

## Conclusions

The mystical gaze is at once integral to Peter Weir and more generally significant for theories of the gaze. Whether or not others take mysticism seriously, Peter Weir does. The discovery of the artefact in Tunisia, the day-dream in which he felt confirmed as a film-maker, the dialogue he had with the ghosts at Gallipoli—these three recorded encounters shaped Weir's life, his professional choices and his awareness. Along with these experiences there is his lament for the lack of 'wonder' in Western society that he says religion used to provide. Weir has explicitly said that he sees his task as filling this gap. 'I think a sense of wonder is really what I attempt to create.'<sup>1</sup> Furthermore he has spoken about the ongoing influence that the theories of Carl Jung have had on him and his film-making.<sup>2</sup>

In my analysis of Weir's work I have taken both points of reference, mysticism and Jung, as seriously as he does. I have argued that it is by neither accident, nor the hyperbole of journalistic flair that has led writers to speak of Weir's work as mystical. By using such language—and whether they realise it or not—critics and scholars have provided a rich but untheorised insight in what Weir has achieved in his films. Through a careful analysis of the narrative, we can see that he has elicited from the spectator a mystical gaze.

The mystical gaze is constructed through mystical intertextuality, where Weir writes or reworks material which has mystery at its core—not just human mysteries with a neat solution at the end, but rather metaphysical mysteries about this world in relation to other unseen worlds, forces and powers that call forth heroic and loving action, of an altogether different dimension to the everyday. Entry points into this other spiritual world occur in Weir's narratives via intertextual references, quotations, metonyms and allusions to archetypal mythologies and symbols, religious memory, allegorical commentary and a celebration of nature.

The mystical gaze is also constructed through one, or a combination, of looks. There is a participatory, empathetic identification, where the spectator grows to care for the hero who is invested with shamanic characteristics, like Miranda and Book, or is a saviour figure like Archy. The spectator identifies with the hero or heroine's search, which is primarily spiritual or played out within a mystical context.

Then, at critical points within the film, the spectator is repositioned and granted an omniscient look, which enables him or her access to a greater spiritual insight into the motivations of the characters and the narrative, and an awareness of the fluidity of the boundaries between the seen and the unseen. This gaze also means the spectator knowingly but powerlessly presides over climax points of the hero's quest.

Finally, through tropes of sexuality, death and intimacy and through the use of music, lighting and camera angles, the sight-insight interplay is constructed and the spectator is offered a moment of illumination. Through this look, Weir draws the spectator in further to link his or her own exploration of the unconscious with that of the protagonist and to ask personal questions about his or her own meaning and purpose.

As well as offering a particular reading of Weir's work, this study has provided a more general commentary on the cinema and a hitherto unnamed element within gaze theory: the mystical component of the spectator's look. I have shown that while writers may have borrowed the language of magic and mysticism from spiritual or religious collectives, they need not borrow the belief structures that attend

them, to accept that the mystical as an aspect of spectatorship. The pagan Roman philosopher Plotinus played a central role in defining what we now mean by a mystical encounter. Plotinus is the patron of secular mystics, of which Weir is one. So what is the Otherness secular mystics seek? Daniel Madigan's theory that encounters with Otherness are experiences of oneself and of one's belief as they are formed and proffered by any social community<sup>3</sup> makes sense of the universal reports of similar encounters, and places Weir's attraction to Jung's theory in context. For Weir, Otherness is similar to the Jungian definition of the world of the collective unconscious: 'the deposit of mankind's typical reactions since primordial times to the universal situations such as fear, danger, the struggle against superiority, love, birth and death'.<sup>4</sup> Such a broad definition does not demand a conventionally religious frame of reference. That said, I have argued the cinema offers a secular context, once the domain of religion, for the experience of mysticism in its narratives, the relationship it establishes between the screen and the spectator, its architecture, codes of exhibition and assembly. I have also argued that the mystical gaze, although it draws on other structures of the gaze such as the gendered, racial, abject, seductive and masochistic, offers a new way of conceptualising spectatorship. In addition it is clear that the mystical gaze of the cinema shares a great deal with the religious traditions of mysticism. This can be seen especially in the similar ways the experience of film spectatorship and mysticism is reported and the effect it can have on behaviour, as in Rudolph's Otto's 'mysterium, tremendum et fascinans', the mysterious, and alluring encounter with Otherness that can compel and frighten at the same time.

I have maintained that the quest for the mystical encounter, as attested to in every social community in the world, is still active in the increasingly secular Western world, and that its secular temple is the new multiplex. There, spectators, who are primed by the structures of the cinema itself, see films like those of Peter Weir that construct a world for them where they can exercise the mystical gaze while simultaneously entering into a mystical experience with the shadow world being played out on the screen before them.

## Notes

### 1 The Mystical Gaze

- 1 As quoted in McGillion, 'Religion versus science might be all in the mind', p. 16.
- 2 For a summary see Deikman, 'Deautomatization and the Mystic Experience' and 'Bimodal Consciousness and the Mystic Experience'; R. Fisher, 'A Cartography of Ecstatic and Meditative states'; Wapnick, 'Mysticism and Schizophrenia'.
- 3 Jung, *Psychology and Religion*, p. 19.
- 4 Freud, *The Future of an Illusion*, p. 30.
- 5 Bucke, *Cosmic Consciousness*, p. 65; Egan, *What Are They Saying about Mysticism?*, p. 24; James, *The Varieties of Religious Experience*, p. 386; Maslow, *Towards a Psychology of Being*, p. 12; Neumann, 'Mystical Man', p. 377; Price and Savage, 'Mystical Studies and the Concept of Regression', p. 115; Stace, *The Teachings of the Mystics*, p. 20.
- 6 Penner, 'The Mystical Illusion', p. 96.
- 7 Madigan, 'When Experience Leads to Different Beliefs', p. 73.
- 8 Just to name three scholars who began their investigations not believing in the veracity of mystical claims but ended up, not uncritically, accepting that the phenomenon was real: Maréchal, *Studies in the Psychology of the Mystics*; Dupré, *The Other Dimension*; Maritain, *The Degrees of Knowledge*. Even a sceptical psychiatrist, Arthur Deikmann, concluded another study by saying, 'Mystics have been guardians of a potentiality that has always been ours and that it is now time for us to reclaim' in 'Bimodal Consciousness and the Mystic Experience', p. 268.

- 9 Based on Rudolph Otto's famous definition of religious experience, first published in 1923: 'the mysterium, tremendum et fascinans', see *The Idea of the Holy*.
- 10 While collectives have different ways of apprehension of the presence they seek, all of them share a personal and social expression. This is not confined to religious collectives. Scholars have observed how civic devotion, patriotism and nationalism as forms of a secular, civil religion operate within a similar dynamic. See P. Hammond, 'Religious Pluralism and Durkheim's Integration Thesis' and 'The Sociology of American Civil Religion: A Bibliographical Essay'; Bellah, 'Civil Religion in America'; Pope, *Millhands and Preachers*; Hermassi, 'Politics and Culture in the Middle East'; Ayubi, 'The Politics of Militant Islamic movements in the Middle East'; Lustick, *The Land and the Lord*.
- 11 Parrinder, *Mysticism in the World's Religions*, p. 8.
- 12 Stace, *Mysticism and Philosophy*, p. 111.
- 13 Happold, *Mysticism*, p. 150. In the ancient world and in Christian theology, these first two categories have also been called 'ascent' and 'descent'. Another definition of the same distinction used in philosophy is 'introvertive' and 'extrovertive'. Aldous Huxley called the first two categories offered here 'obtained' mysticism while our category of natural mysticism he named as 'spontaneous': see Huxley, 'Visionary Experiences'. Also see Horne, *The Moral Mystic*, pp. 34ff.
- 14 Parrinder, *Mysticism in the World's Religions*, p. 93.
- 15 For a full discussion of these distinctions and their antecedents, see Horne, *The Moral Mystic*, pp. 34ff.
- 16 McBrien, *Catholicism*, p. 1085.
- 17 Egan, *What Are They Saying About Mysticism?*, p. 2.
- 18 Quoted in Happold, *Mysticism*, p. 214.
- 19 Cox, *Mysticism*, p. 32.
- 20 Teresa of Avila, 'The Interior Castle', p. 412.
- 21 Ibid, p. 25. Wordsworth, 'Lines Composed a Few Miles above Tintern Abbey', (1798), *The Complete Poetical Works*, [1888], New York: Bartleby, 1999. For a commentary on Wordsworth's mysticism see, Huxley, 'Visionary Experiences', pp. 36f.
- 22 James, *The Varieties of Religious Experience*, pp. 303ff. Also see Russell, *Mysticism and Logic*, p. 10; Horne, *The Moral Mystic*, p. 113. William Johnson's experience of Christian-Buddhist dialogue and Zen meditation led him to similar conclusions: *The Inner Eye of Love*, pp. 43ff, 97ff, 179ff. This experience is similar to that described as the 'viewing experience'.
- 23 Rahner, *Spirit in the World*, pp. 68ff.
- 24 Paul Tillich argued that the absence of morality and social concern in the writings of mystics led him to question the importance of their experience. Mystics appeared to him to be self-centred See Tillich, *The Religious Situation*.
- 25 Egan, *What Are They Saying About Mysticism?*, p. 119.
- 26 Schliermacher, *On Religion*, p. 101.

- 27 James, *The Varieties of Religious Experience*, p. 42.
- 28 Madigan, 'When Experience Leads to Different Beliefs', p. 65. Also see Katz, 'Editor's Introduction', p. 8.
- 29 Madigan, 'When Experience Leads to Different Beliefs', p. 72. Katz makes the same point: 'Our investigation suggests ... a wide variety of mystical experiences which are, at least in respect of some determinative aspects, culturally and ideologically grounded'—see 'Language Epistemology and Mysticism', p. 76. Zaehner has demonstrated the veracity of this claim in regard to Eastern mystical traditions. See Zaehner, *Mysticism Sacred and Profane*, New York: Oxford University Press, 1957, pp. 194ff.
- 30 Madigan, 'When Experience Leads to Different Beliefs', p. 73.
- 31 Palmer and Riley, 'Seeing, Believing and "Knowing" in Narrative Film: *Don't Look Now* Revisited', pp. 14, 16.
- 32 Gunning, 'An Aesthetic of Astonishment: Early Film and the (In)credulous Spectator', pp. 33, 34, 38. See also Augustine of Hippo, *Confessions*, ch. 25, sect. 1.
- 33 Gunning, 'An Aesthetic of Astonishment: Early Film and the (In)credulous Spectator', p. 43; Gunning, 'Phantom Images and Modern Manifestations', pp. 60ff. Also see Hopkins (ed.), *Magic*.
- 34 Gunning, 'An Aesthetic of Astonishment: Early Film and the (In)credulous Spectator', pp. 67–8.
- 35 For a full discussion on the history of magic in this period see During, *Modern Enchantment*, pp. 7ff., 14.
- 36 Scholes, *The Oxford Companion to Music*, p. 765.
- 37 *Jesus Christ Moviestar*, CCTV Documentary, 1990. In Australia the Salvation Army were the first to use the cinema for religious purposes with *Soldiers of the Cross* (1900) and *Heroes of the Cross* (1909). Some scholars claim that *Soldiers of the Cross* was the first feature film in the world. As important as Herbert Booth's presentation was in 1900, we know from written descriptions that it was a mixture of slides and short films. See Laughren, 'The Beginnings of Cinema in Australia', pp. 16ff.
- 38 Gunning argued that Augustine would have seen the theatre as a means of being distracted from the higher call to behold Beauty towards sinfulness. See 'An Aesthetic of Astonishment: Early Film and the (In)credulous spectator', p. 37.
- 39 *Ibid.*, p. 43.
- 40 Fuery, *New Developments in Film Theory*, pp. 115–23.
- 41 Bakhtin, *Rabelais and His World*.
- 42 Kristeva, *Desire in Language*, pp. 77ff. Also see Fuery, *New Developments in Film Theory*, pp. 115ff.
- 43 Creed, 'The Cyberstar', p. 129.
- 44 During, *Modern Enchantment*, pp. 161–71, 173ff.
- 45 Friedberg and Marcus, *Close Up: Cinema and Modernism*, p. 50.
- 46 Aragon, 'On Décor', pp. 28f.
- 47 Valentin, *L'Art Cinématographique IV*, p. 57.
- 48 See Isaiah 6.
- 49 Bassan, 'Du côté des lanternes magiques', p. 2; Barber,

