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INGMAR BERGMAN'S
ACADEMY AWARD WINNER

THE VIRGIN SPRING

THE VIRGIN SPRING grimly depicts a father's ruthless vengeance for the rape and murder of his virgin daughter. Bergman fills our eyes with highly contrasting black and white to evoke an imaginative medieval world, suggesting the battle of Christianity and paganism. For a man of Bergman's sophistication, the austere simplicity of this film is a rare achievement.

"A Violently Beautiful Miracle Play"
TIME MAGAZINE

"One of the Year's Ten Best"
N.Y. TIMES, HERALD TRIBUNE,
N.Y. POST, SAT. REVIEW, TIME,
DAILY NEWS, NEWSWEEK, CUE

"Masterful . . . Flawless . . ."
SATURDAY REVIEW



STORY

Herr Tore has two daughters. Karin is blond, beautiful and good. Ingeri is dark, pregnant and a stepdaughter. Ingeri is envious of Karin, and when Karin is sent to carry the holy candles to church, as only a virgin may, Ingeri slips a toad into her bread.

Karin is stopped by some herdsmen. Innocent, she offers to share her meal with them. As they take the bread the toad pops out. They are angered and their lust aroused. They rape and murder her, and leave her body naked. Later, guests at Herr Tore's farmhouse, they offer to sell Karin's robe to Karin's mother.

After first purifying himself, Herr Tore kills the herdsmen, one by one. He also kills the child that accompanies them.

Going to the spot where his Karin lies dead he vows to build a cathedral on the spot. In answer, a spring is suddenly born on the spot where Karin lay.

THE VIRGIN SPRING

CAST

Herr Tore	Max von Sydow
His wife	Birgitta Valberg
Ingeri	Gunnel Lindblom
Karin	Birgitta Pettersson
The slender herdsman	Axel Duberg
The muste herdsman	Tor Isedal
The beggar	Allen Edwall
Boy	Ove Porath
The old man	Axel Slangus
Frida	Gudrun Brost
Simon	Oscar Ljung
First farm-labourer	Tor Borong
Second farm-labourer	Leif Forstenberg

CREDITS

Director	Ingmar Bergman
Scenario	Ulla Isaksson
Photography	Sven Nykvist
Sets	P. A. Lundgren
Editor	Oscar Rosander
Music	Erik Nordgren

AWARDS

ACADEMY AWARD 1960
BEST FOREIGN FILM

A Janus Films Release

A Svensk Film

COMMENT

"In this space age of wonders, the greatest miracle remains the thousandfold nature of man. And the hallmark of an Ingmar Bergman film is its deep probing of the human condition . . . He may well be the only motion picture artist of today whose body of work bears the stamp of genius . . ."
The Christian Science Monitor

"With THE VIRGIN SPRING, Ingmar Bergman has moved without further hesitation into the deep crucial places of tragic art, into the abiding forest which surrounds our daytime and gives the lie to our belief that all contingent evils can be socialized away. THE VIRGIN SPRING is as strictly composed as a sonnet, pictorially; each image contains, predicts or recalls every other image — the sustained reverberation of a bell in which the original note and final overtone sound as a continuum to the ear. This is the most compactly visual of all Bergman's films."
Film Quarterly

"It is undoubtedly correct to look upon THE VIRGIN SPRING as an expression of cinematic asceticism. The film art's chief means of expression are motion and contrast, but the spectators immobility can underscore the brutality of the scene, as in THE VIRGIN SPRING. Everything is told directly. The fixed quality of the film, its transitions between idyl and violence, piety and blood become a weapon in Bergman's hand. In everything he does, he remains saturated with contemporary ideas. His pictures are the questions and assertions of a modern man. THE VIRGIN SPRING is a film one does not easily forget."
Jorn Donner, THE PERSONAL VISION OF INGMAR BERGMAN

88 Minutes. Black and white. Sweden, 1959. Subtitled.