

A black and white photograph of a film set. In the foreground, a woman with styled hair wears a dark, heavy coat over a patterned scarf and a knee-length skirt. She holds a small handbag. To her right, a man in a dark trench coat and a fedora hat looks down. In the background, a man in a checkered shirt stands near a large studio light on a stand. On the far right, a woman is operating a vintage movie camera. The scene is dimly lit, with the primary light source being the studio light.

# Roberto Rossellini

Magician of the Real

Edited by David Forgacs, Sarah Lutton  
and Geoffrey Nowell-Smith



**Roberto Rossellini**

*D'une simple bouffée de cigarette l'héroïne déclenche, sur les pentes du Vésuve, une nuée de fumerolles: ainsi Rossellini, maître sorcier, fait-il mieux que rendre sa matière absolument docile, il compte sur sa complicité comme un musicien qui donnant un concert dans une grotte jouerait avec l'écho.*

(With a simple puff of a cigarette the heroine releases, on the slopes of Vesuvius, a cloud of hot vapours: so Rossellini, master magician, does more than make his material absolutely docile; he counts upon its complicity as a musician giving a concert in a cavern might play with the echo.)

Eric Rohmer, 'La Terre du Miracle' [review of *Journey to Italy*],  
*Cahiers du Cinéma*, vol. 7 no. 47, May 1955, p. 40.

*Il suo abbandono nei confronti della realtà, sempre attento, limpido, fervido, quel suo situarsi naturalmente in un punto impalpabile e inconfondibile tra l'indifferenza del distacco e la goffaggine dell'adesione, gli permetteva di catturare, di fissare la realtà in tutti i suoi spazi, di guardare le cose dentro e fuori contemporaneamente, di fotografare l'aria intorno alle cose, di svelare ciò che di inafferrabile, di arcano, di magico, ha la vita. Il neorealismo non è forse tutto questo?*

(His abandonment in the face of reality, while remaining attentive, clear-headed, engaged, his natural ability to place himself at an imaginary but exact point in between indifferent detachment and clumsy identification, enabled him to pinpoint and to capture reality in all its dimensions, to look at things from inside and outside at the same time, to photograph the air around things, to uncover the intangible, arcane, magical aspects of life. Is this not what neo-realism is all about?)

Federico Fellini, *Fare un film* (Turin: Einaudi 1980), pp. 45–6.

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Cover image: Rossellini directing Ingrid Bergman in a location sequence in Rome for  
*Europe '51* (Joel Finler collection)

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# Foreword

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Martin Scorsese

When you're discussing a filmmaker's career, it's important to stay focused on the work itself, and not to get sidetracked on personal details. It's doubly important with Roberto Rossellini, because there have been very few filmmakers of his stature whose lives were so overrun with drama and incident: the emergence of Neo-realism, which Rossellini supposedly 'betrayed,' after the war; the scandal of his relationship with Ingrid Bergman; his intimate association with the filmmakers of the French New Wave; his rejection of 'normal' movies in favor of so-called 'didactic,' or historical projects; his unorthodox approach to the filmmaking process, which was sometimes difficult for his actors to adjust to. If you know the stories and the legends about Rossellini – and many people know them better than they know the films themselves – it can take some effort to put them aside and just concentrate on the work. But the fact remains that Rossellini's films speak for themselves. Many of those films have been very important to me over the years, as a filmmaker and as a person – they've moved me, inspired me, and influenced me.

I'm in the middle of making a documentary about Italian cinema, and I'm beginning with the first Italian movies I ever saw: *Open City* and *Paisan*. I saw them as a child in the late 40s, on television, with my family around me. Everyone agrees that Rossellini accomplished something extraordinary with *Open City* and *Paisan*, and I know he did from first-hand experience: I will never forget my grandparents crying as they watched these movies. Rossellini brought the plight of his country alive in these movies; he gave us both the tragedy of the war and the spiritual fortitude of the Italian people. It was an indelible achievement.

There's been a great deal said and written about the films he made in the late 40s and throughout the 50s, particularly the ones with Ingrid Bergman. At the time they came out, most of these films were box-office disasters (only *Europa '51* was a success in Italy). Italian critics took offense to their melodramatic plots, to the presence of Bergman, and they claimed that Rossellini had sold out Neo-realism. To the French filmmakers and critics for whom these movies were so influential, Rossellini was an eminently moral filmmaker who could do no wrong. These are both extreme, blanket judgments: the fact is that every movie is an individual case, and that most of the films from this period – I'm thinking particularly of *Flowers of St Francis*, *Stromboli*, *Europa '51* and *Voyage to Italy* – are genuinely great. Here you have three intensely moving explorations of sainthood and spirituality, and one of the most honest portraits of a marriage ever put on film.