- 'Phantasmagorical Wonders: The Magic Lantern Ghost Show in Nineteenth-century America'; Barnouw, 'The Fantasms of Andrew Oehler'.
- 50 Barnouw, 'The Magician and the Movies'. Also see Barnouw, *The Magician and the Cinema*.
- 51 During, *Modern Enchantment*, p. 1.
- 52 Ray, *The Avant-Garde Finds Andy Hardy*, p. 8. Also see Benjamin, 'One-way Street', p. 229.
- 53 Breton, *Nadja*, p. 20. Also see Ray, *The Avant-Garde Finds Andy Hardy*, p. 82.
- 54 See Breton, *Manifestoes of Surrealism*. Also see L. Williams, *Figures of Desire: A Theory and Analysis of Surrealist Films*, p. 13.
- 55 Breton, 'As in a Wood', p. 44.
- 56 Ibid., p. 43.
- 57 See Breton, *L'Amour fou*.
- 58 Breton, 'As in a Wood', p. 43. Breton quote in J. Matthews, *Surrealism and Film*, p. 2.
- 59 L. Williams, *Figures of Desire*, p. 218.
- 60 Joan Hawkins calls the way Breton and Vache enjoyed claiming personal control over their cinema spectatorship as the first example of 'channel surfing'. See *Cutting Edge*, pp. 37ff.
- 61 Kyrrou, *Le Surréalisme au Cinéma*, p. 102.
- 62 Ibid.
- 63 Marmor, 'The Eye and Art', p. 5. Also see Hubel, *Eye, Brain and Vision*.
- 64 O'Day, 'Vision and Art', pp. 2–3.
- 65 See Kracauer, *Theory of Film*; Mauerhofer, 'Psychology of Film Experience'; Stevenson and Debrix, *The Cinema as Art*.
- 66 Vogel, *Film as Subversive Art*, p. 10.
- 67 Ibid., p. 9
- 68 hooks, *Reel to Reel*, pp. 1–2.
- 69 Clarke, *Astounding Days*, p. 196.
- 70 During, *Modern Enchantment*, p. 261.
- 71 Frazer, *The New Golden Bough*.
- 72 See Exodus 7 where Moses and Aaron call down spells on Pharaoh. Also see During, *Modern Enchantment*, pp. 3ff.
- 73 Baudry, 'Ideological Effects of the Basic Cinematographic Apparatus', pp. 286f.
- 74 Baudry, 'The Apparatus: Metaphysical Approaches to Ideology', p. 312.
- 75 Ibid., *passim*.
- 76 See Miles, *Fullness of Life*; Newman, *Historical Sketches*; Rubenson, *The Letters of St Antony*; Waddell, *The Desert Fathers*.
- 77 Smart, *Dimensions of the Sacred*, pp. 153f, 51, 96; Streng, *Understanding Religious Life*, pp. 98, 84ff.
- 78 McGuire, *Religion*, pp. 29–31, 280f. Smart, *Dimensions of the Sacred*, pp. 155, 211; Streng, *Understanding Religious Life*, pp. 127f.
- 79 Smart, *Dimensions of the Sacred*, p. 100; Streng, *Understanding Religious Life*, pp. 72f.

- 80 2 Peter 1:18ff.
- 81 1 Corinthians 13:12. It is from this passage in 1961 that Ingmar Bergman took the title of his explicitly theological film, *Through a Glass Darkly*.
- 82 For example Jacques Lacan's theories, at least in part, came from his observation that people with schizophrenia described their experience in terms of a perennial and incoherent present. They had difficulties distinguishing themselves as relational subjects and processing the signifiers that surrounded them. Film scholars who have based their work on Lacanian principles observe that the spectator has a similar task because the cinema can break down the barriers between I, me and the other. See Belton, *Movies and Mass Culture*, p. 195.
- 83 Carbonnier and Magny, 'La critique en question: entretien avec Judith Miller et Michel Silvestre', pp. 22–5. Also see Fletcher, 'Versions of Masquerade'; Harpole, 'Report on the International Film Theory Conference V: Cinema and Language Center for Twentieth Century Studies'; Ijsseling, 'Psychoanalyse & film: enige opmerkingen over Jacques Lacan'; Metz, *The Imaginary Signifier*; K. Silverman, 'Fassbinder and Lacan: A Reconsideration Of Gaze, Look and Image'; P. Thomas, 'Review Essay on "Everything You Always Wanted To Know about Lacan (but Were Afraid To Ask Hitchcock)"; Walsh, 'Returns in the Real: Lacan and the Future of Psychoanalysis in Film Studies'.
- 84 Breton, *What is Surrealism? Selected Writings*, Chapter 3.
- 85 Stam, *Film Theory*, p. 56.
- 86 See Freud, 'Beyond the pleasure principle', 'The infantile genital organisation' and 'On the sexual theories of children', *The Standard Edition of the Complete Psychological Works of Sigmund Freud*; Creed, 'Film and Psychoanalysis', pp. 77–90; Grosz, *Jacques Lacan*, pp. 28ff; Kaplan, *Psychoanalysis and the Cinema*.
- 87 See Creed, 'Film and Psychoanalysis', pp. 79ff; Moi, *Sexual/Textual Politics*, p. 99; Stam, *Film Theory*, pp. 167ff; Hayward, *Key Concepts in Cinema Studies*, pp. 96ff.
- 88 Ching, 'The Mirror Symbol Revisited: Confucian and Taoist Mysticism', p. 226.
- 89 See Lacan, *The Four Fundamentals of Psycho-Analysis*, p. 83, *The Psychoses*, p. 13, and *Ecrits*, pp. 1f.
- 90 Ching, 'The Mirror Symbol Revisited: Confucian and Taoist Mysticism', p. 226.
- 91 Yampolsky, *The Platform Sutra of the Sixth Patriarch*, p. 132.
- 92 Metz, *The Imaginary Signifier*, p. 51.
- 93 Mulvey, 'Visual Pleasure and Narrative Cinema', p. 12.
- 94 See Smart, 'Interpretation and Mystical Experience', pp. 83, 86; Staal, 'Superstructures', pp. 94, 100.
- 95 'When I am completely united to you, there will be no more sorrow or trials; entirely full of you, my life will be complete.' Augustine of Hippo, *Confessions*, sect. 10. 'All these sufferings are meant to increase the desire to enjoy the Spouse. And His Majesty, as one who knows our weakness, is enabling the soul through these afflictions and many others to have

- courage to take him as his Spouse.' Teresa of Avila, 'The Interior Castle', p. 338. 'This soul of mine is in the heart of Brahman, and when I go from here I shall merge into it', *Brihad-aranyaka Upanishad* (3.14), quoted in Parrinder, *Mysticism in the World's Religions*, p. 35. 'The moon and the night-lily unite in love ... I saw Krishna everywhere.' *Gita*, quoted in Parrinder, *Mysticism in the World's Religions*, p. 161.
- 96 Otto, *The Idea of the Holy*, p. 21.
- 97 Metz, *The Imaginary Signifier*, pp. 44, 97ff.
- 98 Metz, *Essais Semiotiques*, p. 136.
- 99 Metz, *The Imaginary Signifier*, p. 50.
- 100 Ibid.
- 101 Allen, 'Cinema, Psychoanalysis and the Film Spectator', pp. 8, 28.
- 102 For a fuller discussion on the experience of *jouissance*, see Hayward, *Key Concepts in Cinema Studies*, p. 289.
- 103 Creed, 'Film and psychoanalysis', p. 80.
- 104 For the importance of Lacan's work for ideological readings of film see Britton, 'The Ideology of "Screen"'; McCanell, *Figuring Lacan*.
- 105 Mulvey, 'Visual Pleasure and Narrative Cinema', p. 17.
- 106 More recently Wheeler Winston Dixon has added that that there is a reverse gaze in the cinema as well. 'Rather than being viewers of an external phenomena, we are being acted upon by a mechanism possessing a gaze that stuns and transfixes us, like rabbits caught in the glare of a set of headlights, unable to move, to leave or to act unless given permission to do so.' See Winston Dixon, 'It Looks Back at You: Notes on the "Look Back" in Cinema', p. 86
- 107 Mulvey, 'Visual Pleasure and Narrative Cinema', pp. 6, 8, 9.
- 108 See Cowie, *Representing the Woman*; hooks, *Black Looks*; Krutnick, *In a Lonely Street*; Gledhill, *Home is Where the Heart*; M. Smith, *Engaging Characters*.
- 109 Lacan, *The Four Fundamentals of Psycho-Analysis*, pp. 105ff.
- 110 Gledhill, 'Klute 1: A Contemporary Film Noir and Feminist Criticism', pp. 14ff.
- 111 Gledhill, 'Developments in Feminist Film Criticism', pp. 21ff.; Rodowick, 'The Difficulty of Difference', and also see his *The Difficulty of Difference*; Cowie, 'Fantasia', p. 79, and also see *Representing the Woman*; Mulvey, *Visual and Other Pleasures*. In an often overlooked earlier essay, Mulvey was beginning her response. See 'On Duel in the Sun', *Framework*, 15–17, Summer 1981, pp. 12–15.
- 112 Doane, 'Film and Masquerade: Theorising the Female Spectator', pp. 77, 79, 87.
- 113 Augustine of Hippo wrote: 'Receive what you believe; eat what you receive, and become what you eat' in regard to the Eucharist. See Augustine, *Sermo*, 272: PL 38, 1247.
- 114 See de Lauretis, *Technologies of Gender*.
- 115 Ibid., p. 26.
- 116 De Lauretis only names 'pedagogy, medicine, demography and economics', disciplines which Judaism, Islam and Christianity developed into their present form in Western society. See *ibid.*, p. 12.

- 117 See Doane, 'The "Woman's Film": Possession and Address', pp. 79f.
- 118 The point of departure between Studlar and Doane is that Studlar is more interested in pleasure in masochism for men while Doane's research has focused more on the negative non-pleasurable masochism for women.
- 119 Studlar, 'Masochism, the Perverse Pleasures of the Cinema', pp. 611–13; also see Studlar, 'Masochism, Masquerade, and the Erotic Metamorphoses of Marlene Dietrich', pp. 231–3.
- 120 Studlar, 'Masochism, the Perverse Pleasures of the Cinema', p. 612.
- 121 Ibid.
- 122 Ibid., p. 613.
- 123 Ibid.
- 124 Ibid. (both quotes).
- 125 Studlar, *In the Realm of Pleasure*, p. 21.
- 126 Ibid.
- 127 Ibid., p. 43.
- 128 Creed, *The Monstrous-Feminine*, p. 9.
- 129 Ibid., p. 161.
- 130 Ibid., p. 154.
- 131 Ibid., p. 14.
- 132 See Otto, *The Idea of the Holy*, pp. 21ff.
- 133 Gunning, 'An Aesthetic of Astonishment: Early Film and the (In)credulous Spectator', p. 41.
- 134 Second Vatican Council, 'Decree on the Ministry of Priests', (Presbyterorum Ordinis), sect. 18, p. 897.
- 135 See McLaughlin and Ruether (eds), *Religion and Sexism*, pp. 250ff.
- 136 Ruether, *Sexism and God-talk*, p. 69.
- 137 Willemen, 'Letter to John', pp. 53ff.
- 138 Creed, *The Monstrous-Feminine*, p. 28.
- 139 Otto, *The Idea of the Holy*, p. 28.
- 140 John of the Cross, *The Ascent of Mount Carmel*, p. 58; also quoted in *ibid.*, p. 106.
- 141 John of the Cross, *The Ascent of Mount Carmel*, *passim*, but especially chapters 8, 12, 13.
- 142 In this section I will limit myself to the relationship between colonial theory and mysticism, though I am aware of the importance of post-colonial theories that deconstruct the colonial gaze and of the increasing body of literature around the imperial and non-imperial gazes as well.
- 143 Dorfman, *The Empire's Old Clothes*, p. 24.
- 144 Neale, 'The Same Old Story: Stereotypes and Difference', pp. 41–7.
- 145 Dyer, *The Matters of Images*, p. 140.
- 146 Ibid., pp. 145, 161.
- 147 Shoat and Stam, *Unthinking Eurocentrism*, *passim*.
- 148 For example, see Fryer, *Staying Power*; Jordan, *White over Black*.
- 149 Dyer, *The Matters of Images*, p. 142.
- 150 Stacey, *Star Gazing*, p. 5.

## 2 The Unseen Gaze: Religion, Mysticism and Film

- 1 Among leading film critics' reviews of some explicitly religious films, these are the comments that come closest to analysing the theological, mystical or religious themes contained therein. *Diary of a Country Priest*: Pauline Kael, 'tries to understand religious life'; Leonard Matlin, 'life and death of an unhappy priest'. *The Seventh Seal*: Pauline Kael, 'a morality play'; Leonard Matlin, 'tries to solve the mysteries of life'. *The Passion of St Joan of Arc*: Pauline Kael, 'passionate ... suggests the stations of the cross'; Leonard Matlin, 'Joan of Arc's inquisition, trial and burning at the stake'. *Babette's Feast*: Leonard Matlin, 'focused on two sisters using religion as a substitute for living life'. *The Last Temptation of Christ*: 'thought provoking and deeply felt', Roger Ebert, 'a devout film'; *Jesus of Montreal*: Leonard Matlin, 'takes on religious hypocrisy, commercialism and other social ills'; Roger Ebert, 'parallels the life of Christ'. See Nash and Ross, *The Motion Picture Guide*, vols 1–12.
- 2 Burke, *The Philosophy of Literary Form*; also see McArthur, *Iconography and Iconology*; Wollen, *Signs and Meaning in the Cinema*.
- 3 J. Martin and Ostwalt, *Screening the Sacred*, p. 2.
- 4 See Dannowski, 'Die Theologie nicht vor dem Film schützen!'; Kortheuer-Schüring and Roth, 'Kirche—Film—Kultur. Gespräch mit dem neuen Filmbeauftragten Werner Schneider'.
- 5 A review of the leading film journals in the former Eastern bloc over the last decade reveals a lively engagement with religious issues in the cinema. Russia: see Bogdanovskij, 'Ljubov' ... soraduet'sja istine'; Sedakova, 'Krepka, kak smert' l'jubov'. Poland: Sobolewscy, 'Indie i Zanussi'; Sobolewski, 'Czy mozna dotknac sacrum?'; Klinger, 'Sacrum niepokojace'. Hungary: Schrader, 'Transzcendentalis stilus a filmmuveszetben'; Martonffy, 'A bohoc evangeliuma'; Guryrey, 'Csak egy kis csodet'; Mate, 'Eletmesek'.
- 6 B. Wilson, 'Reflections on a Many Sided Controversy', quoted in J. Martin and Ostwalt, *Screening the Sacred*, p. 2.
- 7 Burgoyne, Flitterman-Lewis and Stam, *New Vocabularies in Film Semiotics*, pp. 164f.
- 8 Stam, *Film Theory*, p. 232.
- 9 J. Martin and Ostwalt, *Screening the Sacred*, p. 3
- 10 Streng, *Understanding Religious Life*.
- 11 Paul VI, 'Allocution to Film Makers'.
- 12 John Paul II, 'Address to the Academy of Motion Picture Arts and Sciences, Los Angeles'.
- 13 John Paul II, 'Proclaiming Christ at the Dawn of the New Millennium'.
- 14 Schrader, *Transcendental Style in Film*, p. 3.
- 15 *Ibid.*, p. 10.
- 16 *Ibid.*, p. 7, quoting Clive Bell, *Art*, p. 68.
- 17 *Ibid.*, quoting G. van der Leeuw, *Sacred and Profane Beauty*, p. 273.
- 18 *Ibid.*, p. 5.
- 19 *Ibid.* pp. 39, 42.
- 20 *Ibid.*, pp. 42, 43, 49.

