



In "The Seventh Seal," a knight (Max von Sydow, right) plays a game of chess with Death to stall for time to seek the meaning of his life.

Sweden's Ingmar Bergman: Theology for the Movies

New York—Rapidly taking a place alongside the works of Harvey Cox, Teilhard de Chardin, Dietrich Bonhoeffer, Karl Rahner and other theologians are the works of a man who has done his theological probing with a movie camera.

"The Theology of Ingmar Bergman," a set of six films by the famed Swedish director, is receiving wide circulation on college campuses and with church groups, according to the film's American distributor, Janus Films, Inc.

The six pictures in this anthology—all dealing with man's quest for God—are "Through a Glass Darkly," "Winter Light," "The Silence," "The Virgin Spring," "Wild Strawberries" and, perhaps Bergman's most popular film, "The Seventh Seal."

As the son of a strict Evangelical Lutheran clergyman Bergman grew up with a somber idea of God—an upbringing that is reflected in his films, along with a murky, seemingly obscure use of symbols to tell his story.

"Explanations" of Bergman's films are frequent, the latest one by the Rev. Mr. Richard Blake, S.J., a scholastic who is teaching film and religion at Archbishop Keough High School in Baltimore.

In the latest issue of "Drama Critique," published by the National Catholic Theatre Conference, Mr. Blake observes that in most of Bergman's "theological" films, the principal characters are on a journey of one kind or other and that this plot device is a common one in religious literature.

"From the days of Moses, religious thinkers have turned to the journey as a perfect description of man's transitory state in this world," Mr. Blake wrote. "Followers of Yahweh made their exodus, a journey to an unknown place for an unknown reason, and by this wandering the nation of Moses realized its identity as the chosen people of God. St. John of the Cross described man's quest for God in terms of an 'Ascent of Mount Carmel.'"

Mr. Blake gave most of his analysis to "The Seventh Seal," a film with a medieval setting. A knight (played by Max von Sydow, who later portrayed Christ in "The Greatest Story Ever Told") returns from the Crusades to find his native Denmark scarred by the black plague. He meets Death in human form and engages him in a running game of chess in order to stall for time while he searches for the meaning of his life and ponders the existence of God.

Through the course of the film, the knight carries on an intellectual discussion with his squire, who is certain there is no God. The knight seeks to become just as certain that there is a God. The plague requires them to perform various acts of compassion—but it is the squire who acts, while the knight is too busy contemplating philosophical mysteries.

He deviates from this only to share a meal of strawberries and milk with a husband and wife and their child, and become so taken with their simplicity that he tries to hide them from the sight of Death. Yet, this proves to be the key to Bergman's message, Mr. Blake states:

"At the end of 'The Seventh Seal' Ingmar Bergman's statement on ultimate values seem rather clear. One of man's few certainties is his own mortality in the face of the ongoing rush of life; his search for the 'significant action' to give his life a meaning must be performed in the context of mortality. . . .

"Since other philosophic knowledge is so tenuous, value must be placed not in systematic knowledge, which is always margined in doubt, but in an act of benevolence, an appreciation of another person which may grow into a salvific act of love. If (the knight) reaches any peace beyond death, it will be because of his love for (the family), rather than because of his fruitless search for certain knowledge of God."

In an earlier issue, the "Drama Critique" featured a commentary on Bergman's "trilogy"—"Through a Glass Darkly," "Winter Light" and "The Silence"—by Prof. Hugh Harter of Loyola University in Chicago.

In the first two films of the trilogy, the main characters are obsessed with their search for God," Prof. Harter wrote. Both characters wind up closed within themselves—one as a schizophrenic who interprets a spider-like shadow on her wall to be God, the other a clergyman who is left without a congregation.

"In the first two films of the trilogy," Prof. Harter observed, "Bergman poses and reiterates the question of God's existence and His ways to man, if any. He also carefully explores man's relation to his fellow man, the individual's loneliness, using the bleakness of the photography and the landscapes, interiors and exteriors, to strengthen the isolation an alienation felt by the principal characters."

"Is 'The Silence' as the third film of this trilogy, an answer to the problems raised in the previous films? Perhaps. More

possibly we can consider it as a further, and more brutal, commentary on man's condition, man's contemporary bleak, oppressive hell on earth—displaced man, alienated man who cannot communicate with God or man, who feels futile and lost, withdrawn into himself."