The 'didactic' period that more or less began in the 60s with *Viva l'Italia!* has also been the subject of some extreme judgments. Few filmmakers at this stage of their lives or their careers were as adventurous or ambitious – when you really think about it,

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Rossellini's goal was nothing less than to educate the entire world. Some of these titles are more than just great educational films; some, the *The Messiah*, are great films, period. They have their own unusual forms of suspense – you could call it 'philosophical suspense'. My own favorite is *La Prise de pouvoir par Louis XIV*, which is as close as Rossellini ever got to the gangster genre – it was definitely on my mind when I was making *Goodfellas*.

For me, Rossellini is a source of never-ending inspiration – for his adventurousness, his sense of experimentation, and his unique, powerful grasp of the film image. Images are alive in Rossellini's films, because he understood how to let people and places speak for themselves. Sometimes his simplicity can take your breath away. When Ingrid Bergman's character wakes up on the volcano in *Stromboli*, she's framed against the black of the volcanic earth and the white of the sky, an unforgettable image of elemental power. But there are many images like this throughout Rossellini's work: St Francis preaching to the birds or following the leper in *Flowers of St Francis*, George Sanders and Ingrid Bergman watching the excavation of the couple in *Voyage to Italy*, or the rejection of the pork in *La Prise de pouvoir par Louis XIV*. These are images and films of majestic simplicity. Very few artists, in film or any other medium, had the confidence, the nerve or the genius to keep things as simple as Roberto Rossellini.

October 2000

## Notes on Contributors

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**Adriano Aprà** is Director of the Cineteca Nazionale, Rome. He founded and edited the quarterly *Cinema & Film* (1966–70) and directed the film festivals at Salsomaggiore (1978–89) and Pesaro (1990–8). He is editor of the collection of Rossellini's writings and interviews *Il mio metodo* (Venice, 1987), a selection of which has appeared in English as *My Method* (New York, 1992), and director of the film *Rossellini by Rossellini* (1992).

**Ruth Ben-Ghiat** is Associate Professor of Italian Studies at New York University. She is the author of *Fascist Modernities: Italy, 1922–45* (Berkeley, 2000; also published in Italian as *La cultura fascista*, Bologna, 2000) and co-editor (with Mia Fuller) of *Italian Colonialism* (New York, 2001). She has contributed articles on Italian fascist and post-fascist culture and film to *Critical Inquiry*, the *Journal of Modern History* and other publications.

**Sandro Bernardi** is Associate Professor of Film History and Criticism at the University of Florence. He writes for the journals *Bianco e Nero*, *Positif*, *Cinémaction* and *Drammaturgia*. His books include *Le Regard esthétique, ou la visibilité selon Kubrick* (Paris, 1994), *Introduzione alla retorica del cinema* (Florence, 1998) and *Marco Bellocchio* (Florence, 1999).

**David Forgacs** is Professor of Italian at University College London. His recent publications include 'Spettacolo: teatro e cinema' in the Garzanti *Guida all'Italia contemporanea, 1861–1997* (Milan, 1998), an updated edition of *L'industrializzazione della cultura italiana, 1880–2000* (Bologna, 2000) and the book on *Rome Open City* in the BFI Film Classics series (2000).

**Stephen Gundle** is Senior Lecturer and Head of the Department of Italian at Royal Holloway, University of London. He is the author of *Between Hollywood and Moscow: The Italian Communists and the Challenge of Mass Culture, 1943–91* (Duke University Press, 2000) and has written widely about Italian history, politics, culture and the mass media. He is currently working on a study of glamour and an analysis of feminine beauty and national identity in nineteenth- and twentieth-century Italy.

**Sarah Lutton** works for the British Film Institute, where she is currently part of the team responsible for organising the London Film Festival. She completed her Master of Philosophy in Film Studies at the University of Kent at Canterbury in 1996 with a thesis on Rossellini.

**Alan Millen** is Emeritus Fellow of the School of Drama, Film and Visual Arts in the University of Kent at Canterbury.

**Laura Mulvey** is Professor of Film and Media Studies at Birkbeck College, University of London. Her essays have been published in *Visual and Other Pleasures* (London, 1989) and *Fetishism and Curiosity* (London, 1996). She is also the author of the book on *Citizen Kane* in the BFI Film Classics series (1992). She co-directed six films with Peter Wollen, including *Riddles of the Sphinx* (1978) and *AMY* (1980) as well as *Disgraced Monuments* with Mark Lewis (Channel Four, 1994).

