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Nota di contenuto	Ingmar Bergman at 100: an introduction / Erik Hedling -- 1. Ingmar Bergman on the international scene / Peter Cowie -- 2. Bergman transnational: Munich–Rome–Los Angeles, or ‘the last temptation of Ingmar Bergman’ / Thomas Elsaesser -- 3. Bergman and the business: notes on the director’s ‘worth in the market’ / Olof Hedling -- 4. Bergman, writing, and photographs: the auteur as an ekphrastic ghost / Maaret Koskinen -- 5. The playfulness of Ingmar Bergman: screenwriting from notebooks to screenplays / Anna Sofia Rossholm -- 6. Cinema as a detour: Ingmar Bergman, writer / Jan Holmberg -- 7. Laughing through tears: the soundscape of Ingmar Bergman’s Smiles of a Summer Night / Alexis Luko -- 8. Sound, act, presence: classical music in the films of Ingmar Bergman—a lecture recital / Anyssa Neumann -- 9. Film-musical moments in Ingmar Bergman’s films / Ann-Kristin Wallengren -- 10. Where does music come from? Musical meaning and musical discourse in Ingmar Bergman’s films / Per F. Broman -- 11. Bergman, Janov, and Autumn Sonata / Paisley Livingston -- 12. Persona’s penis / Daniel Humphrey -- 13. Battlefield family: Ingmar Bergman, Henrik Ibsen, and television / Michael Tapper -- 14. Bergman/Birdman/Vogler: an ecocritical examination of the

birds of Bergman / Linda Haverty Rugg -- 15. Visionaries and charlatans: Ingmar Bergman's filmmaking / Laura Hubner -- 16. Imagined without dialogue: Sawdust and Tinsel and Dreams / Dan Williams -- 17. The ghost in the machine: Saraband / Lars Gustaf Andersson -- 18. Return to the bourgeoisie: Fanny and Alexander in Swedish politics / Erik Hedling -- Index.

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### Sommario/riassunto

"This collection presents the latest scholarship on legendary Swedish filmmaker Ingmar Bergman. Appearing in the wake of Bergman's centenary year, it combines original approaches to his films and writings with new research on established themes. Among the areas explored are Bergman's dealings with Hollywood and the use of autobiographical writing in his later work. Several chapters look at the director's sophisticated treatment of film music, while others offer new reflections on his interest in philosophy and psychology. There are analyses of aspects of Bergman's most famous films, including *Smiles of a Summer Night*, *Persona* and *Fanny and Alexander*, as well as insightful readings of lesser-known works, such as *Saraband* and *Sawdust and Tinsel*. The book closes with two chapters that consider Bergman's complicated relationship with Swedish politics. Assembling an international group of distinguished film scholars, *Ingmar Bergman: An enduring legacy* demonstrates that there is still much to be said about this intriguing filmmaker, whose name remains synonymous with the cinematic artform more than a decade after his death." -- Back cover.

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