

## Document Citation

Title	<b>Winter light</b>
Author(s)	
Source	<i>Janus Films</i>
Date	1973
Type	distributor materials
Language	English
Pagination	
No. of Pages	2
Subjects	
Film Subjects	Nattvardsgästerna (Winter light), Bergman, Ingmar, 1962





catalog

INGMAR BERGMAN'S

# WINTER LIGHT

Second in his trilogy on faith, WINTER LIGHT springs from Bergman's explicit desire to define man's relation to God — if He exists. A village pastor, empty of faith and desperately unloved, reveals his bitter failure to offer spiritual consolation to his flock. Somberly poignant, the film sketches a world of half empty churches but not entirely without a hope in God's universe.

"A beautiful movie"  
THE NEW YORKER

"Brilliantly done"  
NEW YORK TIMES

"Thoughtful, provocative"  
CUE MAGAZINE



## STORY

WINTER LIGHT has four central people : the priest, the schoolmistress, the fisherman and his wife. The fisherman has read in the papers that the Chinese have an atom bomb and that there is an accumulated hatred among them. He cannot get rid of this thought, he has become petrified in the confinement of his fear. His wife persuades him to go and see the priest after service and ask him for help.

The priest, however, is a very unhappy man. He mourns his dead wife and he is incapable of feeling any tenderness to the schoolmistress, who worships him and follows him like a shadow. He can no more give the fisherman any consolation, but falls into a crisis, a great isolation in "God's silence". The people around him, especially the schoolmistress, drive him deeper into the crisis. The fisherman commits suicide.

It is then the priest's duty to tell the fisherman's wife, before he goes off to conduct a service in the church of the adjacent parish. The schoolmistress accompanies him and they find the church empty. In spite of this the priest wants to hold his service. When winter twilight falls, he goes up to the altar in front of a congregation consisting of only one person, the schoolmistress. It may be that this service will give him back his lost faith and give him confidence strong enough to show tenderness.

## CAST

Marta Lundberg	Ingrid Thulin
Tomas Ericsson	Gunnar Bjornstrand
Jonas Persson	Max von Sydow
Karin Persson	Gunnel Lindblom
Algot Frovik	Allan Edwall
Knut Aronsson	Kolbjorn Knudsen
Fredrik Blom	Olof Thunberg
Magdalena Ledfors	Elsa Ebbesen
Johan Akerblom	Tor Borong
Hanna Appelblad	Bertha Sannell
Doris Appleblad	Helena Palmgren

## CREDITS

Director	Ingmar Bergman
Scenario	Ingmar Bergman
Photography	Sven Nykvist, F.S.F.
Assistant photographers	Rolf Holmqvist, Peter Wester
Sets	P. A. Lundgren
Make-up	Borje Lundh
Costumes	Mago
Film editor	Ulla Ryghe
Sound	Stig Flodin, Brian Wikstrom
Sound effects	Evald Andersson
Production manager	Lars-Owe Carlberg
Props	Karl Arne Bergman
Continuity	Katherina Farago
Assistant director	Lenn Hjortzberg

A Janus Films Release

A Svensk Film

## COMMENT

"Ingmar Bergman has made a thoughtful, engrossing, shocking film . . . piercing, stark, and unsettling. Mr. Bergman's actors, as always, are as sensitive as actors can be, and his camera still frames compositions that fairly pierce one with nameless poetry!"  
**New York Times**

"A powerful, stripped-down story. Bergman's artistry as a writer and director and sophistication of his actors, however, avoid the easy answers that surface simplicity might imply. In fact, Bergman demands that his audience supply the answers. A taut film, its final message lies in the beholder's heart."  
**New York Herald Tribune**

"One of the most moving films I have ever seen. The total effect is shattering."  
**Commonweal**

"WINTER LIGHT is about people whose emotional balance has been jolted. Nothing in the film appears to be in equilibrium. It is a trying, nerve-tingling film. Bergman has himself said of WINTER LIGHT that it is the first film where he does not posture for the audience. Perhaps he means, and we can agree with him, that WINTER LIGHT is in some way closed within itself. It appears to be made without any consideration of a public. In this manner the film stands by itself, independently, in Bergman's production. Of its kind, WINTER LIGHT is the most impressive film Bergman has created."

Jorn Donner, THE PERSONAL VISION OF  
INGMAR BERGMAN

# WINTER LIGHT

80 Minutes. Black and white. Sweden, 1962. Subtitled.