In "The Silence," two evil sisters travel to a strange country and are confined in two adjoining rooms in a cavernous hotel in a strange city whose language is totally foreign.

The sisters obviously are in Hell, Prof. Harter states, and the film can be viewed as a modern version of Dante's "Inferno." Commenting on a number of senuous scenes which drew a "condemned" rating from the Catholic film office, he warned that such notoriety "effectively obscured the high seriousness of the film as a study of the human condition and of alienation and doubt in the age of the atom."—(Catholic Press Features)

320 Children Ready For Enrichment Program

Three hundred and twenty boys and girls will participate in the Sisters of St. Joseph Summer Enrichment Program weekday mornings, July 5 through 28.

Designed for the gifted student, the program offers a combination of small-group-classes and field trips to area fifth, sixth, seventh, and eighth graders to deepen their understanding and appreciation of mathematics, science, creative writing, literature, art, speech, and the mass media.

Because the emphasis is on creative thinking and active participation, and because no class numbers more than fifteen, each course promises an intellectual adventure to its young members.

The traditional school situation gives place to informal discussion of the levels of meaning of a television program viewed the previous night; practice for a "production" of one of the

plays being read in literature class; debates on a problem of national interest; observation of the wonders of the growth of crystals; expression of the inmost feelings through the creation of original poetry.

Several times during the month, an afternoon is devoted to further on-the-spot investigation of the subject area. Science classes tour Bausch and Lomb art classes visit a nearby park to paint an outdoor setting, math classes observe and try out the electronic computers at St. John Fisher College; and mass media classes extend their study of film at Dryden Theatre.

Director of the program is Sister St. Peter. Local coordinators for each of the centers are Sister Aloysia at Nazareth Hall; Sister Genevieve at St. John's, Greece; and Sister Eugene at Our Lady of Lourdes.

Seton Groups In Action

47TH BRANCH of Seton Workers of St. Mary's Hospital will have a steak roast for members and their husbands, Thursday, June 29 at 6:30 p.m. at the home of Mrs. Frank Toolan, 85 Mareeta Rd.

60TH BRANCH members will entertain their husbands at an Annual Steak Roast at the home of Mr. and Mrs. Alan Stanwick, 1700 ualtrough Rd., Penfield, Saturday, June 24 at 6:30 p.m.

DEADLINE FOR NEWS MONDAY NOON

Mary Wilker Requiem Held

Funeral Mass for Mrs. Mary M. Wilker was offered by her nephew, Father Edwin B. Metzger in St. Augustine's Church, June 15 with Monsignor John M. Duffy also in the Sanctuary. Mrs. Wilker, 85, of 123 Thorndale Terrace, died June 12, 1967.

Surviving are one son, George V. Wilker; one daughter, Mrs. George (Marion) Seelman; four grandchildren; one brother, Edwin H. Kesel; one sister, Mrs. Edwin Metzger.

Father Metzger gave the blessing at Holy Sepulchre Cemetery. Arrangements by Joseph A. Murphy Funeral Home.

Hicks

Home Heating Inc. 271-9079 271-4650



Elegant tradition: The smoothest whisky ever to come out of Canada!

\$4.99

CANADIAN WHISKY—A BLEND—50 PROOF—IMPORTED BY NATIONAL BOTTLERS PROPERTIES CO., NEW YORK

A. J. MCCARTHY



YOUR BEST MOVE!

Agent for NORTH AMERICAN VAN LINES

GEO. M. CLANCY CARTING CO. INC.

