact that he accepted certain compromises: "Nella lavorazione la Funzione ha ripreso i suoi diritti. / Il cinema d'altronde la pretende; / e attraverso la fisicità del vedere / la identifica, inoltre, con l'Indizio. / Esso è fatalmente narrazione. / L'idea pilota è dunque morta: seppelliamola. / La storia della storia del film sulla regale sottoproletaria è qua / la storia vera e propria è là: altro rapporto non si dà" (Gambetti 1970, 12).

The images of still and abandoned bodies, alone, return with a certain obsession in Pasolini's cinema. An immobility that is not automatically associated with physical death, quite the opposite. Thinking of *Medea*, we refer to the body of Jason from the very first sequence, when, as a child, he lies on the ground, alone, in a position that recalls the Christological pose of the crucifixion, which is then repeated in the two sequences of intercourse. This *topos* recurs throughout much of the film for Jason, who, let's remember, is played by the athlete Giuseppe Gentile. The study of Medea's body is different; an incessant whirl – despite the bulky (yet spectacular) costumes designed by Piero Tosi – that even a deep sleep cannot calm. If, in opera theatre, the voice is certainly the driving force behind the action, could we say that, in contrast, Pasolini works with Callas on silence and the textuality of the body?

Yes, there is a deep contrast between the body of Giasone and that of Medea, his athletic and moving body, that of the Argonaut and traveller, and her immobile body, hidden by the long, heavy black garments. A brief aside: the study of the costumes was both careful and painful. In an interview I had with Piero Tosi in 2007, the costume designer explained how Pasolini rejected all his initial proposals with a lack of enthusiasm and disapproval, but without explaining why. Tosi suspected that Pasolini feared the possibility of Viscontian aesthetic elements creeping into his film. Finally, at one point, Pasolini told him he wanted to use coarse, rough wool and only poor materials. And so it was.

For Giasone, a simple tunic; for Callas, very heavy costumes were created: his infidelity and her fidelity. I believe that for Pasolini, the body is always a central expressive element, and so it is in his cinema. Maria Callas is almost entirely a face and a mask, a mask of an enigmatic, cruel, and mysterious culture, a mask of a fiction, because we must not forget that Medea pretends with Giasone to have forgiven him for repudiating her to marry Glauce. She acts: she pretends when she entrusts the garments of the murderous spell against Glauce to her children and to Giasone himself. In the end, after the murder of Glauce and the infanticide, Medea no longer acts, and Pasolini frames her face in close-up, full of hatred and triumphant over the triple revenge she has exacted against Giasone.

It is therefore Callas's face that is the theatre where everything happens: from the impassive cruelty with which she witnesses the sacrifice of the boy, to the bloody murder, the butchering of the brother, to the love for Jason, to the disorientation when she abandons Colchis, to the simulation towards Giasone, and finally, the revelation of her ferocity at the end.

A face that, in its expressiveness, is closely correlated with the numerous masks that recur throughout the film.

In particular, those of the Sun and the Moon. The sequence related to the sacrifice to the Moon, which we can reconstruct today through Mario Tursi's photographs, is perhaps the most symptomatic. Two processions of women. We follow the development of the action, from the preparatory phase in which Medea, in the role of priestess, stands next to the maid chosen for the lunar sacrifice. In a ritual where the two bodies alternate in paying homage to one another, Medea holds the white mask that will then be placed on the girl's face, thus initiating the sacrifice. The two faces, Medea's and the maid's, in close-up, are sharply contrasted in their costumes, yet at the same time, the white mask seems to act as a link between the two faces, almost overlapping in their purity and diaphanous features.

This is just one of many examples where Pasolini sees in Callas an actress who can perfectly embody the archaic world, an ancient mask that stands in stark contrast to the male protagonist, played by Gentile. The mask is then worn, the girl is decapitated, and the sacrifice is fulfilled. In the landscape of the Cascatelle di Fosso Castello (Viterbo), where the scene was filmed, the severed head almost blends in with the mask, which seems to take on new life. A white mask held up by a lock of hair. In the distance, Medea watches. Again, a confrontation: just as the whiteness of the mask peeks through the brush and rocks, so does Callas's impassive face emerge from the tunics and black veils in which it is framed: the death and rebirth of the moon have occurred, the death and rebirth of the witch have occurred.