- 21 Ibid., pp. 152, 154.
- 22 Ibid., pp. 156, 159ff.
- 23 Ibid., p. 169.
- 24 Ibid., p. 168.
- 25 Madigan, 'When Experience Leads to Different Beliefs', pp. 73ff.
- 26 Schrader, *Transcendental Style in Film*, p. 168.
- 27 Hurley, *Theology through Film*, p. x.
- 28 Ibid., p. 10.
- 29 Ibid., p. pp. 5f 8.
- 30 For example, Malone, *From Back Pews to Front Stalls*; Kreitzer, *The New Testament in Fiction and Film*; Jewett, *St Paul at the Movies*.
- 31 May and Bird, *Religion in Film*, p. 3, quoting Mircea Eliade, *The Sacred and the Profane*, p. 1.
- 32 Ibid., p. 16, quoting Henri Argel, *Poétique du Cinema*, p. 59.
- 33 Ibid., pp. 5f., 16, quoting Kracauer, *Theory of Film*, pp. 233, 309.
- 34 Ibid., p. 22, quoting Eliade, *The Sacred and the Profane*, p. 11.
- 35 Eliade, *Patterns in Comparative Religions*. Also see Eliade, *The Quest*; Streng, *Understanding Religious Life*, pp. 228f.
- 36 May, 'Contemporary Theories Regarding the Interpretation of Religious Film', p. 34.
- 37 Holloway, *Beyond the Image*, pp. 7, 11, 13, 57–8, 12f., 15.
- 38 Ibid., pp. 45, 47ff., 19.
- 39 Ibid. pp. 16f., 19, 22.
- 40 Ibid., pp. 82, 73.
- 41 Andre Bazin, quoted in *ibid.*, p. 71.
- 42 Ibid. p. 24.
- 43 Lord, *Played by Ear*, p. 12, quoted in *ibid.*, p. 103
- 44 Holloway, *Beyond the Image*, p. 78.
- 45 Ibid., pp. 79, 53, 26.
- 46 Ibid., pp. 80–1.
- 47 Ibid., pp. 80–1, 28f.
- 48 Ibid., p. 176.
- 49 Ibid., p. 139.
- 50 J. Martin, 'Introduction: Seeing the Sacred on the Screen', p. 12.
- 51 J. Martin and Ostwalt, 'Theological Criticism', p. 13.
- 52 Ostwalt, 'Hollywood and Armageddon: Apocalyptic Themes in Recent Cinematic Presentations', pp. 55–63.
- 53 J. Martin, 'Theological Criticism', p. 16.
- 54 J. Martin, 'Mythological Criticism', p. 68.
- 55 Ibid., p. 69.
- 56 J. Martin and Ostwalt, 'Ideological Criticism', pp. 120, 123.
- 57 Ostwalt, 'Religion, Film and Cultural Analysis', p. 155.
- 58 Ibid., pp. 156, 158.
- 59 J. Martin, 'Introduction: Seeing the Sacred on the Screen', p. 4.
- 60 Ibid., p. 12.
- 61 R. Johnston, *Reel Spirituality*, pp. 15, 17, 24.
- 62 Christ against culture; Christ and culture in paradox; Christ the

- transformer of culture; Christ above culture; Christ of culture. See Niebuhr, *Christ and Culture*.
- 63 R. Johnston, *Reel Spirituality*, p. 41.
- 64 *Ibid.*, pp. 55, 56.
- 65 Johnston wrote passionately about a mystical experience he had while watching *Beckett* (1964) and one his wife had while watching Peter Weir's *The Year of Living Dangerously* (1982): *ibid.*, pp. 28f, 191f.
- 66 *Ibid.*, p. 93.
- 67 Marsh and Ortiz, 'Introduction', p. 2.
- 68 *Ibid.*, p. 3.
- 69 Marsh, 'Film and Theologies of Culture', pp. 30, 31f.
- 70 Marsh and Ortiz, 'Theology beyond the Modern and the Postmodern: A Future Agenda for Theology and Film', p. 249.
- 71 Graham, 'The Uses of Film in Theology', pp. 37, 41.
- 72 *Ibid.*, p. 38.
- 73 *Ibid.*, p. 42.
- 74 Miles, *Seeing and Believing*, pp. 8f.
- 75 *Ibid.*, p. 21.
- 76 *Ibid.*, p. 25.
- 77 *Ibid.*, p. 188.
- 78 *Ibid.*, pp. 190, 189.
- 79 See Austin, *Contemporary Hollywood Stardom*; Braudy, *The Frenzy of Renown*; Biskind, *Seeing is Believing*; Decordova, *Picture Personalities*; J. Butler, *Star Texts*; Dyer, *Stars*; Gledhill, *Stardom*; Marshall, *Celebrity and Power*.
- 80 See McArthur, *Iconography and Iconology*; and Stephen Neale on genre as filmic icons in *Genre*.
- 81 Miles, *Seeing and Believing*, p. 193.
- 82 *Ibid.*, p. 193.
- 83 Fraser, *Images of the Passion*, p. 6.
- 84 *Ibid.*, p. 117.
- 85 *Ibid.*, p. 127.
- 86 *Ibid.*, p. 11.
- 87 *Ibid.*, p. 5 (both quotes).
- 88 *Ibid.*, p. 8.
- 89 See *Catechism of the Catholic Church*, sections 1113–1134.
- 90 *Ibid.*, section 1114. Even though Lutherans may accept only Baptism and Eucharist as Sacraments, they do so because they accept that there is scriptural irrefutable evidence that Jesus instituted these rituals.
- 91 *Ibid.*, (both quotes) section 1670.
- 92 He nominated Dreyer, Bresson, Tarkovskij and Borzage in this category. Curiously he seemed to discount Scorsese because he 'considered the priesthood early in life, but gave it up'. See Fraser, *Images of the Passion*, p. 11. Scorsese has regularly spoken of the influence of his Catholic faith in his films. 'I'm a lapsed Catholic. But I am a Roman Catholic—there's no way out of it.' See Blake, *AfterImage*, p. 25.
- 93 '... the views that there is still but one true religion and that insofar as

other “religions” embody authentic values and even saving grace, they do so as “anonymously Christian” communities’: McBrien, *Catholicism*, p. 270.

94 Jasper and Plate, *Imag(in)ing Otherness*, p. 215.

95 *Ibid.*, p. 217.

96 May and Bird, *Religion in Film*, p. 4.

97 A brief study of the leading scholars interested in religion in these fields reveals that confessional belief is not necessary for, or evident in their work. See Barker, *New Religious Movements*; Barker, ‘New Religious Movements in Britain: The Context and Membership’; Barker, *The Making of a Moonie*; Barker, ‘Kingdoms of Heaven on Earth: New Religious Movements and Political Orders’; Beckford: *Religious Organization*.

### 3 Defining the Codes within the Mystical Gaze

1 Examples of such scholars are Anthony and Robbins, ‘From Symbolic Realism to Structuralism’; Egan, *What Are They Saying About Mysticism?*; Garrett, ‘Maligned Mysticism: The Maledicted Career of Troeltsch’s Third Type’.

2 Egan, *What Are They Saying About Mysticism?*, p. 30.

3 *The Dhammapada*, vv. 153–4.

4 Revelation 18:1; 21:1; 22:5.

5 See Hayward, *Key Concepts in Cinema Studies*, p. 197; Turner, *National Fiction*, pp. 67f.; Corrigan, *A Short Guide to Writing about Film*, pp. 62f.

6 Fuery, *New Developments in Film Theory*, pp. 174, 172.

7 *Ibid.*, pp. 161–73; quote from p. 171.

8 2 Corinthians 6:2.

9 Emerson, ‘The Oversoul’, p. 198.

10 For full discussion of these desires in a variety of mystical traditions see Borchert, *Mysticism*.

11 *Casio ed Evagio*, p. 57.

12 Dupré, ‘Mystical Experience of the Self’, p. 451.

13 Kracauer, *Theory of Film*, pp. 158f, 163.

14 *Ibid.*, pp. 64–8, 166f.

15 Plotinus, *Enneads*, I, 7, quoted in M. Smith, ‘The Nature and Meaning of Mysticism’, p. 25.

16 See Borchert, *Mysticism*, pp. 47f.

17 Gairdner, *The Way of a Mohammedan Mystic*, p. 9.

18 Tobin, *Mechthild of Magdeburg*, p. 122.

19 Songs of Solomon 1:12–14.

20 For a full discussion on film and sound see Kracauer, *Theory of Film*, pp. 102–52; Turner, *Film as Social Practice*, pp. 58–60.

21 Turner, *Film as Social Practice*, p. 59.

22 Woods, *Understanding Mysticism*, p. 201.

23 Streng, *Understanding Religious Life*, pp. 152f.

24 For a full discussion of the differences between Eastern and Western countries on this question, see Won Moo and Chung Kim, ‘Religious

- Participation of Korean Immigrants in the United States', pp. 19–34.
- 25 See McGuire, *Religion*, p. 58; Luckmann, *The Invisible Religion*, pp. 106–14.
- 26 McGuire, *Religion*, p. 59.
- 27 Quoted in Woods, *Understanding Mysticism*, p. 182.
- 28 Streng, *Understanding Religious Life*, p. 7.
- 29 *Ibid.*, p. 216.
- 30 Full a full description of these findings see Kroeber, *Anthropology and Nature of Culture*.
- 31 Lévi-Strauss, *Structural Anthropology*.
- 32 Merton, *Contemplative Prayer*, p. 85.
- 33 Lévi-Strauss, *The Savage Mind*.
- 34 Streng, *Understanding Religious Life*, p. 218.
- 35 Katz, 'Mysticism in Its Contexts', p. 85.
- 36 For the social expectations Aragon, Valentin, Breton and Kyrrou held for the cinema see P. Hammond (ed.), *The Shadow and Its Shadow: Surrealist Writings on Cinema*, passim.
- 37 For a full discussion of this topic, see Borchert, *Mysticism*, pp. 12–18.
- 38 This is the meaning of 'canonising' someone in the Catholic tradition. Sanctity does not say the person was perfect, but that he or she lived such a heroic Christian life that the Church declares that he or she has now been welcomed into heaven and so his or her names are added to the list, or canon, of saints in heaven. See *Catechism of the Catholic Church*, sections 326, 828.
- 39 Weber, *Theory of Social and Economic Organisation*, p. 358.
- 40 See H. Smith, *The World's Religions*.
- 41 Streng, *Understanding Religious Life*, pp. 57f.
- 42 Katz, 'The Conservative Character of Mysticism', pp. 43–7.
- 43 See Austin, *Contemporary Hollywood Stardom*; Baudry, *The Frenzy of Renown*; Biskind, *Seeing is Believing*; Decordova, *Picture Personalities*; J. Butler, *Star Texts*; Dyer, *Stars*; Gledhill, *Stardom*; Marshall, *Celebrity and Power*.
- 44 For a description of the importance of ancestor worship and saints see Smart, *Dimensions of the Sacred*, pp. 40–1, 65–6.
- 45 See J. Butler, *Star Texts*; Dyer, *Stars*; Gledhill, *Stardom*.
- 46 See *The Catechism of the Catholic Church*, sections 946–59.
- 47 Streng, *Understanding Religious Life*, p. 53.
- 48 John of the Cross, *The Ascent of Mount Carmel*, p. 85.
- 49 Streng, *Understanding Religious Life*, Chapter 10.
- 50 Scholem, 'General Characteristics of Jewish Mysticism', p. 163.
- 51 McGuire, *Religion*, p. 16.
- 52 Streng, *Understanding Religious Life*, p. 164.
- 53 One has only to look up 'Oedipus' or 'Oedipal' in any comprehensive film book or film search engine to see not only the contribution of Freudian psychoanalysis to the study of film but also how many films are analysed through the Oedipal lens.