8 Circle Street

473-3120

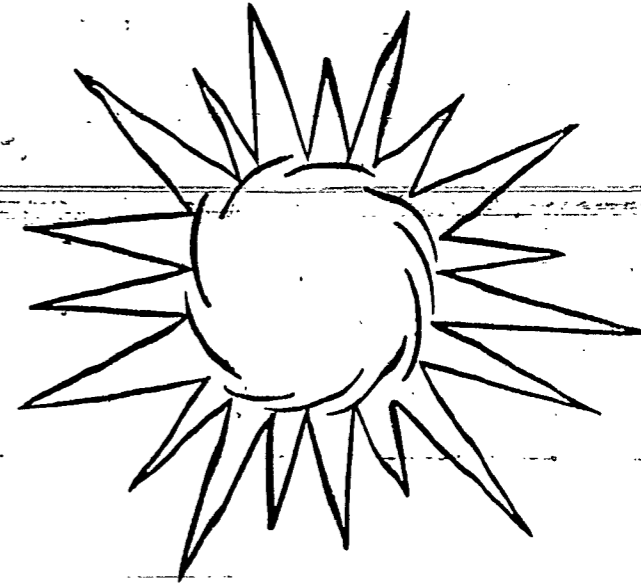
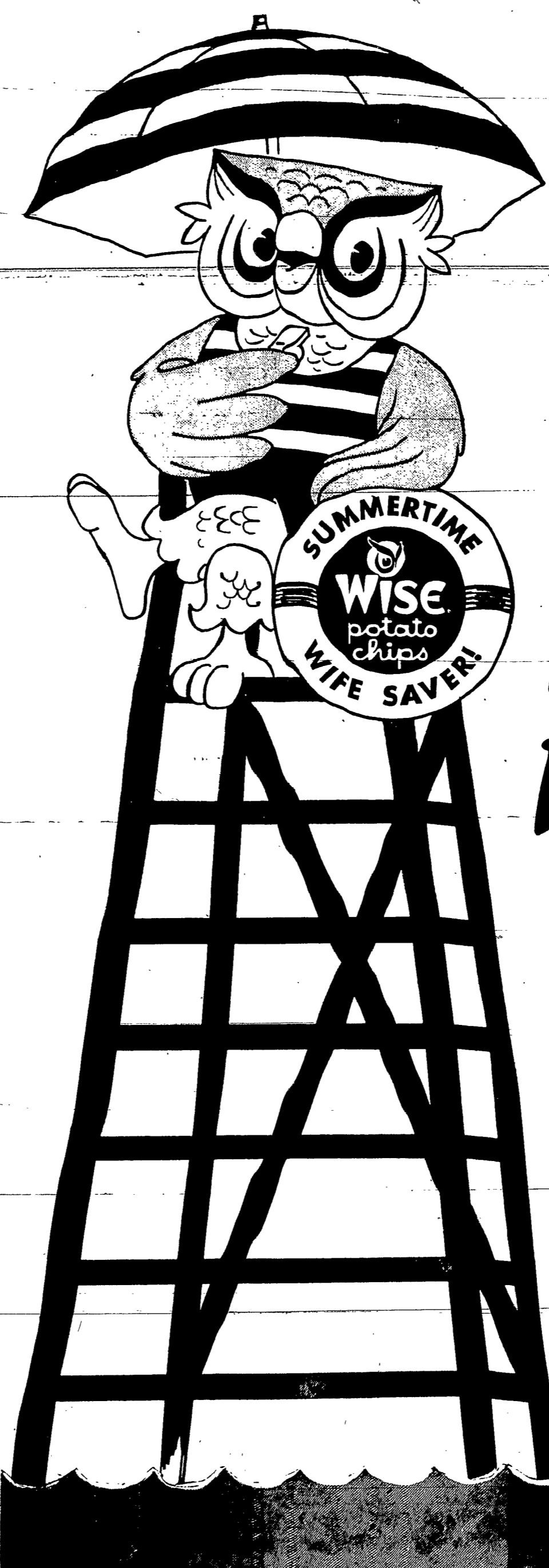
TIME TO SAVE
On a new '67 PONTIAC

BRAND NEW TEMPEST
2 Dr. sport coupe choice of colors, full factory equipment. Immediate delivery.

\$2250

No money down
No payment 'til Aug.

RALPH PONTIAC
626 W. MAIN
235-3635



It's the FLAVOR!

FOR SUMMER MEALS AND FUN --

Convenient Wise Potato Chips not only give you more time for fun—their fresh, natural flavor adds to the fun! Enjoy the difference Wise makes . . . at picnics and cookouts and as a summertime snack!



WISE
potato chips

A 30% PRODUCT

Does Columbia Banking pay 5% on all accounts, all the time? And is your money always available?

YES!

What's more . . .

This type of savings, in passbook accounts, is why after eighty-three years over 50,000 Upstate New Yorkers are saving nearly 200 million dollars here. You'll like our care because . . .



You can save any amount, any time. You can save as little as the tenth of a month and still earn from the first. Safety of your savings is Federally insured to \$15,000. Truly, this is what Extra Care means at . . .

New York State's Largest State Chartered Saving Association
COLUMBIA BANKING SAVING & LOAN ASSOCIATION

Sapore deliziosa
Meravigliosa
convenienza*

TRY

Italian Brand SAUSAGE PATTIES

*Wonderful flavor
*Wonderful convenience