7 May 1953. For the first time, Maria Callas takes Cherubini's *Medea* to the stage: this takes place at the Teatro Comunale in Florence during the Maggio Musicale Fiorentino. The next day, Celli, known to be unsympathetic to the Diva's performances, wrote in the *Corriere Lombardo*: "A great singer and a tragic actress of impressive power. She gave the sorceress a dark vocal quality, fiercely intense in the lower register, terribly piercing in the high notes". *Medea* becomes one of the soprano's signature roles, which between 1953 and 1962 she performs all over the world: 'She was the one who rediscovered and reinvented the role', adds Celli. It therefore doesn't seem strange that Franco Rossellini, the producer, should propose that the soprano, a friend of Luchino Visconti and courted by Joseph Losey, play the role of Medea in the eponymous film by his friend Pasolini. How much did Pasolini allow Callas to bring opera theatre behind the camera? And how much, in your opinion, did Pasolini draw from opera theatre to immortalize the *Medea*/Callas?

The project was initially proposed to Carl Theodor Dreyer, but I believe it failed due to the Danish director's advanced age and health issues, as he passed away a year before the filming of Pasolini's film, around the same time that *Medea* was proposed to him. In fact, Callas, in an interview with Italian television in 1969, when asked why Dreyer didn't direct the film, candidly responded: "Fate: Pasolini is young; Dreyer was a bit too old, and unfortunately he died in the meantime".

As for the relationship with Pasolini, *Medea* was certainly the project that sparked their connection. Before this opportunity, they had not had the chance to meet in person. Maria Callas knew some of Pasolini's films: she loved *Edipo Re*, but she didn't like *Teorema*. It is curious that in an interview with Jean Duflot, Pasolini said: "What perhaps is not known is that I had already thought of Callas for the role of Giocasta in *Edipo Re*. The fact is that for a long time she represented for me a series of female figures from the

tragic repertoire. [...] I must say that she is a born actress, of spontaneous intelligence and exceptional presence. One of the actresses who gave me the least direction problems" (Pasolini 1999, 1513-16).

It is said that before meeting Callas, Pier Paolo Pasolini detested opera, and I believe he therefore avoided introducing any element in the film that referred to opera. The making of *Medea* brought Callas and Pasolini together in such a strong and complex relationship that it extended well beyond the completion of the film. Reliable witnesses report that Callas even fell in love with him, and it is certain that Pasolini was fascinated by her personality, to the point that he evoked her in some of his poems from that period.

Legend has it that Rossellini's proposal reached Maria Callas on 19 October 1968, on the eve of the marriage between Onassis and Jackie Kennedy. Pasolini will say: "We are dealing with an artist who, in a certain sense, is the most modern of women. However, within her lives an ancient, strange, mysterious, arcane creature that conceals the inner conflicts of today" and he adds, "It was her human peculiarities that made me realize that Callas could be my Medea".

I wouldn't say that Pasolini was inspired by the myth surrounding the diva, but rather by her interiority, by the authentic personality of the woman-Callas, her suffering, her strength, and her vulnerability. Pasolini chose his actors because their personalities resonated with the characters they had to portray. He didn't seek classical acting in the traditional sense but rather a kind of analogy, much like a word evoking another and its meaning in poetry. He thought that Maria Callas had a personality suited to embody Medea, a sort of 'extremism' in her emotions, a 'wild' nature that had been partly repressed but remained her true identity.

One characteristic that certainly struck Pasolini was Maria's 'rough' pronunciation, as well as her vocal expansion, which distinguished her, easily reaching high and tonal notes both in speech and in singing. The poet-director, like Fellini in his early films, preferred accents and dialectical inflections, or, as in the case of Callas, with unusual, foreign, and disorienting inflections. However, producer Rossellini, fearing that the audience might react with amusement to Callas's imperfect pronunciation, managed to persuade Pasolini to have her dubbed, and Rita Savagnone's voice was chosen. It was an unfortunate decision because, in the case of *Medea*, Callas's pronunciation was entirely justified by the 'foreign' identity of the character, the 'barbarian' sorceress in Corinth. Fortunately, Callas's dubbing was preserved and remained in some countries, such as the United Kingdom, where the film was released in theatres with the original audio. In Italy, in 2013, Minerva released the BFI version with Callas's voice. Later, the film was distributed on DVD by Rarovideo, allowing access to both audio tracks. Finally, in 2023, the restoration by the Cineteca di Bologna was completed, though it has not yet been released.