**Geoffrey Nowell-Smith** is Professor of Cinema Cultures at the University of Luton. He is Director of the Joint European Filmography (JEF) and editor of *The Oxford History of World Cinema* (1996) and the Cassell/BFI *Companion to Italian Cinema* (1996). He is currently writing a book on the aesthetics of art cinema.

**Sam Rohdie** is Professor of Film Studies at The Queen's University Belfast. He has written books on Pasolini and Antonioni for the BFI. He has just completed a book on French modernism entitled *The Promised Land*. He is currently writing a Fellini lexicon.

**Christopher Wagstaff** is Senior Lecturer in Italian Studies at the University of Reading. He is co-editor (with Christopher Duggan) of *Italy in the Cold War* (Oxford, 1995). Recent articles include 'Il cinema italiano nel mercato internazionale' in Gian Piero Brunetta (ed.) *Identità italiana e identità europea nel cinema italiano dal 1945 al miracolo economico* (Turin, 1996) and 'Il nuovo mercato del cinema', in Gian Piero Brunetta (ed.), *Storia del cinema mondiale* (Turin, 1999).

# Chronology

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Date	Biographical events	Other events
1906	Roberto Rossellini born in Rome (8 May) to Elettra Bellan and Angiolo Giuseppe Rossellini	
1908	Brother Renzo born (2 Feb.)	
1909	Sister Marcella born (9 Sept.)	First Manifesto of Futurism published in <i>Le Figaro</i> , Paris (20 Feb.)
1915		Italy enters First World War (May)
1918	Father builds Corso Cinema, Rome.	First World War ends (Nov.); subsequent peace treaty (1919) rejects Italian nationalist claims to territory in Istria and Dalmatia
1922		Benito Mussolini becomes Prime Minister (28 Oct.)
1923	Drops out of school at 16	
1924	Great uncle dies leaving a considerable fortune to Roberto and Renzo	First regular radio broadcasts in Italy
1925		Mussolini begins building single-party regime
1929		Conciliation (Lateran Pacts) between Italian state and Catholic Church (Feb.)
1930		First Italian sound film: <i>La canzone dell'amore</i> , directed by Gennaro Righelli, produced by Cines
1932	Begins casual running-work on <i>Tre uomini in frack</i> (directed by Mario Bonnard). Takes dubbing assistant work at Caesar films, Rome. Staged wedding to actor Assia Noris with fellow actors as priests (the marriage is never formally validated)	

Date	Biographical events	Other events
1933	Assists in dubbing and editing of imported films. Takes position at ICI (Industrie Cinematografiche Italiane). Ghost-writes some scripts for Cesare Vico Lodovici	Protectionist law passed in Italy making it obligatory for all imported films to be taxed and dubbed into Italian. The revenues are used to subsidise domestic film production
1935	Begins work on first short film <i>Dafne</i>	Italy invades Ethiopia (Oct.); action is condemned by League of Nations
1936	Meets (May) and marries (26 Sept.) Marina Marcella (known as Marcellina) De Marchis. Works uncredited as scriptwriter and assistant director on <i>La fossa degli angeli</i> (directed by Carlo Ludovico Bragaglia)	Abyssinian war ends (May) with declaration of Italian empire in East Africa, comprising Ethiopia, Eritrea and Italian Somaliland. First issue of the journal, <i>Cinema</i> , edited by Mussolini's son Vittorio. Spanish Civil War begins (July): Italy intervenes on Franco's side; Italian anti-Fascists join International Brigade
1937	Begins co-writing script for <i>Luciano Serra pilota</i> (directed by Goffredo Alessandrini), the action of which culminates in Abyssinian war. First son, Romano, born (July)	Ministry of Popular Culture founded. Cinecittà inaugurated in Rome by Mussolini (21 Apr.). Death of anti-Fascists Antonio Gramsci (27 Apr.) and Carlo and Nello Rosselli (murdered in France, 9 June)
1938	Shoots short film <i>Fantasia sottomarina</i> . Begins work at story and script department of ACI (Anonima Cinematografica Italiana)	'Monopoly Law' leads to drastic reduction of US films imported into Italy. 'Alfieri Law' gives commercial boost to Italian film production. Laws for the Defence of the Race: first anti-Semitic legislation under Italian Fascism, followed by further restrictive laws up to 1945
1939		Italy occupies Albania (7 Apr.)
1940	Begins work on three short films <i>Il tacchino prepotente</i> , <i>La vispa Teresa</i> and <i>Il ruscello di Ripasottile</i> . Begins shooting first feature <i>La nave bianca</i> for Navy Film Unit	Italy enters Second World War on the side of Germany (10 June)