- 54 Streng, *Understanding Religious Life*, p. 72.
- 55 See Muzzey, *Ethics as Religion*, pp. 155f.
- 56 See Academy of Paediatrics, *Testimony of the American Academy of Paediatrics on Media Violence*, U.S. Senate Commerce Committee; Cumberbatch and Howitt, *A Measure of Uncertainty*; Hovland, Lumsdaine and Sheffield, 'The Effect of Presenting "One Side" versus "Both Sides" in Changing Opinions on a Controversial Subject', pp. 467–84; Kraus and Davis, *The Effects of Mass Communication on Political Behaviour*; Rogers, *A History of Communication Study*.
- 57 McGuire, *Religion: the Social Context*, p. 16.
- 58 See Smart, *Dimensions of the Sacred*, Chapter 2; Penelhum, 'Unity and Diversity in Interpretations of Mysticism', pp. 438f.
- 59 Passover ritualises the last of the plagues, the parting of the Red Sea and the Exodus; Easter celebrates Jesus being raised from the dead; Upanayana are a series of puberty rituals where the Hindu Gods of Knowledge (Brhaspati), Power (Indra) and Brilliance (Agnis) are given a young man; tribal initiation rites are also conducted over days, where through sleep deprivation, the eating of designated herbs and imbibing special drink, the initiate undergoes a mystical experience. For a full discussion of these rituals, see Streng, *Understanding Religious Life*, pp. 49f.
- 60 McGuire, *Religion*, p. 17.
- 61 Eliade, *The Sacred and the Profane*, Chapter 5. Also see Smart, *Dimensions of the Sacred*, pp. 82f.
- 62 This is generally true in the developing world as well, especially in East Asia and Oceania, whereas a much more conversational and interactive atmosphere is found in the cinemas of West Africa and India.
- 63 McGuire, *Religion*, p. 18.
- 64 Smart, *Dimensions of the Sacred*, p. 1.
- 65 Turner, *Film as a Social Practice*, p. 393.
- 66 Hayward, *Key Concepts in Cinema Studies*, p. 393.
- 67 Metz, 'The Imaginary Signifier', as quoted in T. Miller and Stam, *Film and Theory*, pp. 431ff.
- 68 McArthur, *Iconography and Iconology*; quote from McArthur, *Underwater USA*, p. 19.
- 69 Metz, *Language and Cinema*, p. 85.
- 70 Neale, *Genre*, p. 28
- 71 See McGuire, *Religion*, pp. 32–6.
- 72 See Borchert, *Mysticism*, pp. 3–11, 47–68; Streng, *Understanding Religious Life*, pp. 2–3, 23–4; McGuire, *Religion*, pp. 18–20; Underhill, 'The Essentials of Mysticism', pp. 26–41.
- 73 See Lapsley and Westlake, *Film Theory*; Mast, Cohen and Baudry, *Film Theory and Criticism*; Hayward, *Key Concepts in Cinema Studies*, pp. 371ff.

#### 4 An Apprehension of Mysticism: Peter Weir

- 1 Hawley, '\$125,000 for Film about a Town That Lives by Trapping Cars', p. 8.
- 2 Dean, 'Club put Weir in Gear', p. 47.
- 3 Weir quote in Armitage, 'For Weir the Word Is "Unsolved"', p. 34;  
Eisenhuth, 'Australian Director Peter Weir ... "A New Talent in World  
Cinema" Say the Cannes Critics', p. 5.
- 4 Hunter, 'Corsetway to Heaven: Looking Back to Hanging Rock', pp. 192, 5.
- 5 Jennings, 'On the Crest of the Incredible', p. 24.
- 6 Ibid., p. 24.
- 7 Weir quote from *ibid.*; Pankhurst, 'From *Picnic* to *The Last Wave*', p. 62.
- 8 P. Adams, 'The Yabbies That Ate Yarralumla', p. 8.
- 9 Bassan, '*Pique-Nique at Hanging Rock*', pp. 51–2; Beltar, 'Rencontre avec  
Peter Weir autour de La dernière vague', pp. 30–1; Poulle, 'Retour au  
fantastique: la dernière vague', pp. 26–32; Tournées, 'Naissance d'un  
cinéma Australien', pp. 14–20. *Cinema fantastique* is related to  
Laplanche and Pontalis' appropriation of Freud's definition of fantasy  
within 'A child is being beaten'. Freud understood fantasies to be the  
experience through which major crises of identification and meaning  
are resolved. Laplanche and Pontalis defined these fantasies as the  
emergence of individuality, origin of sexuality, seduction, castration and  
the difference between the sexes. See Laplanche and Pontalis, 'Fantasy  
and the Origins of Sexuality', p. 19.
- 10 Blonski, 'Propositions on the Films of Peter Weir and His Place in  
Contemporary Australian Cinema', p. 32.
- 11 Jillett, 'Images of Gallipoli: The Day Peter Weir Met the ANZAC Ghosts',  
p. 17.
- 12 See Brome, *Jung*, p. 154. Also see Jung, *The Collected Works of C. G. Jung*,  
vol. 4, p. 118.
- 13 Jillett, 'Images of Gallipoli: The Day Peter Weir Met the ANZAC Ghosts',  
p. 17.
- 14 Ibid., p. 17.
- 15 Ibid.
- 16 Ibid..
- 17 Higgins, 'Australia's Master of Mystery and Imagination', p. 5.
- 18 Arnold, 'Peter Weir Catching *The Last Wave* from Down Under', p. H8.
- 19 [J.] M. Haltof, *Peter Weir*, pp. 23ff., 38ff., 50ff., 67ff., 78ff., 91f, 103ff.,  
114ff., 121ff.
- 20 Dowling, 'Peter Weir: His Films Are Like Mysteries That Don't Have a  
Solution', p. E10.
- 21 Ibid.
- 22 Fuller, 'When Nationality is Secondary', p. 15.
- 23 Schickel, 'Vanishing Point', p. 66.
- 24 Ansen, 'Rocky Horror'.
- 25 McFarlane, *The Films of Peter Weir*, pp. 3, 4, 13, 16, 18.
- 26 Peake, 'Peter Weir Prepares to Launch His \$2.5 Million View of Gallipoli',  
p. 10.
- 27 Jennings, 'On the Crest of the Incredible', p. 24.

- 28 Ibid., p. 24.
- 29 K. Thomas, 'Gallipoli: A Dream Fulfilled', p. 33.
- 30 Ibid., p. 32.
- 31 Fraser, *Images of the Passion*, pp. 6, 129, 130, 139.
- 32 McFarlane and Ryan, 'Interview with Peter Weir', p. 325.
- 33 Malcolm, 'More than a Decade of Living Dangerously', p. 22.
- 34 Maslin, 'Peter Weir's Other Side', p. 23 (Maslin mistakenly thinks *The Plumber* was made in 1968).
- 35 M. Smith, 'Operatic Link in Weir's Latest Film', Arts, p. 4.
- 36 Ventura, 'Peter Weir's State of Emergency', p. 5.
- 37 Ibid., pp. 35ff, 39, 40.
- 38 G. Fisher, 'The Presence—or the Absence—of the Anglican Church', pp. 11, 15.
- 39 Malone, 'Catholic—Faithful, Lapsed And Hostile', p. 21.
- 40 McFarlane, quoted in Blonski, 'Propositions on the Films of Peter Weir and His Place in Contemporary Australian Cinema', p. 6.
- 41 Blonski, 'Propositions on the Films of Peter Weir and His Place in Contemporary Australian Cinema', pp. 76, 31ff, 12, 15, 6.
- 42 Cole-Adams, 'Weir Goes Hollywood', p. 11.
- 43 Thompson, 'Peter Weir'.
- 44 Colbert, 'Weir: Explorer of Film Horizons', p. 10.
- 45 Mann, 'Weir's Lens Lingers on the Intimacy of a Glance', Datebook, p. 32.
- 46 Dell'Oso, 'Peter Weir Finds a New Direction in Pennsylvania', p. GW12.
- 47 McDonald, 'Fresh but Flawed Thriller', p. 16.
- 48 Salamon, 'An Australian in Amish Country', p. 32.
- 49 D. Anderson, 'Weir's Genre Piece with a Difference', p. 30.
- 50 Dell'Oso, 'Peter Weir Finds a New Direction in Pennsylvania', p. GW12.
- 51 *American Film*, 'Dialogue on Film: Peter Weir', p. 13.
- 52 Hawker, 'Deep Water Weir', p. 52.
- 53 Winer, 'Witnessing and Bearing Witness: The Ontogeny of Encounter in the Films of Peter Weir', p. 82.
- 54 Ibid., pp. 86–101, 105.
- 55 Ibid., p. 107.
- 56 Ibid., p. 106.
- 57 Evans, 'Weir(d) society', p. 23.
- 58 Hawker, 'Deep Water Weir', p. 52.
- 59 Forbes, 'Poets Who Don't Know It', p. 45.
- 60 Weir quoted in Forbes, 'One More Time before You Go', p. 10.
- 61 Ibid.
- 62 For a full discussion on the ethical responses to *Dead Poets Society*, see Brie and Torevell, 'Moral Ambiguity and Contradiction in *Dead Poets Society*', pp. 167–80.
- 63 Evans, 'Weir(d) society', p. 23.
- 64 Ibid.
- 65 Brie and Torevell, 'Moral Ambiguity and Contradiction in *Dead Poets Society*', p. 178.
- 66 Ibid., p. 169.

- 67 Brome, *Jung*, pp. 277ff.
- 68 Quoted in C. Wilson, *Lord of the Underworld*, p. 50.
- 69 McMullen, 'A Rhetorical Analysis of Peter Weir's *Witness*', pp. 31–2, 279, 303.
- 70 *Ibid.*, pp. 31, 25, 26.
- 71 *Ibid.*, p. 18.
- 72 Hentzi, 'Peter Weir and the Cinema of New Age Humanism', pp. 6, 8, 4.
- 73 *Ibid.*, p. 5.
- 74 *ibid.* p. 8.
- 75 Shiach, *The Films of Peter Weir*, pp. 134, 201, 112. This is less true for *The Mosquito Coast*, but here it could be argued that Allie is machismo gone mad and Truman in *The Truman Show* has to assert his masculine side within a womb-like existence presided over by the creator/patriarch, Christof, to achieve integration and freedom.
- 76 *Ibid.*, p. 9.
- 77 *ibid.* p. 199.
- 78 Huck, 'Weir..d and Wonderful', p. 112.
- 79 'Call to Weir: "Come In, Oh Spinner of Tales"', p. 29; also see Huck, 'Weir..d and Wonderful', p. 112.
- 80 *Ibid.*
- 81 Huck, 'Weir..d and Wonderful', p. 112.
- 82 Kalina, 'Designing Vision', p. 56.
- 83 Danielsen, 'Back on the A List', p. 6.
- 84 Weinraube, 'Weir Gets Real', p. 13.
- 85 Colbert, 'Weird and Wonderful', p. 7.
- 86 Danielsen, 'Back on the A List', p. 7.
- 87 *Ibid.* p. 4.
- 88 *Ibid.*, pp. 3, 6.
- 89 For a full discussion of this point, see Brome, *Jung*, pp. 287ff.
- 90 'Weir's Picnic', p. 44.
- 91 Danielsen, 'Back on the A List', p. 7.
- 92 S. Johnston, 'My Years of Living Dangerously', p. 10.
- 93 Rayner, *The Films of Peter Weir*, p. 9.
- 94 Kalina, 'Designing Vision', p. 56.
- 95 R. Johnston, *Reel Spirituality*, pp. 175, 176ff., 178.
- 96 *Ibid.*, pp. 179–86, 187, 191, 195.
- 97 Bliss, *Dreams within a Dream*, pp. 14, 28.
- 98 This word, more than any other, is the one Bliss used to describe Peter Weir's films, see pp. 14, 19, 70, 168.
- 99 Weir admits Jung's importance to his work in 1978, moves away from this position in 1981, but strongly returns to it by 1998.
- 100 As quoted in Bliss, *Dreams within a Dream*, p. 21.
- 101 *Ibid.*, p. 23.
- 102 *Ibid.*, pp. 23–6.
- 103 *Ibid.*, pp. 184, 189.
- 104 *Ibid.*, p. 188.
- 105 *Ibid.*, pp. 35, 194; Weir quotes, pp. 188, 189.

- 106 An earlier article dealt with his debt to history in making *Gallipoli*. See Weir, 'I Felt Somehow I Was Touching History'.
- 107 Burton and Caputo, *Third Take*, p. 59.
- 108 *Ibid.*, p. 57.
- 109 *Ibid.*, p.64.
- 110 Schiach *The Films of Peter Weir*, pp. 52, 127, 130, 143, 175.
- 111 Higgins, 'Australia's Master of Mystery and Imagination', p. 5.
- 112 *Ibid.*, p. 5.
- 113 Armitage, 'For Weir the Word Is "Unsolved"', pp. 34, 24, 5, 4.
- 114 Adler, *C. G. Jung: Letters*, vol. 1, p. 338.
- 115 Tacey, *Edge of the Sacred*, p. 156.
- 116 *Ibid.*, p. 178.
- 117 Evans, 'Weir(d) society', p. 23.

