



Four Screenplays of Ingmar Bergman: Smiles of a Summer Night/The Seventh Seal/Wild Strawberries/The Magician

Ingmar Bergman , Lars Malmstrom (Translator) , David Kushner (Translator)

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s/t: Smiles of a Summer Night, The Seventh Seal, Wild Strawberries & The Magician
Ingmar Bergman has been acclaimed throughout the world as one of the most brilliant filmmakers of our time. This collection of screenplays for a quartet of his most distinguished films shows that he's also a writer of distinction, for the words themselves emerge, in their own right, as a form of powerfully moving literature.

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Author : Ingmar Bergman , Lars Malmstrom (Translator) , David Kushner (Translator)

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From Reader Review Four Screenplays of Ingmar Bergman: Smiles of a Summer Night/The Seventh Seal/Wild Strawberries/The Magician for online ebook

Erik Graff says

I'm not precisely certain when I purchased this, but it was around the time of high school graduation and quite possibly at the bookstore in Piper's Alley in Chicago's Old Town neighborhood. Bergman was all the rage among many of my friends. Discovering that one could actually purchase translated scripts of his films came as a great revelation as did the discovery that there were many printed materials about cinema and even publishers who specialized in such products.

In addition to occasionally seeing Bergman with my family on Chicago's Public Television station, I also had several opportunities to accompany friends who had access to cars to watch examples of his work at the old Playboy Theatre downtown, north of the river. The theatre was great for us kids, constrained as we were by enforced curfews in our hometown. While nothing was going on out in suburbia, the theatre opened very late, ran highbrow films exclusively and provided coffee in the lobby free of charge. It all felt so very intellectual and grownup.

Steve says

The best of Bergman, I believe!

Vafa says

Every body must see these movies....It's a regulation....

Ethan says

A case study of excellent dialogue.

Ali says

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Sowmya says

Wow! I so fell in love with the book that I must have read each of the scripts atleast twice already.... Bergman is an amazing story teller!!! :)

Atena says

???? ?? ??????? ?? ????? ??????? ?????????? ?? ????? ?? ?????? ?? ??????? ?? ?????? ?? ?????? ?? ?????, ?? ??????

Gary says

This is one of those films/scripts that stays with you for the rest of your life. This dark parable is filled with arresting images: the knight and Death playing chess; the dance of death, and the traveling actors.

ZaRi says

"People ask what are my intentions with my films — my aims. It is a difficult and dangerous question, and I usually give an evasive answer: I try to tell the truth about the human condition, the truth as I see it. This answer seems to satisfy everyone, but it is not quite correct. I prefer to describe what I would like my aim to be. There is an old story of how the cathedral of Chartres was struck by lightning and burned to the ground. Then thousands of people came from all points of the compass, like a giant procession of ants, and together they began to rebuild the cathedral on its old site. They worked until the building was completed — master builders, artists, labourers, clowns, noblemen, priests, burghers. But they all remained anonymous, and no one knows to this day who built the cathedral of Chartres.

Regardless of my own beliefs and my own doubts, which are unimportant in this connection, it is my opinion that art lost its basic creative drive the moment it was separated from worship. It severed an umbilical cord and now lives its own sterile life, generating and degenerating itself. In former days the artist remained unknown and his work was to the glory of God. He lived and died without being more or less important than other artisans; 'eternal values,' 'immortality' and 'masterpiece' were terms not applicable in his case. The ability to create was a gift. In such a world flourished invulnerable assurance and natural humility. Today the individual has become the highest form and the greatest bane of artistic creation.

The smallest wound or pain of the ego is examined under a microscope as if it were of eternal importance. The artist considers his isolation, his subjectivity, his individualism almost holy. Thus we finally gather in one large pen, where we stand and bleat about our loneliness without listening to each other and without realizing that we are smothering each other to death. The individualists stare into each other's eyes and yet deny the existence of each other.

We walk in circles, so limited by our own anxieties that we can no longer distinguish between true and false, between the gangster's whim and the purest ideal. Thus if I am asked what I would like the general purpose of my films to be, I would reply that I want to be one of the artists in the cathedral on the great plain. I want to make a dragon's head, an angel, a devil — or perhaps a saint — out of stone. It does not matter which; it is the sense of satisfaction that counts.

Regardless of whether I believe or not, whether I am a Christian or not, I would play my part in the collective building of the cathedral."

Hilary Hamann says

I love this. The introduction by Bergman's long-time producer, describing the Swedish commitment to theater and how that commitment transferred into film is especially interesting.

Michael says

All four of these film are amazing, so it was interesting to run them. I was intrigued to read the screenplay of "Wild Strawberries" since the structure is vastly different. Well worth my time.

Eric says

What I have learned so far from this book (earlier edition):

On the beach at the beginning of The Seventh Seal, Antonius Block has bloodshot eyes!