Date	Biographical events	Other events
1941	<p>Second son, Renzo Paolo (Renzino), born to De Marchis and Rossellini (Aug.). <i>La nave bianca</i> screened at Venice Film Festival (Sept.) then released in Rome (Oct.). <i>Un pilota ritorna</i>, about bombing raids over Greece, goes into production (Oct.)</p>	<p>By April, German and Italian troops control Balkan peninsula from Yugoslavia to Greece. Soviet Union enters war (June). USA enters war after Japanese bombing of Pearl Harbor (Dec.)</p>
1942	<p><i>Un pilota ritorna</i> released (Mar.). Works uncredited on developing subject for <i>I 3 aquilotti</i> (directed by Mario Mattòli). <i>L'uomo dalla croce</i> in production (July to Sept.), about a military chaplain and Italian soldiers taken prisoner in Russia (the location sequences are filmed north of Rome). Separates from Marcella De Marchis, continues affair with German actor/dancer Roswitha Schmidt, who plays Irina in <i>L'uomo dalla croce</i></p>	<p>Massive Soviet offensive repulses invasion of German and Italian troops (winter 1942–3). 75,000 Italian soldiers die in this and the subsequent retreat on foot through snow</p>
1943	<p><i>L'uomo dalla croce</i> released (June). Production starts in Rome of <i>Scalo merci/Rinuncia</i> but is interrupted by 19 July bombing and subsequent fall of Mussolini government. Cast and crew relocate in a village east of Rome</p>	<p>Italian troops surrender in North Africa (May). Allied landings in Sicily (9 July) (later depicted in first episode of <i>Paisà</i>). Rome bombed (19 July). Mussolini forced out of office (25 July); Pietro Badoglio (formed chief of armed forces) becomes prime minister. Armistice between Italy and Allies announced (8 Sept.). Italian army disbands; King and Badoglio retreat from Rome to Brindisi. German troops occupy north and central Italy. Armed resistance begins. Mussolini, rescued from imprisonment by Germans, announces formation of new Fascist government ('Republic of Salò') in the north (23 Sept.). German troops take direct military command of Rome (23–30 Sept.). Insurrection in Naples forces Germans to abandon the city before Allies arrive (1 Oct.)</p>

Date	Biographical events	Other events
1944	Work starts on script of <i>Rome Open City</i> , initially called <i>Storie di ieri</i> (Stories of Yesterday) (Aug.–Oct.)	Execution of Don Giuseppe Morosini, one of the models for Don Pietro in <i>Rome Open City</i> (3 Apr.). Allies occupy Rome (4 June), Germans retreat northwards
1945	Starts shooting <i>Rome Open City</i> (18 Jan.). Works starts on script of <i>Paisà</i> (initially called <i>Seven from the US</i> ) (June). <i>Rome Open City</i> premiered in Rome (24 Sept.), released there on 8 Oct.	Partisans liberate northern Italian cities (25 Apr.). Mussolini executed by partisans (28 Apr.). Christian Democrat (DC) Alcide De Gasperi becomes Prime Minister and heads coalition government including Communists (PCI) and Socialists (PSI) (Dec.)
1946	<i>Paisà</i> in production (Jan.–June). <i>Rome Open City</i> released in New York (as <i>Open City</i> ) (25 Feb.). <i>Rinuncia</i> completed with Marcello Pagliero directing; released in Rome with title <i>Desiderio</i> (Aug.). Death of son Romano after short illness (14 Aug.). <i>Rome Open City</i> wins Grand Prix at Cannes jointly with ten other films. Screenplay nominated for Academy Award (won by <i>The Best Years of Our Lives</i> ). Released in Paris (1 Dec.)	Referendum (June) abolishes monarchy in Italy. Paolo Cappa (DC), Undersecretary of State with responsibility for cinema, invites producers to turn ‘to more noble themes and ideas’. Repeal of 1938 Monopoly Law; around 600 US films imported into Italy
1947	<i>Open City</i> released in London (4 July). Begins relationship with actor Anna Magnani; travels with her to Paris and meets Jean Cocteau. Encouraged by Magnani, he films her in a version of Cocteau’s stage monologue <i>La Voix humaine</i> . Visits Berlin to obtain ideas for a script (becomes <i>Germany Year Zero</i> ). Returns to Berlin to film location sequences of <i>Germany Year Zero</i> (Aug.–Sept.). Interiors shot in Rome (Nov.–Feb. 1948)	Truman Doctrine (Mar.) makes containment of Communism the cornerstone of US foreign policy. De Gasperi expels left parties (PCI, PSI) from government (May). Cinecittà reopens. Giulio Andreotti (DC) becomes Undersecretary of State for cinema. European Recovery Program (Marshall Plan) launched, giving financial aid to reconstruction and promoting ethos of economic freedom and growth