## 5 *Picnic at Hanging Rock*

- 1 Weir, 'The Directors Voice 2', p. 59.
- 2 Tom Milne was an early commentator who linked *Picnic at Hanging Rock* to 'that magical moment when nature somehow contrives to unloose the bonds of convention'. See Milne, '*Picnic at Hanging Rock*', p. 257.
- 3 For example Bertolini on the reciprocated look in Hitchcock's *Rear Window* (1954), '*Rear Window* and the Reciprocated Glance', pp. 55–75; Teresa de Lauretis on the gendered gaze in, among other films, Michael Apted's *Gorillas in the Mist* (1989), 'Guerrilla in the Mist: Women's Cinema in the 80s', pp. 6–25; Wondra's gathering gaze in Terence Malick's *Days of Heaven* (1978), 'A Gaze Unbecoming: Schooling the Child for Femininity in *Days of Heaven*', pp. 4–22; Creed and the castrating gaze in Ridley Scott's *Alien* (1979), 'Horror and the Monstrous-Feminine: An Imaginary Abjection', pp. 44–70; Mulvey has linked the sadistic gaze with several of Hitchcock's films, *Visual and Other Pleasures*, pp. 22ff; Studlar's voyeuristic-sadistic gaze in Sternberg's *The Devil is a Woman* (1935), *The Realm of Pleasure*, 1988. Paul Willeman's fourth look in Anthony Mann's *Man of the West* (1958), *Looks and Fictions*.
- 4 To name but a few this list includes Antonioni, Rossellini, Pasolini, Buñuel, Warhol, Tarkowsky, Griffith, Fellini, Bergman, Kubrick, Cassavetes, Loach, Herzog, Bertolucci, Goddard, De Mille, Chaplin, Zimmerman, Hitchcock, Truffaut, Campion, Scorsese, Joffe, Annaud, Lee, Spielberg.
- 5 See Hayward, *Key Concepts in Cinema Studies*, pp. 216ff; Jakobson, 'Concluding Statement: Linguistics and Poetics'; Monaco, *How to Read a Film*; Rudicell, 'Using Metonymy and Myth to Teach Film'; Sonesson, *Pictorial Concepts*.
- 6 Quoted in Green, 'Of Ghosts Unlocked: A Dialogue', p. xv.
- 7 *Ibid.*, p. xvi.
- 8 *Ibid.*, pp. xvi, xix.
- 9 Other films before 1975 that demonstrate the often unpredictable violence of a sinister Australian bush or outback desert include

- Uncivilised* (1936), *The Phantom Stockman* (1953), *Jedda* (1955), *Walkabout* (1971), *Wake in Fright* (1971) and *Lost in the Bush* (1973).
- 10 See Pike and Cooper, *Australian Film 1900—1977*, pp. 284–96.
- 11 Statistics show that of the 190 feature films made from 1970 to 1982, only 28 were period films. The perception comes from the fact that some of these were the most critically and commercially successful: 1975: *Picnic at Hanging Rock*, *Sunday Too Far Away*; 1976: *Caddie*, *The Devil's Playground*, *Eliza Fraser*; 1978: *The Chant of Jimmy Blacksmith*, *Newsfront*; 1979: *My Brilliant Career*; 1980: *Breaker Morant*; 1981: *Gallipoli*; 1982: *The Man from Snowy River*, *We of the Never Never*.
- 12 [J.] M. Haltof, *Peter Weir*, p. 23; Tibbets, 'Adaptation Redux: *Hanging Rock* on Video', p. 155.
- 13 See Eisenhuth, 'Australian Director Peter Weir ... "A New Talent in World Cinema" Say the Cannes Critics', pp. 4f. As well as being critically acclaimed at the Cannes Film Festival of 1976, *Picnic at Hanging Rock* won the 1977 BAFTA for Best Cinematography and was nominated for Best Sound Track and Best Costume Design. It was nominated in 1976 for the Best Cinematography at the British Society of Cinematographers. It won the 1977 Best Cinematography and was nominated for Best Writing at the Academy of Science Fiction, Fantasy and Horror Film (USA).
- 14 The AFI awards of 1975 were a composite 1974/75 competition with only two films from the latter year, *The Great McCarthy* and *Sunday Too Far Away*, winning any awards at all. See McFarlane, Mayer and Bertrand, *The Oxford Companion to Australian Film*, pp. 555f.
- 15 McFarlane, '*Picnic at Hanging Rock*', p. 385.
- 16 Greenfield, 'Everything Happens at Its Appointed Time: *Picnic at Hanging Rock*', pp. 8, 10. In an unsubscribed article *Variety* said the film was 'Visually one of the most beautiful pix ever seen': *Variety*, p. 38.
- 17 Wells, '*Picnic at Hanging Rock*', p. 313.
- 18 Ansen, 'Rocky Horror', p. 34.
- 19 Hunter, 'Corsetway to Heaven: Looking Back to *Hanging Rock*', p. 371. Also see Combs, '*Picnic at Hanging Rock*', p. 197; Milne, '*Picnic at Hanging Rock*', p. 257.
- 20 'When I first saw the film in London, I assumed that the movie was based on some such real-life incident in Australian around the turn of the century. This assumption was shared by numerous other people I discussed the film with at the time. However, exhaustive enquiries by Australian reporters found no such evidence whatsoever of any such event.' Shiach, *The Films of Peter Weir*, p. 41. Shiach was not the only one. 'The story, apparently, is based on a true story': Craven, '*Picnic at Hanging Rock*', p. 31.
- 21 Miss McCraw tells the girls the evolution of the earth is 'quite mysterious'. Miranda says the world is 'a mysterious place'. When Mrs Appleyard asks what happened at the Rock, Mademoiselle says, 'No-one knows'. The police investigating the disappearances twice state that they are a mystery. It is reported that Irma cannot recall anything and so

- cannot solve the mystery. See Green, *Picnic at Hanging Rock*, pp. 1, 40, 55, 71, 100, 105.
- 22 Poe's poem reads, 'All that we see or seem, *is* a dream within a dream', (emphasis added) whereas Miranda says 'What we see and what we seem are but a dream, a dream within a dream'.
- 23 See Davidson, *Poe*, p. 230.
- 24 Fredericksen, 'Jung/Sign/Symbol/Film, Part One', p. 184.
- 25 Jung, *Two Essays in Analytical Psychology*, quoted in Fredericksen, 'Jung/Sign/Symbol/Film, Part One', p. 188.
- 26 *Ibid.*, pp. 182, 184, 181.
- 27 See Jung, *Memories, Dreams, Reflections; Seminar on Dream Analysis; Psychology and Alchemy; On Dreams*. Also see Bliss, *Dreams within a Dream*, pp. 27–30.
- 28 [J.] M. Haltof, *Peter Weir*, p. 38.
- 29 See Barthès, *S/Z*; Kristeva, 'Word, Dialogue and Novel'.
- 30 See Smart, *Dimensions of the Sacred*, pp. 94, 151, 153, 189f.
- 31 'I shall not be with you very much longer ... where I am going you cannot come. I give you a new commandment: love another; as I have loved you.' John 13:33–4.
- 32 'Do not be anxious ... I will not leave you orphans; I will come back to you, but in a short time the world will no longer see me.' John 14:1, 18.
- 33 'A shaman is a religious specialist who has undergone an intense encounter with sacred forces, emerged with special powers, to effect good or evil on behalf of the rest of the group.' See McGuire, *Religion*, p. 18. Interestingly, one of the early promotional grabs for this film was as 'a recollection of evil': see Craven, '*Picnic at Hanging Rock*', p. 31.
- 34 Hunter, 'Corsetway to Heaven: Looking Back to Hanging Rock', p. 371.
- 35 Fredericksen, 'Jung/Sign/Symbol/Film, Part Two', pp. 470f.
- 36 Scott Murray suggested that the allusion to the swan in the film can be read poetically. See Murray, '*Picnic at Hanging Rock*', p. 265.
- 37 Rayner, *The Films of Peter Weir*, p. 3
- 38 See Terry, *Ballet Guide*.
- 39 Fredericksen, 'Jung/Sign/Symbol/Film, Part Two', p. 472.
- 40 On the set Producer Patricia Lovell pointed out to Weir that Venus was not an angel but a goddess, 'but Peter wanted to keep the shot because he understood the term "angel" in a more broad category, and because that picture matched Anne's (Miranda) hair so perfectly'. Interview with Patricia Lovell by the author, Sydney, Tuesday 24th September 2002.
- 41 Sandro Botticelli (1446–1510), *The Birth of Venus* c. 1485–86, painted for the villa of Lorenzo di Pierfrancesco de' Medici at Castello, Tempera on canvas, 172.5 x 278.5 cm, now in the Galleria degli Uffizi, Florence.
- 42 See, for example Psalm 8:5, Matthew 4:11; Luke 1:5–25, 1:26–38; Acts 7:38, 53 for angels as messengers; Genesis 16:7–12; Matthew 18:10; Acts 12:7 for angels as guardians.
- 43 Smart, *Dimensions of the Sacred*, p. 154.
- 44 *Ibid.*, p. 52.
- 45 See Numbers 12:5f.

- 46 Maguire, *Religion*, pp. 121f.
- 47 'The tragedy had its beginnings on St Valentine's Day. Traditionally, it's the day of the pairing of the birds. And from the moment the day begins, the story is about the failure of birds to pair and connections to be made.' Peter Weir, in Dawson, 'Picnic Under Capricorn', p. 83.
- 48 Scholars are divided about the pagan feasts Christianity took over, but prominent ones discussed include: the Winter Solstice of Mithra as Christmas Day; the Summer Solstice as the Birth of John the Baptist; Samhain, the Celtic festival of the dead, as All Saints Day and All Souls Day. For a full discussion see Wieser, *Handbook of Christian Feasts and Customs*, p. 57.
- 49 See Baudry, 'Ideological Effects of the Basic Cinematic Apparatus'.
- 50 Mulvey, 'Visual Pleasure and Narrative Cinema', pp. 8f.
- 51 Roginski, '*Picnic at Hanging Rock*', pp. 23f.
- 52 Weir in Dawson, 'Picnic under Capricorn', p. 83.
- 53 Roginski invokes similar references to the Book of Genesis in describing Appleyard College as a 'hot-house Eden'. See Roginski, '*Picnic at Hanging Rock*', p. 23.
- 54 Wright, 'Metaphors of Femininity and the Landscape in Australian Cinema', p. 9.
- 55 Scott Murray described the climbs of the Rock as the journey inside 'a new time zone'. See Murray, '*Picnic at Hanging Rock*', p. 264.
- 56 Against the usual reading of the phallic nature of the rock Scott Murray argued that 'the rock has a clearly feminine sexuality about it, with its womb-like cavities and crevices'. Murray implied that mother earth has consumed her daughters and that their exploration of the rock is akin to the exploration of their homosexual desires for each other. Michael cannot enter where the girls have gone because 'after all it is an unconsummated and heterosexual love that draws him there'. See Murray, '*Picnic at Hanging Rock*', p. 264. The problem with Murray's argument is that we could think that the homoerotic overtones in Mrs Appleyard's grief at losing the enjoyment of Miss McCraw's 'masculine intellect' should have gained her admission to the womb of the Rock as well.
- 57 This shot was filmed, but Weir decided not to include it in the final cut of the film: author's interview with Patricia Lovell.
- 58 Mulvey, 'Visual Pleasure and Narrative Cinema', pp. 11–15.
- 59 Dempsey, 'Inexplicable Feelings: An Interview with Peter Weir'.
- 60 Rayner, *The Films of Peter Weir*, p. 59.
- 61 Geertz, 'Religion as a Cultural System', p. 4.

