



***Bestemmia* or Pasolini's anti-Franciscanism**

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Abstract: The unpublished *Bestemmia* represents the pinnacle of Pasolini's hidden, inverted Franciscanism. The *mimesis* of the historical and hagiographic figure intertwines with the elaboration of a notion of sub-proletarian sanctity and Pasolini's Christomimicry. The result is the most original aspect of Pasolini's appropriation of the figure of Francis: the eponymous anti-Francis embodies the reflections on the language of cinema later collected in *Empirismo eretico*.

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