Mod. 129 (A)

REPUBBLICA ITALIANA

MINISTERO DEL TURISMO E DELLO SPETTACOLO
DIREZIONE GENERALE DELLO SPETTACOLO

Domanda di Revisione 55222
23 DIC 1969

Il sottoscritto CESARE LANZA e AURELIO ROSSI residente a ROMA
Via Bertoloni 8 legale rappresentante della Ditta SAN MARCO S.p.A. Tel. 803496
con sede a Roma domanda, in nome e per conto della Ditta stessa, la revisione
della pellicola dal titolo: M E D E A
di nazionalità: ITALIANA produzione: SAN MARCO S.p.A.
dichiarando che la pellicola stessa viene per la prima volta sottoposta alla revisione.
Lunghezza dichiarata metri 8022 accertata metri 13013
Roma, li 22 Dicembre 1969 p. SAN MARCO S.p.A.
NAZIONALE
DESCRIZIONE DEL SOGGETTO

Regia: Pier Paolo Pasolini
Interpreti: Maria Callas, Massimo Girotti, Laurent Terzieff, Giuseppe Gentile

Giasone e i suoi intrepidi amici, gli Argonauti, sono lanciati alla conquista del vello d'oro. L'impresa è difficile, quasi disperata. Il vello, custodito dal Re E eta, figlio del Sole e re della Colchide, appare imprendibile. Fortunatamente per Giasone, Beta ha una figlia, Medea, potente maga che si innamora follemente di lui. Con il suo aiuto il vello d'oro viene conquistato da Giasone. I due fuggono portando come ostaggio Apsirto, fratello di Medea. Inseguiti dal Re, ed in preda alla follia, Medea uccide il fratello gettandone i brandelli lungo la strada: Beta in questa maniera è costretto a fermarsi. Giasone e Medea, giunti a Corinto, vengono accolti dal re Creonte. Giasone si innamora della figlia del re Clauce, e abbandona Medea. Su invito di Creonte, Medea, insieme ai figli avuti da Giasone, deve abbandonare la città. Prima di andar via, Medea invia, come regalo di nozze a Clauce, un mantello ricamato d'oro e una corona. Clauce, indossa i doni e subito è avvolta dalle fiamme. Frattanto Medea, uccisi i suoi figli, dà fuoco alle sue cose e si lascia morire tra le fiamme. Giasone, unico rimasto in vita, nulla può contro l'orrendo destino.

TITOLI DI TESTA; Franco Rossellini e Marina Cicogna presentano Maria Callas in MEDEA un film di Pier Paolo Pasolini con Massimo Girotti, con la partecipazione di Laurent Terzieff, Giuseppe Gentile, Margareth Clementi, Paul Jabara, Gerard Weiss, Sergio Tramonti, Luigi Barbini, Gianpaolo Duregon, Luigi Masironi, Michelangelo Masironi, Gianni Brandizzi, Franco Jacobbi, Anna Maria chio, Piera Degli Esposti, Mirella Panfili C.S.C. Graziella Chiaricossi, Operatore alla macchina Sergio Salvati, Tecnico del suono Carlo Tarchi, Ass. Operatore Giorgio Urbinelli Pasquale Rachini, Fotografo di scena Mario Tursi, Il trucco della Sig.ra Callas è stato curato da Goffredo Rocchetti, e le pettinature da Maria Teresa Corridoni, Truccatore Romolo Sensoli, Parrucchiere Marcella de Marzi, Parrucche Ditta Rocchetti, Costumi Sartoria Tirelli, Gioielli Nino Lembo Roma Arredamento armeria attrezzeria Ditta Set Mancini, Roma, Sincronizzazione Nis Film, Teatri di Posa Cinecittà, Ufficio stampa Lucherini, Rossetti, Spinola, Ispettore Produzione Pietro Nardi, Segretario Produzione Paolo Luciani, Segretaria edizione Beatrice Banfi, Amministratore Aurelio Lalli Persiani, Aiuto regista Carlo Carunchi, Ispettore Sergio Galliani Aiuto costumista Piero Cigoletti, Gabriella Pescucci, Architetto Nicola Tamburro C.S.C. Scenografo arredatore Dante Ferretti, Direttore della fotografia Ennio Guarnieri, Direttore Produzione Fernando Franchi, Montatore Nino Baragli Commenti Musicali a cura dell'autore che ringrazia per la collaborazione Elsa Morante Edizioni Musicali Bixio Sam Milano, Costumi Piero ~~Tosini~~ Tosi Eastmancolor della Tecnostampa Prodotto da Franco Rossellini, Una coproduzione italo-franco-tedesca SAN MARCO S.p.A. Roma - Les Film Number One Parigi, Janus film und Fernsehen Francoforte - Scritto e diretto da Pier Paolo Pasolini.