## 6 Gallipoli

- 1 Weir's next film *The Year of the Living Dangerously* was an Australian production about an Australian journalist set in Indonesia and shot in the Philippines. All other films have been about US stories, funded by US studios and shot in the USA.
- 2 These included Best Film, Best Director, Best Screenplay, Best Cinematography, Best Editing, Best Achievement in Sound, Best

- Costumes, Best Actor in a Lead Role: Mel Gibson, Best Actor in a supporting role: Bill Hunter. It had been further nominated in the categories, Best Actor in a Lead Role: Mark Lee, Best Actor in a Supporting Role: Bill Kerr, Best Production Design. It was also nominated in 1982 Golden Globe Awards as Best Foreign Film.
- 3 Some of these films were Frank Bignall, *ANZAC: A Nation's Heritage*, 16 mm, Film Australia, 1981; Donald Murray Douglas Fraser, *Crosses: Australia's War Experiences*, VHS, Australian Centre for the Moving Image, 1984. As examples of the variety of comments see Blonski, 'Propositions on the Films of Peter Weir and His Place in Contemporary Cinema', p. 8; Dowling, 'Peter Weir: His Films Are Like Mysteries That Don't Have a Solution'; [J.] M. Haltof, '*Gallipoli*: Mateship and Construction of Australian National Identity', pp. 27ff.; Jillet, 'Images of *Gallipoli*: The Day Peter Weir Met the ANZAC Ghosts'; Lawson, '*Gallipoli*: Picnic at the Pyramids—You Are Being Told What To Remember', p. 11; Lucas, 'The Gendered Battlefield: Sex and Death in *Gallipoli*', p. 62; Rohdie, '*Gallipoli* as World Camera Fodder', pp. 36ff; Rohdie, '*Gallipoli*, Peter Weir and an Australian Art Cinema', pp. 194–7.
  - 4 See 'Largest Turnout Ever', p. 1; MythOz, '*Gallipoli*'.
  - 5 At the time of its release, Weir said that *Gallipoli* was an explicit exploration of Australia's national mythology. 'I was the last generation where the battle was taught as sacred ... a celebration of a defeat. Today kids think of the whole episode as a joke': K. Thomas, '*Gallipoli*: A Dream Fulfilled', p. 32
  - 6 Weir, 'I Felt Somehow I Was Touching History', p. 213.
  - 7 C. Fonda-Bonardi and P. Fonda-Bonardi, 'The Birth of a Nation: An Interview with Peter Weir', p. 42. The impact of World War I on the Australian national psyche can hardly be exaggerated. From a 1914 population of only 4.89 million Australians (not including Indigenous people), 300 000 Australian men went to fight (almost 16% of the population); 60 000 of them never came home (3.2% of the population), with 10 000 dying at Gallipoli.
  - 8 Gammage was engaged as the historical adviser on film. His main task, however, was to ensure historical accuracy with costumes, props and art direction. Gammage readily concedes that he was aware while on set that the primary goal in the film was not to present a documentary about the events of the campaign, but to entertain. Gammage, '*Working on Gallipoli*', p. 68.
  - 9 Weir, 'I Felt Somehow I Was Touching History', p. 214. See Gammage, *The Broken Years*; Kent, 'Bean's ANZAC and the Making of the ANZAC Legend', pp. 36, 27, 33; Bean, *The Anzac Book*.
  - 10 Gammage was engaged as the historical adviser on film. His main task, however, was to ensure historical accuracy with costumes, props and art direction. Gammage readily concedes that he was aware while on set that the primary goal in the film was not to present a documentary about the events of the campaign, but to entertain. B. Gammage, '*Working on Gallipoli*', p. 68.

- 11 Travers, 'Gallipoli: Film and the Traditions of Australian History', p. 19.
- 12 Kent, 'Bean's ANZAC and the Making of the ANZAC Legend', p. 34. Also see Freebury, 'Screening Australia: *Gallipoli*, a Study of Nationalism in Film', p. 8; Travers, 'Gallipoli: Film and the Traditions of Australian History', p. 18; Lohrey, 'Australian Mythologies: Gallipoli: Male Innocence as a Marketable Commodity', pp. 30f.
- 13 [J.] M. Haltof, *Peter Weir*, p. 43.
- 14 Lewis, 'Real warriors and Road Warriors: *Gallipoli* and *Mad Max I*', p. 143.
- 15 Peake, 'Peter Weir Prepares to Launch His \$2.5 Million View of *Gallipoli*', p. 11.
- 16 Grimal, *The Dictionary of Classical Mythology*, p. 428
- 17 Bonnefoy, 'River Styx', pp. 371–413.
- 18 See Tacey, *Edge of the Sacred: Transformation in Australia*, p. 199.
- 19 Fredericksen, 'Jung/Sign/Symbol/Film, Part One', p. 188.
- 20 See Downing, *The Long Journey Home*; Agha-Jaffar, *Demeter and Persephone*; Carlson, *Life's Daughter/Death's Bride*.
- 21 See Finley, *The World of Odysseus*; 'Encyclopaedia Mythica' at [www.pantheon.org/areas](http://www.pantheon.org/areas); Timeless Myths, 'Heroes II'.
- 22 Jung, *The Collected Works of C. G. Jung*, vol. 8, par. 283; vol. 10, par. 847.
- 23 *Ibid.*, vol. 9, part 1.
- 24 Fredericksen, 'Jung/Sign/Symbol/Film, Part One', quoting Isabella Conti, p. 175.
- 25 Glucklich, 'Self and Sacrifice: A Phenomenological Psychology of Sacred Pain'. Also see Jung, *Psychology and Religion*, pp. 252–80.
- 26 See Heisig, 'Jung, Christianity and Buddhism'.
- 27 Dermody and Jacka, *The Screening of Australia*, vol. 2, p. 159.
- 28 Armitage, 'For Weir the Word Is "Unsolved"', p. 34.
- 29 Fredericksen, 'Jung/Sign/Symbol/Film, Part One', p. 176.
- 30 C. Wilson, *Lord of the Underworld*, p. 109.
- 31 John 15:13.
- 32 Ferguson and Chryssavgis, *The Desert Is Alive*, p. 99.
- 33 In 270 CE Anthony sold his considerable fortune and went to the Egyptian desert at Der el Memum to be a Christian hermit. Disciples followed him and by 305 he emerged from his hermitage and began to organise his disciples into a religious community. Their life was marked by fasting, prayer, works of charity and teaching. Rubenson, *The Letters of St Antony*, pp. 9f., 197.
- 34 Newman, *Historical Sketches*, p. 99.
- 35 Deuteronomy 34:1–12.
- 36 John 3:12–14. Throughout this Gospel there is a comparison between Moses and Jesus. See Moloney, *The Johannine Son of Man*, pp. 120ff. Jesus, in the fourth Gospel, is always superior to Moses. See Meeks, *The Prophet-King*, pp. 296–7, 318–19. The raising up of Jesus on the cross at Golgotha supersedes the raising of Moses' standard in the desert. See John 3:14; 8:28; 12:32–4. Jesus is the fulfilment of the messianic expectations of Israel and the Mosaic law and tradition: the innocent

- victim comes from heaven to earth, is lifted up on the standard of the cross, dies, returns to heaven and prepares a place there for all who believe. See Nicholson, *Death as Departure*, pp. 91–7.
- 37 Jaehne, ‘*Gallipoli*’.
- 38 Harrison, *Themis*, p. 256.
- 39 There were four major sporting festivals in Ancient Greece: the Olympic, Pythian, Isthmian and Nemean Games. Each of them were held to honour a deity: Zeus, Apollo, Poseidon and Apollo, respectively: see Guttman, ‘From Ritual to Record’, p. 147. Quote from Drees, *Olympia*, p. 24.
- 40 Harrison, *Themis*, p. 257.
- 41 Guttman, ‘From Ritual to Record’, p. 148.
- 42 *Ibid.*, p. 147.
- 43 Gardiner, *Athletics of the Ancient World*, p. 49.
- 44 See Drees, *Olympia*, p. 31; Guttman, ‘From Ritual to Record’, p. 148.
- 45 See 1 Corinthians 9:25; 1 Timothy 6:12; 2 Timothy 2:5, 4:8. For images of battle: 1 Corinthians 15:57; 2 Corinthians 2:14; Romans 8:31ff.; 1 Timothy 1:18, 6:12; 1 John 5:4; Revelation 3:4, 21:7. Also see Bauer, *Encyclopaedia of Biblical Theology*, p. 451.
- 46 Romans 8:18.
- 47 See 1 Timothy 6:11; 2 Timothy 4:6; Hebrews 10:14–15, 12:1; Revelation 2:7, 2:26, 3:21, 21:7.
- 48 1 Corinthians 9:24–7. Interestingly, Paul immediately goes on to give as an example of those who were disqualified by God—the followers of Moses who perished in the desert.
- 49 1 Timothy 6:12, 14, 16.
- 50 2 Timothy 2: 3–5.
- 51 2 Timothy 4:7.
- 52 Workman, *The Evolution of the Monastic Ideal*, p. 45.
- 53 See Waddell, *The Desert Fathers*, pp. 68, 74, 107. This is not to imply that the monks did not punish their bodies but much of what is popularly understood about the later harsh and anti-body ascetical practices are not encouraged in this period. The foundation of Western mysticism does not view the body as an enemy, but as an ally.
- 54 Eitzen and Sage, ‘Sport and Religion’, p. 84.
- 55 Baker, ‘New Understanding of the Phenomenon of Man’, p. 169.
- 56 Bannister, *The Four Minute Mile*, p. 218; Herzog, *Annapurna*, p. 12; O’Brien in Doherty, *Modern Track and Field*, p. 343.
- 57 Ventura, ‘Peter Weir’s State of Emergency’, p. 39.
- 58 McFarlane and Ryan, ‘Interview with Peter Weir’, p. 329.
- 59 Peake, ‘Peter Weir Prepares To Launch His \$2.5 Million View of *Gallipoli*’, p. 11.
- 60 Williamson, ‘*Gallipoli*’, unpublished screenplay, scene 117, p. 72.
- 61 See Sowerwine, ‘How Far the East, How Far Desire?’, Dellamona and Fischlin, *The Work of Opera*. Also see Mackie, ‘The Metropolitan Gaze: Travellers, Bodies and Spaces’, CD Baby: Independent Music, ‘Robert Leuze: Songs of Our Lives’.

- 62 See Creed, 'Feminist Film Theory: Reading the Text', p. 298; L. Dobrez and P. Dobrez, 'Old Myths and New Disclosures: Peter Weir's Australia', p. 226.
- 63 L. Dobrez and P. Dobrez, 'Old Myths and New Disclosures: Peter Weir's Australia', p. 226.
- 64 Fredericksen, 'Jung/Sign/Symbol/Film, Part One', quoting Isabella Conti, p. 175.
- 65 Rayner, *The Films of Peter Weir*, p. 102
- 66 C. Wilson, *Lord of the Underworld*, p. 139.
- 67 Fredericksen, 'Jung/Sign/Symbol/Film, Part One', p. 181.
- 68 Dermody and Jacka, *The Screening of Australia*, vol. 2, p. 159.
- 69 Collopy, 'Theology and the Darkness of Death', p. 39.
- 70 Lucas, 'The Gendered Battlefield: Sex and Death in *Gallipoli*', p. 62.
- 71 Fredericksen, 'Jung/Sign/Symbol/Film, Part Two', p. 467.
- 72 Collopy, 'Theology and the Darkness of Death', p. 39.
- 73 Dorfman, *The Empire's Old Clothes*, p. 24.
- 74 See Malcolm, 'More Than a Decade of Living Dangerously', p. 22.
- 75 For example, the second scene of the film in which the Aboriginal jackaroo washes with Archy, prepares his feet, urges him on and delights in his win could well be true of a particular digger who went to war. It belies, however, the treatment to which Black Australians were subjected to at the time. Their culture was being systematically destroyed, children forcibly removed, rivers poisoned, they were given bread laced with strychnine and could be shot on sight. All this was going on in Western Australia in 1915. See L. Dobrez and P. Dobrez, 'Old Myths and New Disclosures: Peter Weir's Australia', p. 219.
- 76 See Jung, *Psychology and Religion*, pp. 280f. Also see C. Wilson, *Lord of the Underworld*, p. 109.
- 77 C. Wilson, *Lord of the Underworld*, p. 143.

## 7 *Witness*

- 1 Dell'Oso, 'Peter Weir Finds a New Direction in Pennsylvania', p. 14.
- 2 See Screen Australia, 'No. 1 Film at the Australian Box Office since 1972', and Hudson, 'Visionaries and Their Visions: Peter Weir'.
- 3 Internet Movie Database, 'Awards for *Witness*'.
- 4 Mann, 'Weir's Lens Lingers on the Intimacy of a Glance', p. 32.
- 5 J Silverman, 'Harrison Ford Takes Off His Fedora—and Turns Humble', p. 22. Also see Rayner, *The Films of Peter Weir*, p. 130
- 6 See Bliss, 'Keeping a Sense of Wonder', p. 12; Dell'Oso, 'Peter Weir finds a New Direction in Pennsylvania', p. G12; Mann, 'Weir's Lens Lingers on the Intimacy of a Glance', p. 31; Bygrave, 'Hollywood Smiles on Our Directors', p. 8; Rayner, *The Films of Peter Weir*, pp. 130f; Shiach, *The Films of Peter Weir*, p. 139.
- 7 Bygrave, 'Hollywood Smiles on Our Directors', p. 8.
- 8 Rayner, *The Films of Peter Weir*, p. 130.
- 9 In the first film Weir had to insert a romance into the narrative that he disliked so much he waited to buy back the rights to the film and cut it