Date	Biographical events	Other events
1948	<p>Release of <i>Germany Year Zero</i>. <i>Paisà</i> opens (as <i>Paisan</i>) in New York. Receives letter from Ingrid Bergman stating her desire to work with him after seeing <i>Rome Open City</i> and <i>Paisà</i> (May). Negotiates with David Selznick over possible future projects with Bergman and Jennifer Jones. Films 'Il miracolo' at Maiori, south of Naples; it is released in Italy together with 'Una voce umana' as <i>L'Amore</i>, shown at Venice Film Festival, then released in Rome (2 Nov.). Begins filming <i>The Machine to Kill Bad People</i> in Amalfi area. <i>Germany Year Zero</i> released in Italy (Dec.)</p>	<p>Critical theorisations of neo-realism. Bazin's 'Le réalisme cinématographique et l'école italienne de la Libération' published in <i>Esprit</i> (Jan.); <i>La Revue du Cinéma</i> publishes special issue on Italian cinema (May) including Antonio Pietrangeli's article 'Panoramique sur le cinéma italien'; articles in <i>Bianco e Nero</i> (Apr.–June). Fierce election campaign in Italy results in landslide for DC, who win 48 per cent of the vote (Apr.). Assassination attempt on PCI leader Palmiro Togliatti (14 July). Umberto Barbaro, a Communist, is fired from directorship of Centro Sperimentale di Cinematografia. Censorship of Pietro Germi's film <i>Gioventù perduta</i> (<i>Lost Youth</i>). Thirty-five directors sign letter of protest against censorship and 'uncontrolled invasion of foreign films'</p>
1949	<p>Visits USA to meet Bergman (Jan.). Begins negotiations with various Hollywood studio bosses to get funding for their project. Money eventually obtained from Howard Hughes, RKO. Rossellini–Bergman production company Berit formed. Bergman arrives in Rome to work on <i>Stromboli</i>. Her relationship with Rossellini and the announcement of her pregnancy causes media scandal. Annulment of marriage to Marcella De Marchis (Dec.)</p>	<p>Rally in Piazza del Popolo, Rome, in defence of Italian cinema, addressed by Anna Magnani and others (20 Feb.). Italy joins NATO (Mar.). 'Andreotti Law' (July) introduces new fiscal measures which increase governmental support for (but also control of) Italian film production</p>

Date	Biographical events	Other events
1950	<p><i>Francis God's Jester</i> starts shooting (17 Jan.). Son, Robertino, born to Bergman and Rossellini (2 Feb.). RKO version of <i>Stromboli</i> (edited with voice-over inserted) released in USA (15 Feb.). Bergman gets divorce from Petter Lindström (9 Feb.) and marries Rossellini (24 May). <i>Stromboli, terra di Dio</i> (original version) and <i>Francis God's Jester</i> screened at Venice Film Festival (26 Aug.). 'The Miracle' released in New York as third film in compilation <i>Ways of Love</i>, with shorts by Renoir and Pagnol. Film denounced by the Legion of Decency and picketed by Catholic activists. Resulting court case eventually leads to US Supreme Court ruling that films should be covered by the free-speech clause of the First Amendment. Italian release of <i>Francis God's Jester</i> (15 Dec.)</p>	<p>Andreotti's open letter to De Sica about <i>Umberto D</i> (1950), critical of the negative image of Italy projected abroad by neo-realism, appears in DC weekly <i>Libertas</i> (24 Feb.) and is republished in the magazine <i>Tempo</i></p>
1951	<p>First release of Italian version of <i>Stromboli, terra di Dio</i> (18 Mar.). Begins work on <i>Europe '51</i> (Sept.). Films 'Envy' episode for <i>Seven Deadly Sins</i> (Oct.)</p>	<p>Appearance in Italy of <i>Cinema Nuovo</i>, journal edited by Guido Aristarco, and in France of <i>Cahiers du Cinéma</i></p>