La VI^a Sezione di revisione cinematografica, revisionato il film il 27.12.1969 e sentita la rappresentante della ditta San Marco, Sig.ra Cicogna, cui propone la eliminazione delle sequenze di cannibalismo e di sacrificio umano, e constatato che la stessa dichiara di non sentirsi autorizzata a effettuare i suggeriti tagli in assenza del regista, esprime parere favorevole per la concessione del nulla osta di proiezione in pubblico col divieto per i minori degli anni 18.

Tale divieto è motivato dalle indicate scene che sono da ritenersi controindicate per la esigenza di tutela della sensibilità dei predetti minori.

Vista la legge 21 aprile 1962, n. 161;

Vista la ricevuta del versamento in conto corrente postale n.

dell'Ufficio Roma 56 intestato al Ricevitore del Registro di Roma per il pagamento della tassa di L. 77.656

SU CONFORME parere espresso dalla Commissione di revisione cinematografica di 1^a grado

DECRETA

NULLA OSTA alla rappresentazione in pubblico del film Midea

a condizione di non modificare in guisa alcuna il titolo, i sottotitoli e le scritture della pellicola, di non sostituire i quadri e le scene relative, di non aggiungerne altre e di non alterarne, in qualsiasi modo, l'ordine senza autorizzazione del Ministero.

vietto ai minori degli anni 18

Ai fini esclusivi della revisione, se ne autorizza anche l'esportazione.

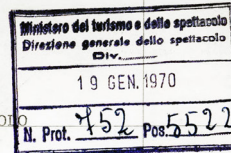
~~Questo film non è soggetto a revisione per l'esportazione.~~

Roma, li 27 DIC. 1969

IL MINISTRO

N. B. - Il presente modulo non è valido se non munito del timbro del Ministero del Turismo e dello Spettacolo - Direzione Generale dello Spettacolo.

cinestampa roma 8-68 tel. 850182



MINISTERO DEL TURISMO E DELLO SPETTACOLO

Direzione Generale dello Spettacolo

R O M A

Con riferimento alla pregiata Vs/ comunicazione
del 19.1.70 prot 451/5522 la sottoscritta SAN MAR
CO S.p.A. ritenuto eccessivamente severo il provve-
dimento adottato dalla Commissione di 1° grado a ca-
rico del film:

M E D E A

fa domanda affinché il film stesso venga sottoposto
al giudizio di appello al fine di ottenere la revoca
del divieto di visione "per i minori degli anni 18".

A tal fine chiede di essere ascoltata nella per-
sona di un suo rappresentante e dichiara di rinuncia-
re ai tre giorni di preavviso previsti dalla Legge.

Con osservanza.

Roma, 19.1.1970

SAN MARCO - S.p.A.

*Avvertita la società che la visione del
film avverrà alle ore 18 del 20-1-1970
presso la sala di questo ministero*

di Roberto

metri 30B

	<p style="text-align: center;"><u>VERBALE</u></p> <p>Ne giorno 20 gennaio 1970, alle ore 20, nella sala di proiezione del ministero del Turismo e dello Spettacolo, si è riunita regolarmente convocata la Commissione di Appello - formata dalle riunioni delle Sezioni II e III per visionare il film di nazionalità italiana, dal titolo: "<u>MEDEA</u>", di produzione S. Marcus S.p.A. in base a ricorso della stessa avverso il provvedimento di divieto di visione per i minori degli anni di età adottato il 27 dicembre 1969 su conforme parere della Sezione di 1° grado.</p> <p>Sono presenti: PER LA II SEZIONE: Presidente Dr. Alberto Zema, Prof. SSA Giuliana Limiti, Prof. Leandro Canestracci, Dr. Antonio Riccioppi, Dr. Angelo Lucano Larotonda, Dr. Mario Cecchi Gori, Segretario Dr. Diego Piscei.</p> <p>PER LA III SEZIONE: Presidente Dr. Carlo Di Majo, Prof. Pio Fedele, Prof. Ercido De Grada, Sig. Attilio Fattori, Dr. Arnaldo Gensino, Dr. Corrado Caserta.</p> <p>Presiede la Commissione, ai sensi dell'art. 3 della legge, il Dr. CARLO DI MAJO. Funge da</p>	
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segretario è Dr. DIEGO PISCEL.

La Commissione, revisionato integralmente il film
e sentito - come da richiesta - il produttore Sig.