- out in the 'director's cut' of 2001. In the second film, he could not secure sufficient extension funding from the AFC to fully realise the tsunami that engulfs Sydney at the end of his script.
- 10 In 1985, as a bankable star, Harrison Ford only followed Sylvester Stallone, who appeared in both *Rocky IV* (which grossed US\$300.5m) and *Rambo: First Blood Part II* (US\$300.4m), and Robert Redford, who starred in *Out of Africa* (US\$239.5m).
  - 11 Man, 'Weir's Lens Lingers on the Intimacy of a Glance', p. 31.
  - 12 Dell'Oso, 'Peter Weir Finds a New Direction in Pennsylvania', pp. GW12, GW14. Neil Jillett asserted that *Witness* was 'loosely written by Earl W Wallace and William Kelley': 'Weir's Weaknesses More Obvious Than His Strengths', p. 14. It must be noted that, whatever the authorship of the final script, Kelley and Wallace are the credited authors for the story and the script, and they went on to win the 1985 Oscar for 'Best Screenplay written directly for the screen'; the Edgar Allan Poe award for Best Motion Picture in 1986; and the Best Screenplay Directly Written for the Screen award from the Writers Guild of America.
  - 13 Clinch, *Harrison Ford* p. 220.
  - 14 McDonald, 'Fresh but Flawed Thriller', p. 16.
  - 15 Maslin, 'At the Movies: Cooper Film an Inspiration for *Witness*', p. C12. There seems to be some confusion about this point because one source says that, 'The original screenplay focused on Rachel, but director Peter Weir asked screenwriters William Kelley and Earl W Wallace to rewrite it to focus on the comparison of pacifism and violence as seen through the eyes of John Book.' See Internet Movie Database, '*Witness* (1985)'. It seems more likely, however, that Maslin's account is correct for why would Weir, who wanted to give more prominence to the Amish side of the story, recraft the narrative around Book?
  - 16 Bygrave, 'Hollywood Smiles on Our Directors', p. 8.
  - 17 The largest grossing films in the USA in 1985 were: *Back to the Future* US\$350.6m; *Rocky IV* \$300.5m; *Rambo: First Blood Part II* \$300.4m; *Out of Africa* \$239.5m; *A View to a Kill* \$152.4m; *The Color Purple* \$142.2m; *Cocoon* \$76.1m; *The Jewel of the Nile* \$76m; *Witness* \$68.7m; *The Goonies* \$61.4m. For a full list of the US box office results in 1985, see, www.teako170.com/box85-89.
  - 18 It was nominated for eight Oscars and won two (in the Screenplay and Film Editing categories). It won Best Edited Feature from the American Cinema Editors, USA, 1986. It won the Australian Cinematographers Society Cinematographer of the Year for John Seal in 1986. At the British Academy of Film and Television Arts (BAFTA) it won Best Score and was nominated in another six categories. It was the opening film at 1985 Cannes Film Festival.
  - 19 See D. Anderson, 'Weir's Genre Piece with a Difference', p. 30; Atanasio, 'A Conventional Tale Saved by the Cast', p. 1; Combs, '*Witness*', p. 67; quotes from Salamon, 'An Australian in Amish country', p. 32, and Dell'Oso, 'Peter Weir Finds a New Direction in Pennsylvania', p. GW12.
  - 20 Kael, 'Plain and Simple', pp. 78, 79; Hostetter, 'A Controversial *Witness*',

- p. 342; McDonald, 'Fresh but Flawed Thriller', p. 16; Sragow, 'Bearing Witness', p. 6.
- 21 O'Toole, 'A Thriller with Two Minds', p. 57; Jillett, 'Weir's Weaknesses More Obvious Than His Strengths', p. 12; Kolker, 'Gun Lore: *Witness*', p. 83.
- 22 See census information for various US denominations at adherents.com, 'Welcome to adherents.com'.
- 23 Stein and Glickman, 'Plain We Live', *Plain & Fancy*, p. 24. Joseph Stein was to stay with religious themes in his work. He is the author of the book *Fiddler on the Roof*.
- 24 The intertextual references here are self-evident. I will deal with John Book's name in another section. The namesakes of the three main Amish male characters in *Witness* all appear in the First Book of Samuel. Eli (a name which means 'For God's honour') is the elderly priest who tells the infertile Hannah that she will conceive a son. She does and names him Samuel (a name which means 'God has heard me'). While he is still a young boy Hannah brings Samuel to the Temple where he becomes Eli's apprentice. Soon God calls Samuel to be a prophet. Samuel grows up to be the last of Israel's judges and goes on to appoint Israel's first King, Saul. Eventually Samuel deposes Saul and anoints David as King. One of Saul's sons, and David's most intimate friend, is Jonathon (a name that means 'the Lord is gracious'), who is a warrior and is killed in battle. In the Book of Genesis Rachel is the mother of Joseph who was sold into slavery, from where the Chosen people were liberated in the Exodus. As a result she is considered one of the great Matriarchs of Israel. The reader is told that Jacob desired Rachel because he could not stop 'gazing into her beautiful eyes'. In the Book of Daniel, the prophet Daniel is tested by God to see if his faith is worthy. He is placed in a lion's den where his prayer is heard and the lions lay down before him. Daniel becomes the model of facing down adversity with faith and trust.
- 25 This is especially true given that Weir came to Ford's attention principally through *The Year of Living Dangerously*, described as 'a thrilling breakthrough picture—for no other film that I can think of has looked on a political event as a spiritual crisis, nor spiritual growth as a political act, while letting the word 'spiritual' carry the full weight of paradox we feel within': see Ventura, 'Peter Weir's State of Emergency', p. 5.
- 26 McMullen, 'A Rhetorical Analysis of Peter Weir's *Witness*', p. 26.
- 27 For a full discussion of Amish history and beliefs see Kraybill, *The Riddle of Amish Culture*. Also see Pennsylvanian Dutch Country Welcome Center, 'The Amish and the Plain People'.
- 28 Huntington, 'The Amish: Not To Be Modern' p. 775.
- 29 Johnson, *The Mysticism of The Cloud of Unknowing*, p. 18.
- 30 Rayner, *The Films of Peter Weir*, p. 132.
- 31 On each of these issues, see Kraybill, *The Riddle of Amish Culture*, passim.
- 32 The idea of a scapegoat in society is seen to have its roots in the mystical and theological presumptions of organised religion. See Girard, *The Scapegoat*; Girard, Oughourlian and Lefort, *Things Hidden since the*

- Foundation of the World*; Girard, *Selections*; Dumouchel, *Violence and Truth*.
- 33 Combs, 'Witness', p. 67.
- 34 Internet Movie Database, 'Witness (1985)'.
- 35 Also see Warner, 'Tongues Untied: Memoirs of a Pentecostal Boyhood', pp. 44, 56.
- 36 McGilligan, 'Under Weir and ... Theroux', p. 31.
- 37 See [J.] M. Haltof, *Peter Weir*, p. 79; Rayner, *The Films of Peter Weir*, pp. 131f; Shiach, *The Films of Peter Weir*, p. 131.
- 38 Edinger, *Ego and the Archetype*, p. 130, quoted in Fredericksen, 'Jung/ Sign/Symbol/Film, Part One', p. 189.
- 39 See Campbell, *Myths To Live By*; Chetwyn, *A Dictionary of Symbols*; Cirlot, *A Dictionary of Symbols*; Cooper, *An Illustrated Encyclopaedia of Traditional Symbols*; De Vries, *Dictionary of Symbols and Imagery*; Jung, *Man and His Symbols*; Jung, *Memories, Dreams Reflections*; Freud, *The Interpretation of Dreams*. Also see 'Myths—Dreams—Symbols'.
- 40 Corum, *Tantalizing Ambiguity*, p. 121.
- 41 'Boys and girls begin their search for a spouse when they turn sixteen. They marry by the time a young woman turns twenty or a young man is in his early twenties.' See Pennsylvania Dutch Country Welcome Center, 'The Amish and the Plain People'.
- 42 These shots evoke the commentary on the life cycle from the Book of Ecclesiastes. 'For everything there is a season and a purpose for every time under heaven. A time to be born, a time to die, a time to plant and a time to reap.' See Ecclesiastes 3:1–2.
- 43 See Bliss, *Dreams within a Dream*, p. 123.
- 44 Smart, *Dimensions of the Sacred*, p. 117, particularly the myths of Osiris, Shiva, the crossing of the River Styx, Demeter and Persephone, Pegasus and the Celtic legend of Arianrhod.
- 45 The idea of journey in mysticism is also expressed as being on the path or following or finding the way. See Solee, 'To Be Amazed, To Let Go, To Resist', pp. 45, 51; O'Brien, *Varieties of Mystic Experience*, pp. 313–19. Also see 'journey', 'way' or 'path' in Chetwyn, *A Dictionary of Symbols*; Cirlot, *A Dictionary of Symbols*; Cooper, *An Illustrated Encyclopaedia of Traditional Symbols*; De Vries, *Dictionary of Symbols and Imagery*; and 'Myths—Dreams—Symbols'.
- 46 One of the puzzling aspects in the narrative at this stage is that we assume Rachel's sister is also Amish. Eli would never have permitted Rachel and Samuel to go to people outside their religious community. Given that, how does she live the agrarian Amish life in Baltimore? If she lives on a farm outside Baltimore why does Daniel make so much of Samuel going to 'the city'? If he is destined for another farm, all Samuel will see of 'the city' are train stations. I assume this is a narrative device to prepare the spectator for what Samuel will see, which is that part of the world that is not the Lapp farm.
- 47 For an excellent summary of how flight and fight has been used in psychological literature, and its limitations, see S. Taylor et al.,

- 'Behavioural Responses to Stress in Females: Tend-and-Befriend, Not Fight-or-Flight', pp. 411–29.
- 48 Jung, *The Collected Works of C. G. Jung*, vol. 8, p. 38.
- 49 O'Brien, *Varieties of Mystic Experience*, pp. 30, 50, 78, 129, 183.
- 50 In Latin, 'anima' means 'soul' and 'animus' means 'spirit'. See Stein, *Jung's Map of the Soul*, pp. 133f. Don Shiach claims this feminisation of Book is similar to what Weir regularly does to many of his protagonists in his other films. See Shiach, *The Films of Peter Weir*, p. 134.
- 51 See Jung, 'The Psychology of the Child Archetype', in *The Collected Work of Carl Jung*, vol. 9, Part 1, pp. 151–81; also see Jung and Kerenyi, *Essays on a Science of Mythology*; Kerenyi, *Eleusis*; Neumann, *The Child*.
- 52 See Stein, *Jung's Map of the Soul*, p. 156.
- 53 There are 21 occasions in *Witness* when a gun is a central element in the narrative: 1) After Samuel witnesses the murder, McFee draws his pistol and holds it ready to shoot as he searches the cubicles in the train station's toilet. 2) In the police station's trophy cabinet—wherein Samuel sees the photograph of McFee—there are several pistol-shooting trophies. 3) McFee and Book draw their guns on each other in the shoot-out in the underground car park. Book is wounded in the battle. 4) Book fully loads his gun as he speaks on the phone to Carter, his police partner. 5) Samuel discovers Book's loaded gun and starts to play with it. Book finds him doing this and removes the bullets. Rachel finds Samuel holding the gun while sitting next to Book on the bed. Book asks her to hide the gun in a safe place. 6) Book's gun and bullets are on the Lapps' table as Eli teaches Samuel about why the Amish reject guns and violence. 7) Book asks for his gun back from Rachel. She fetches it from behind the soup tins and the bullets from the flour jar. 8) Book returns the gun to Rachel's hiding place and wraps her hand around the bullets. 9) Schaefer, McFee and Fergie get out of the car just short of the Lapp farm and load up their guns in the boot of the car. They walk to the gate of the farm publicly bearing their arms. 10) McFee knocks Eli to the ground with the butt of his rifle. 11) Fergie and McFee hunt for Book in the barn with cocked rifles. 12) Book seizes Fergie's gun after he drowns him with corn in the silo. 13) At gunpoint Schaefer takes Rachel and Eli to the barn. 14) Book shoots McFee as McFee targets Book. 15) McFee fires a bullet into the air as he slides down the barn wall. 16) As Book moves toward the door of the barn bearing Fergie's gun, Schaefer holds a pistol to Rachel's head. 17) Book throws down his gun. 18) Schaefer points Fergie's rifle into Book's back and marches him out of the barn. 19) At the door of the barn, he sees the local Amish men now surround him and he pushes Book out into the semicircle they have created. 20) Book calls on Schaeffer to lay down his arms. 'What are you going to do Paul, are you going to shoot me, shoot him? ... him? ... the woman? ... me? ... It's over! Enough! Enough!' 21) Book walks up to Schaefer and seizes the rifle and then grabs the pistol, which is couched in the top of Schaefer's trousers.
- 54 As one example of this research see Jung's ideas on cross-cultural phallic images: Stevens, *On Jung*, pp. 101–07. It is interesting to note that Jung