Date	Biographical events	Other events
1952	<p>Begins filming <i>Dov'è la libertà?</i>; production later completed by Carlo Ponti and Dino De Laurentiis. <i>The Machine to Kill Bad People</i> released in Italy (May). Works on development of subject for <i>Rivalità (Medico condotto)</i> (director Giuliano Biagetti). Twins Isabella Fiorella Giovanna Frida and Isotta Ingrid Giuliana Elettra born to Bergman and Rossellini (18 June). <i>Europe '51</i> is closing film at Venice Film Festival. Shares international prize with John Ford's <i>The Quiet Man</i> and Kenzo Mizoguchi's <i>Life of Oharu</i> (12 Sept.). Films the episode 'Ingrid Bergman' ('The Chicken') for <i>Siamo donne (We, the Women)</i> (autumn). Stages production of Verdi's <i>Otello</i> at San Carlo Opera House, Naples (Dec.)</p>	
1953	<p>Films episode 'Napoli '43' for <i>Amori di mezzo secolo</i>. In France, <i>Cahiers du Cinéma</i> critics urge a reassessment of <i>Europe '51</i>, claiming it as a masterpiece of European cinema. Begins filming <i>Journey to Italy</i> with Bergman and George Sanders (Feb.–Apr.). Release of <i>Dov'è la libertà...?</i>, Rome (Mar.). Directs production of opera <i>La gioconda</i> at Arena Flegrea, Naples (July). Directs Bergman in stage production of oratorio <i>Giovanna d'Arco al rogo</i>, which later travels to London, Paris and Stockholm, 1954–5</p>	<p>End of De Gasperi premiership (July). Aristarco publishes in <i>Cinema Nuovo</i> Renzi's script of <i>L'armata s'agapò</i>, giving a critical portrayal of Italian army's conduct in Greek campaign during Second World War. Aristarco and Renzi are arrested and given prison sentences for libelling the armed forces. The opposition parties and press denounce the arrests as a further attack by the state on freedom of expression in the cinema. Conference on neo-realism in Parma</p>

Date	Biographical events	Other events
1954	Films <i>Giovanna d'Arco al rogo</i> , first colour feature-length work. Travels to Munich to film <i>Fear</i> starring Bergman (Sept.), first released in Germany ( <i>Angst</i> ) on 5 Nov. Italian release of <i>Journey to Italy</i> (7 Sept.); film widely attacked by Italian press. Publication of François Truffaut's articles in <i>Cahiers du Cinéma</i> in praise of Rossellini's work	RAI (Radio Audizioni Italia) begins a regular television service (Jan.). Death of De Gasperi (Aug.)
1955	First release of <i>Giovanna d'Arco al rogo</i> in Rome (29 Mar.). <i>Journey to Italy</i> opens in France to great critical response (Apr.). André Bazin publishes open letter to Guido Aristarco, 'Defence of Rossellini', in <i>Cinema Nuovo</i> , generating a series of debates in film journals. Bergman travels to France to work with Jean Renoir on <i>Eléna et les hommes</i> and announces her creative split with Rossellini	Manifesto of the Circolo Romano del Cinema on freedom of expression (23 Apr.). All-time peak of cinema ticket sales in Italy (819 m.)
1956	Bergman signs contract to begin work on <i>Anastasia</i> in Hollywood (Jan.). Rossellini works on French project <i>Le Psychodrame</i> (unfinished). Arrives in India (Dec.)	Events in Soviet Union and Eastern Europe (Khrushchev's criticisms of Stalin, Soviet repression of uprisings in Poland and Hungary) split PCI and break PCI-PSI alliance
1957	Meets Indian Prime Minister Nehru to discuss government-funded film projects. Films documentary material and <i>India Matri Bhumi</i> . Sonali Senroy, married to film-maker Hari Das Gupta, works as screen-writer on the latter, and enters relationship with Rossellini. Their daughter, Raffaella, is born 29 Dec.	Treaty of Rome establishes EEC (Mar.): Italy is one of the six original member states. Advertising introduced in Italian television (Feb.)

Date	Biographical events	Other events
1958	Bazin organises colloquium on cinema to which Rossellini contributes (Oct.). Bazin dies in November	TV licences in Italy exceed 1 m. RAI buys Perry Como Show from NBC (first shown May)
1959	<p><i>L'India vista da Rossellini</i> broadcast in parts on Italian television (7 Jan.–11 Mar.). <i>India Matri Bhumi</i> screens at Cannes Film Festival out of competition, with Rossellini and Sonali Senroy in attendance (May). Begins filming <i>General Della Rovere</i> at Cinecittà (3 July). At Venice Film Festival (Aug.–Sept.) it wins Golden Lion jointly with Mario Monicelli's <i>La grande guerra</i>. Rossellini tells a journalist, 'It wasn't a good choice. I don't think it's that important a film'. Presides over 'New Cinema' conference at Venice. Writes open letter to Umberto Tupini, the minister responsible for cinema (7 Sept.): 'cinema and television . . . have stimulated the mental development of children but restricted the mental horizon of adults'. <i>General Della Rovere</i> released (7 Oct.)</p>	Fidel Castro becomes President of Cuba (1 Jan.). East-West <i>détente</i> furthered by Khrushchev–Eisenhower summit at Camp David
1960	<p>Begins filming <i>Era notte a Roma (Blackout in Rome)</i> at Cinecittà, making extensive use for the first time of Pancinor remote-control zoom (Feb.). Film screens at Cannes (13 May); released in Italy (7 Oct.). First release of <i>India Matri Bhumi</i>, Milan (12 Mar.). Completes <i>Viva l'Italia</i> for the centenary of unification</p>	Tupini's letter to the president of Associazione Industriale Cinematografica made public (June): he warns he will prevent the release of films on 'scandalous and morbid subjects'. The letter provokes protests in parliament and the film world