Franco Rosellini, il quale, in virtù dei presenti,
promette ad attuare le modificazioni nelle
seguenti sequenze:

1°) alleggerimento della scena del 1° sacrificio,
eliminando le accettate e sfumando
le sequenze di svergimento di membra e
di sangue;

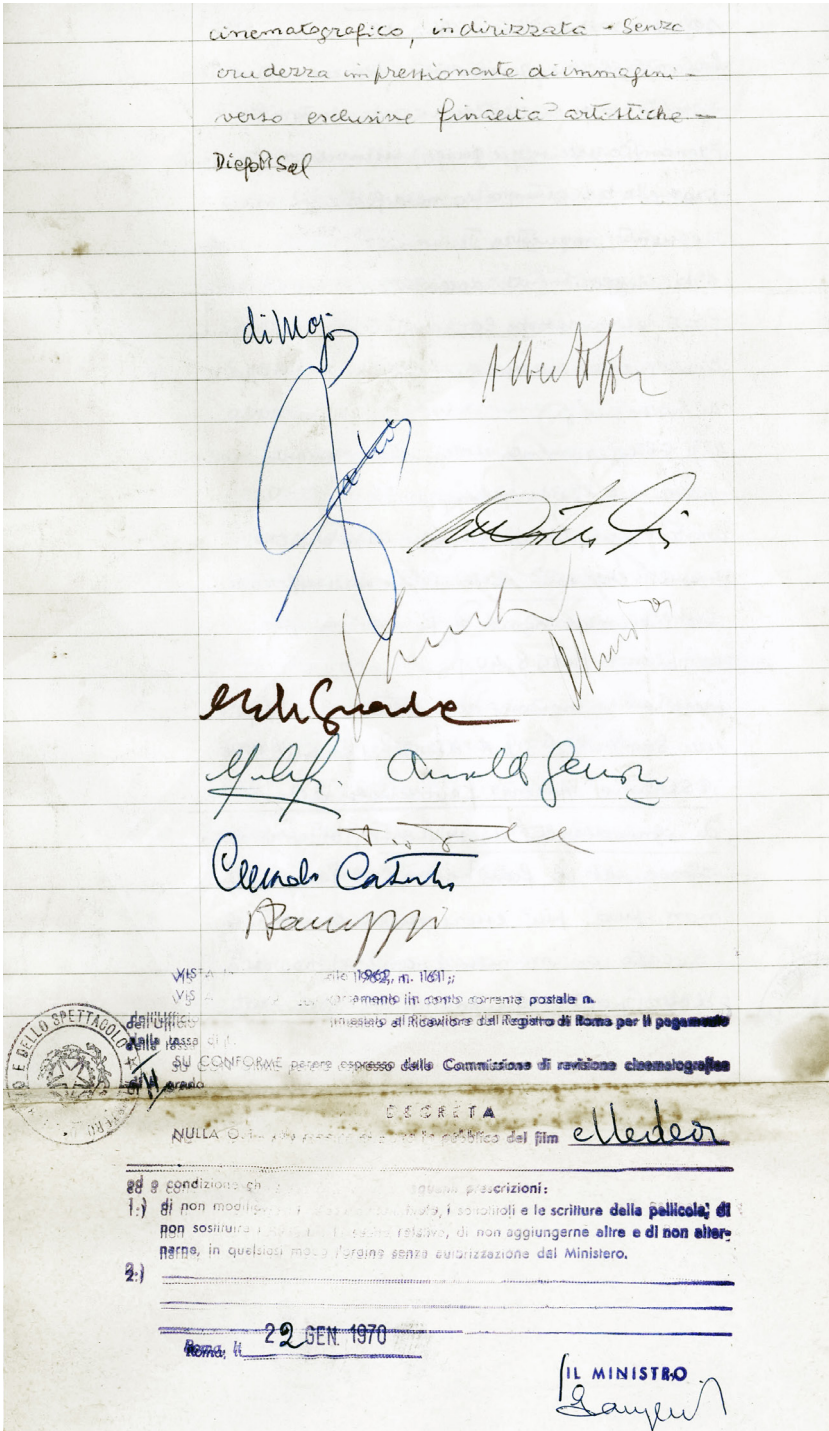
2°) alleggerimento dello strozzamento mediante
palo nel 2° sacrificio;

constatato, in data 21 gennaio 1970, che tali
modifiche sono state realmente effettuate
con l'eliminazione di fotogrammi per
complessivi mt. 8,40;

preso anche visione della lettera di impegno
della San Marco S.p.A. datata 21 gennaio 1970;

esprime parere favorevole alla revoca
di ogni divieto di visione, in considera-
zione che il film - con tali alleggerimenti -
non può più essere ritenuto contrain-
dicato ai minori, anche in vista
della particolare forma del racconto





Figures 1-7 Faldone 55222, *Medea*, 23/12/1969. Direzione Generale Cinema e Audiovisivi. Roma, Archivio della censura cinematografica

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