Date	Biographical events	Other events
1961	First release of <i>Viva l'Italia</i> , Rome (2 Feb.). Filming <i>Vanina Vanini</i> . Screens at Venice Film Festival (27 Aug.); released in Italy (12 Oct.) to poor reception. Films <i>Torino nei cent'anni</i> for television. Broadcast on RAI (10 Sept.). Supervises direction on <i>Benito Mussolini</i>	Patrice Lumumba, leader of new state of Congo, deposed by <i>coup d'état</i> and murdered by Belgian neo-colonialist forces. John F. Kennedy attempts to undermine Castro régime by Bay of Pigs invasion (Apr.). Second RAI television channel (RAI 2) begins transmissions (Nov.). TV licences in Italy now 2.9 m. Ettore Bernabei becomes Director General of RAI (Jan.–Sept. 1974); maintains DC control of television but decentralises and hires non-party people
1962	Begins filming <i>Anima nera</i> . Leaves project before completion (finally edited by Gillo Pontecorvo). First release in Milan 5 Sept. Films 'Illibatezza' episode of <i>RoGoPaG</i> at Cinecittà (Nov.)	DC prime minister Amintore Fanfani forms first centre-left government with Social Democrats and Republicans (Mar.). Cuban missile crisis (Oct.)
1963	<i>RoGoPaG</i> released in Milan (21 Feb.). Films material for <i>The Iron Age</i> (summer–autumn)	Socialists join government (Dec.) headed by Aldo Moro (DC)
1965	Develops film project on the history of world food for UNESCO. Contributes to UNESCO conference in Brazil and implores artists to use their art to contribute to society. <i>The Iron Age</i> broadcast on Italian television (Feb.–Mar.); later broadcast in France (1966–7) and Spain (1971)	Police in Rome suspend performances of Rolf Hochhuth's play <i>The Representative (Der Stellvertreter)</i> , critical of Pope Pius XII's inactivity over Nazi extermination of the Jews in the Second World War (Feb.)
1966	Founds own production company Orizzonte 2000 Inc. (22 Apr.). Visits Paris to begin work on television film <i>La Prise de pouvoir par Louis XIV</i> . Film screens at Venice Film Festival out of competition (10 Sept.), the first television film to be screened at the festival. Broadcast on French television and then released on film on 9 Nov.	Floods in Florence destroy a portion of the city's artistic heritage (Nov.)

Date	Biographical events	Other events
1967	Begins work with son Renzo on multi-part television film <i>Man's Struggle for Survival</i> . <i>Louis XIV</i> broadcast on RAI (23 Apr.). Films <i>Idea di un'isola</i> with assistance of Renzo	Student protests in Trento and Milan (Oct.–Nov.). Che Guevara killed in Bolivia. Six Day War in Israel
1968	Films <i>Acts of the Apostles</i> . Meets John and Dominique de Menil at Rice University, USA. <i>Idea di un'isola</i> broadcast in USA on NBC (29 Dec.)	Tet offensive in Vietnam initiates Vietcong retaliation against US (Jan.). Student protests in various Italian cities, as well as many other parts of Europe (Apr.–May). Demonstration at the Venice Film Festival (Sept.); no prizes are awarded between 1969 and 1979
1969	Italian release of <i>La presa di potere di Luigi XIV</i> (Jan.). Nominated President of Centro Sperimentale di Cinematografia (Jan.). Resigns 1 Nov., but continues teaching at CSC. <i>Acts of the Apostles</i> shown on RAI 1 (May); broadcast in Spain (Mar.) and France (Oct.–Nov. 1970)	Workers' occupation of Istituto Luce (18 Feb.). Film critics' club (Club della Critica) formed in Milan, nucleus of the subsequent Sindacato Nazionale dei Critici Cinematografici Italiani (SNCCI). 'Hot autumn': wave of strikes and workers' protests over contracts. Bomb in Piazza Fontana, Milan, kills sixteen people and inaugurates 'strategy of tension': violence assisted or protected by elements in the state and armed forces to generate public anxiety and discredit the left
1970	<i>Idea di un'isola</i> broadcast by RAI (Feb.). Goes to Spain to film <i>Socrates</i> (Apr.–May); shown at Venice Film Festival (19 Sept.). Begins collaboration with Rice University Science Faculty (to 1974), and starts researching television series on science. Holds seminars and assists the Menils at their Media Center, Rice University. First parts of <i>Man's Struggle for Survival</i> shown by RAI (Aug.–Sept.); later broadcast in Spain (1972)	Statuto dei lavoratori (Workers' statute) guarantees workers' rights. Divorce law passed in Italy (Oct.)

Date	Biographical events	Other events
1971	Interviews President Salvador Allende in Chile (May) (the film is first broadcast in Sept. 1973 after military <i>coup</i> in which Allende dies). Begins filming <i>The Age of the Medici</i> (June). Films <i>Blaise Pascal</i> in 17 days (Aug.–Sept.). <i>Socrates</i> broadcast in two parts on RAI 2 (17 and 20 June) (shown on French television Oct. 1974). Final parts of <i>Man's Struggle for Survival</i> broadcast by RAI (Sept.–Oct.)	PCI adopts pro-European policies
1972	Begins shooting <i>Augustine</i> (Jan.–Aug.); completed and broadcast in two parts on RAI 1 (25 Oct. and 1 Nov.). Plans ten-hour film on science (never completed). <i>Blaise Pascal</i> shown by RAI 1 in two parts (16–17 May). Broadcast in totality on French television (29 May). First part of <i>The Age of the Medici</i> shown on RAI 1 (26 Dec.). Publishes defence of state television ('Plaidoyer pour la télévision d'Etat') in <i>Le Monde</i>	Nixon's visits to China (Feb.) and USSR (May) aid <i>détente</i>
1973	Final parts of <i>The Age of the Medici</i> shown on RAI 1 (Jan.). Begins work on <i>Cartesius</i> . Delivers series of lectures on science and communication at Rice University (some are filmed). 'Dialogues with Rossellini' seminars at Yale University (spring). Begins relationship with producer Silvia d'Amico, daughter of screenwriter Suso Cecchi d'Amico	Death of Salvador Allende during army <i>coup d'état</i> led by Augusto Pinochet (11 Sept.). PCI leader Enrico Berlinguer publishes 'Reflections on Events in Chile' (23 Sept.), launching strategy of 'historical compromise' between Communists and Catholics. Death of Anna Magnani (26 Sept.)

Date	Biographical events	Other events
1974	Separates from Sonali Senroy. Silvia d'Amico claims she marries Rossellini in Mexico in Feb. Films <i>Anno uno</i> , released in Italy (Nov.) to poor reception. <i>Cartesius</i> shown in two parts on RAI 1 (20 and 27 Feb.). Films <i>A Question of People</i> for the United Nations Conference on World Population. Publication of first book <i>Utopia Autopsia 10<sup>10</sup></i>	Referendum in Italy (May) votes to retain divorce law, which DC had sought to abrogate. Bombs planted by neo-Fascist terrorists kill eight people in Brescia (May) and twelve on a train near Bologna (Aug.)
1975	Begins filming <i>Il Messia</i> mainly in Tunisia (June–July)	Law reforming the RAI transfers effective control from government to parliament, initiating division of public broadcasting into spheres of party influence. Pier Paolo Pasolini killed in Ostia (2 Nov.)
1976	First release of <i>Il Messia</i> in Paris (18 Feb.) and Rome (30 Sept.). 70th birthday party organised by Ingrid Bergman in Rome.	Ruling of Constitutional Court opens door to private broadcasting in Italy (June)
1977	Films <i>Concerto per Michelangelo</i> in Sistine Chapel (shown on RAI 2, 9 Apr.) and <i>Le Centre Georges Pompidou</i> for French Ministry of Foreign Affairs (filmed in April; broadcast in France by ORTF on 4 June and in Italy by RAI 3 on 1 Oct. 1983). Presides over main jury at Cannes Film Festival (May). Creates furor by inspiring judges to award Palme d'Or to Paolo and Vittorio Taviani's <i>Padre padrone</i> , a television film produced for RAI, and for choosing not to award the two other main prizes, the Special Jury Prize and Best Director Award. Dies in Rome (3 June) aged 71. Buried in the family mausoleum (6 June)	Law depenalising abortion passed by Chamber (lower house of parliament) (Jan.) but blocked by Senate (June). Youth and student protests in Bologna against repression (Aug.)