- argued the gun was also a phallic symbol. For the impact on film theory of the psychoanalytical reading of guns and weapons as phallic symbols, see Creed, 'Phallic Mania: Hysteria and *Dead Ringers*', pp. 125–46; K. Gabbard and G. Gabbard, 'Phallic Women in the Contemporary Cinema,' pp. 421–39; T. Miller, 'James Bond's Penis'; Pomerance and Sakeris, *Bang Bang, Shoot Shoot!*; Shiach, *The Films of Peter Weir*, p. 131.
- 55 Bliss, *Dreams within a Dream*, p. 122.
- 56 See Eliade, *The Sacred and Profane*; Furse, *Mysticism*; Happold, *Mysticism*; R. Jones, *New Studies in Mystical Religion*; Smart, *The Phenomenon of Religion*; Smart, *Worldviews*; Smart, *The Phenomenon of Religion*; Staal, *Exploring Mysticism*.
- 57 See Jung, *Psychology and Religion*, pp. 285f.
- 58 See Ventura, 'Peter Weir's State of Emergency', p. 6.
- 59 Rayner, *The Films Of Peter Weir*, p. 138.
- 60 See Bliss, *Dreams within a Dream*, p. 111; [J.] M. Haltof, *Peter Weir*, p. 134; Shiach, *The Films of Peter Weir*, p. 133.
- 61 Tillich quoted in Irwin, *Eros Toward the World*, p. 1. Also see O'Brien, *Varieties of Mystic Experience*, passim.
- 62 Quoted in Irwin, *Eros Toward the World*, p. 8.
- 63 Solomon and Higgins, *The Philosophy of (Erotic) Love*, p. 16.
- 64 Schelling, *For Love of the Dark One*, pp. 39, 48, 51, 89; Avery and Heath-Stubbs, *Hafiz of Shiraz*, pp. 22–3; Moyne and Barks, *Open Secret*, p. 43.
- 65 Ackerman, *A Natural History of Love*, p. 48.
- 66 See Revelation 18:23; 19:7; 21:2; 22:17.
- 67 Augustine of Hippo, *Confessions*, chapter vii, paragraph 17.
- 68 Augustine of Hippo, *Sermo Suppositus*, 120, 8. Quoted in Ackerman, *A Natural History of Love*, p. 317.
- 69 Allison Peers, *The Complete Works of St. Teresa of Jesus*, vol. 3, p. 282.
- 70 See Goodland, *A Bibliography of Sex Rites and Customs*; Scott, *Phallic Worship*; Rocco, *The Masculine Cross and Ancient Sex Worship*; 'Myths—Dreams—Symbols'.
- 71 Graham Cole, *Sex in Christianity and Psychoanalysis*, p. 227.
- 72 Rayner sees an iconographic link between the mirror framing of the semi-naked Rachel in her bedroom and the framing of Miranda in the mirror at the beginning of *Picnic at Hanging Rock*. He also argues that 'viewing the mother figure naked prompts him to reject integration into the Amish.' See Rayner, *The Films of Peter Weir*, pp. 142, 145.
- 73 This theme can be seen in the resolutions of *Gallipoli*, *The Last Wave*, *Picnic at Hanging Rock*, *Dead Poet's Society*, Billy Kwan's death in *The Year of Living Dangerously*.
- 74 Walter Hancock (1901–1998), *War Memorial*, commissioned after World War II. It is 12 metres in height and dominates the northern end of 30th Street Station, Philadelphia.
- 75 See Chapter 5 for intertextual allusions to angels. The significance of a phoenix is no less important. 'In Greek mythology, the Phoenix was a bird with great beauty, splendor and longevity ... The Phoenix is said to rise from its own ashes ... It comes alive through the transforming power of fire and it lives in full splendor. In the Middle Ages the Phoenix was

- often used as a symbol for Christ, as he resurrected. This legendary bird is an archetypal dream symbol that brings us positive and powerful images of birth.' See 'Myths—Dreams—Symbols'.
- 76 Denby, 'The Last of the Just', p. 72.
- 77 Berkowitz, *Aggression*; Eron, Gentry and Schlegel, *Reason to Hope*; N. Miller, *Frustration and Aggression*; Tedeschi and Felson, *Violence, Aggression and Coercive Actions*.
- 78 See Armstrong, *The Battle for God*; Sun Tzu, *The Art of Spiritual Warfare*.
- 79 Smart, *Dimensions of the Sacred*, p. 297.
- 80 McMullen called it 'upbeat and a spiritual uplift ... a testament to the beauty and value of community': 'A Rhetorical Analysis of Peter Weir's *Witness*', p. 207. For a similar commentary see Salamon, 'An Australian in Amish Country', p. 32. Shiach likened the sequence to the great Hollywood tradition in westerns of taming the frontier. See Shiach, *The Films of Peter Weir*, p. 131. Not all commentators liked it. Haltof said it 'approaches cliché' and was a 'Disneyesque scene, consists of shots of antlike activities, harmony, labor division by gender': see [J.] M. Haltof, *Peter Weir*, p. 89.
- 81 Although the spectator is told that 'we have a barn to raise and a day to do it', the light quality in the arrival scene places the action in the late morning or at midday.
- 82 For a discussion on the hammers and trade tools as phallic symbols in film, literature and popular culture, see Kirkham and Thumin, *You Tarzan*; Schwenger, *Phallic Critiques*.
- 83 See Mfiles, 'Maurice Jarre—Classics Old and New'.
- 84 Jarre, *Witness: the Original Score*.
- 85 See Godwin, *Music, Mysticism, Magic*; I. Khan and H. Khan, *The Mysticism of Sound and Music*; Smart, *Dimensions of the Sacred*, pp. 104–05; Streng, *Understanding Religious Life*, pp. 159–70; There is a website devoted to other resources on this topic: Religious Worlds, 'Mysticism and Music'.
- 86 See Zuckerkandl, *Man the Musician*, vol. 2, pp. 13f.
- 87 Smart, *Dimensions of the Sacred*, p. 178.
- 88 Peter Weir quoted in Dell'Oso, 'Peter Weir Finds a New Direction in Pennsylvania', p. GW14.
- 89 The publicity grab for *Witness* was 'A big city cop who knows too much. His only witness—a small boy who's seen too much!' Shiach, *The Films of Peter Weir*, p. 121.
- 90 See Schickel 'Afterimages', p. 91.
- 91 For a full discussion of this relationship see Ruffino, *Mysticism and Social Transformation*, pp. 1–28.
- 92 Smart, *Dimensions of the Sacred*, p. 39.
- 93 Harrison Ford claims that the idea for framing Rachel within the doorway of the house during this final sequence came from when he and Weir visited an exhibition of Flemish Masters in Philadelphia during the shoot. See Clinch, *Harrison Ford*, p. 221. Also see Bliss, *Dreams within a Dream*, p. 112.
- 94 Jung said, 'The dream is a little hidden door in the innermost and most secret recesses of the soul, opening into that cosmic night which was

- psyche long before there was any ego-consciousness, and which will remain psyche no matter how far our ego-consciousness extends': Myths—Dreams—Symbols, 'Carl Jung'. Also see Jung, 'The Structure and Dynamics of the Psyche', *The Collected Works of C. G. Jung*, vol. 8, part 1; Jung, 'The Archetypes and the Collective Unconscious', *The Collected Works of C. G. Jung*, vol. 9, part 1. This image is also used in Huxley, 'Visionary Experiences'; Weinrib, *Images of the Self*.
- 95 Plato, 'The Second Speech of Socrates: The Chariot Analogy Continued ... the Control of the Passion, a Concluding Prayer' *The Phaedrus*, paragraph 225 [c].
- 96 Smart, *Dimensions of the Sacred*, pp. 94–5, 191. For the common elements to shamanism across ages and cultures, especially in Greek and Roman mythology, archaic religions, Hinduism, Buddhism and Christianity, see Eliade, *Shamanism*; Goodman, *Where the Spirits Ride the Wind*; Harner, *The Way of the Shaman*; Keeney, *Shaking out the Spirits*.
- 97 Jonathon Rayner argued that 'the framing of events by, and their being viewed through, the doors and windows of rooms and vehicles provides an analogy to the perception of the viewer'. *The Films of Peter Weir*, p. 135.
- 98 Against this experience of the film, John McGowan found the absence of dialogue distanced the spectator, because it 'seems to condemn us to a certain type of superficiality': 'Looking at the (Alter)natives: Peter Weir's *Witness*', p. 46.
- 99 See Grant, *Film Genre Reader*, pp. 4, 6; Neale, *Genre*, pp. 26–9, 67, 69.
- 100 McArthur, *Underworld USA*, p. 18.
- 101 For a full discussion of the elements that make up the thriller genre see Derry, *The Suspense Thriller*, chapter 1; L. Hammond, *Thriller Movies*.
- 102 Françoise Meltzer has outlined that the 'secular nostalgia' of postmodernity appeals to a pre-modern religious world where there is 'a seamlessness between body and idea' and that many of postmodernity's understandings harken back to 'its own prelapsarian era: before the Enlightenment': Meltzer, 'Re-embodiment of Virginity Secularized', p. 268. Postmodernity wishes to escape from the tyranny of self-consciousness. See Hollywood, 'The Mystical Body: Religion, Postmodernity and Nostalgia', p. 50.
- 103 Hollywood, 'The Mystical Body: Religion, Postmodernity and Nostalgia', p. 57.
- 104 Hauke, 'Let's Go Back to Finding Who We Are', p. 152.

## Conclusions

- 1 'Dialogue on Film: Peter Weir', p. 13.
- 2 Weir seems to have been ambivalent at different stages of his career in regard to his debt to Jung's insights, admitting their importance to him and his work in 1978, moving away from this position in 1981 but strongly returning to it by 1998.
- 3 Madigan, 'When Experience Leads to Different Beliefs', p. 65.
- 4 Jung as quoted in Jacobi, *The Psychology of Jung*, p. 10.

## Filmography

### Short films

*Count Vim's Last Exercise*, 5 minutes, 16 mm, black and white, 1967.

*The Life and Flight of the Rev. Buck Shotte*, 33 minutes, 16 mm, black and white, 1968.

*Michael*, 31 minutes, 16 mm, black and white, 1970. Television episode in the *Three to Go* series, Commonwealth Film Production Unit. Director: Peter Weir; Producer: Gil Brealy; Script: Peter Weir; Director of Photography: Kerry Brown; Editor: Wayne Le Clos; Musical Score: The Cleve.

*Stirring the Pool*, 6 minutes, 16 mm, colour, 1970. Documentary film.

*Homesdale*, 52 minutes, 16 mm, black and white, 1971. Experimental Film Fund. Director: Peter Weir; Producer: Richard Brennan and Grahame Bond; Script: Peter Weir and Piers Davies; Director of Photography: Anthony Wallis; Editor: Wayne Le Clos; Musical Score: Grahame Bond, Rory O'Donoghue.

*Australian Colour Diary No 43: Two Dimensions in Australian Pop Music*, 10 minutes, 16 mm, colour, 1972. Documentary film, ACFU. Director: Peter Weir; Producer: Malcolm Otton; Director of Photography: Michael Edols; Editor: Jim Coffey; Sound: Julian Ellingworth.

*Boat Building*, 4 minutes, 16 mm, colour, 1972.

*The Billiard Room*, 6 minutes, 16 mm, colour, 1972.

*The Computer Centre*, 5 minutes, 16 mm, colour, 1972.

*The Field Day*, 5 minutes, 16 mm, colour, 1972.

*Tempo: Australia in the 1970s*, 24 minutes, 16 mm, colour, 1972. Director: Keith Gow; Script: Peter Weir.

*Incredible Floridas*, 12 minutes, 35 mm, colour, 1972. Documentary film. Film Australia. Director: Peter Weir; Producer: Malcolm Otton; Director of Photography: Bruce Hillyard; Editor: Anthony Buckley; Music Score: Richard Meale.

*Whatever Happened to Green Valley*, 55 minutes, 1973. Documentary film. A Film Australia Production. Director: Peter Weir; Producer: Anthony

- Buckley; Photography: Nikey Ardizzone, Don McAlpine, Ross King, Guy Furner; Editor: Barry Williams.
- The Fifth Façade*, 1973. Documentary film, Producer and Director: Donald Crombie; Screenwriters: Peter Weir, Keith Gow, Donald Crombie.
- Fugue*, 1974. Screenwriter, Peter Weir.
- Three Workshop Films*, 28 minutes, 16 mm, colour, 1975. A Film and Television School Sydney Production. Director: Peter Weir; Producer: John Morris; Script: Vince O'Donnell and Grant Reed; Director of Photography: Milton Ingerson; Editor: Bob Allen.
- Heart and Hand: Peter Rushford, Potter*, 25 minutes, 16 mm, colour with black-and-white sequences, 1975. Documentary film. Crafts Council of Australia Production. Director: Peter Weir; Director of Photography: John Seale; Editor: Bob Cogger; Sound: Don Connolly.
- Luke's Kingdom*, 1977. Television series, two episodes. Nine Network. Director: Peter Weir; Producer: Tony Essex; Script: Donald Bull, Keith Dewhurst, John Dorsman, Tony Morphett, Keith Raine, Brian Wright; Director of Photography: John McLean; Editors: Ernest Hilton, Richard Hindley.
- Man of the Earth*, 30 minutes, 16 mm, colour, 1980. Documentary film, Producer, Director, Screenwriter: Peter Butt; Editor: Peter Weir; 1980.

## Feature Films

- The Cars That Ate Paris*, 1974. Salt Productions/Royce Smeal Film Production. Director: Peter Weir; Producers: Hal McElroy, Jim McElroy; Script: Peter Weir, Keith Gow, Piers Davies; Director of Photography: John McLean; Editor: Wayne Le Clos; Musical Score: Bruce Smeaton.
- Picnic at Hanging Rock*, 1975. South Australian Film Commission/Australian Film Commission. Director: Peter Weir; Producers: Hal McElroy, Jim McElroy, Patricia Lovell; Screenplay: Cliff Green from the novel by Joan Lindsay; Director of Photography: John Seale; Editor: Max Lennon; Musical Score: Bruce Smeaton.
- The Last Wave*, 1977. Ayer Productions. Director: Peter Weir; Producers: Hal McElroy, Jim McElroy; Screenplay: Tony Morphett, Petru Popescu, Peter Weir; Director of Photography: Russell Boyd; Cameraman: John Seale; Editor: Max Lennon; Musical Score: Charles Wain.
- The Plumber*, 1979. South Australian Film Commission. Director: Peter Weir; Producers: Matt Carroll; Screenplay: Peter Weir; Director of Photography: David Sanderson, Editor: Gerald Turney-Smith; Production Design: Wendy Weir.
- Gallipoli*, 1981. Paramount Pictures. Director: Peter Weir; Producers: Robert Stigwood, Patricia Lovell, Screenplay: David Williamson, Peter Weir; Director of Photography: Russell Boyd; Editor: William Anderson; Musical Score: Jean-Michel Jarre; Production Design: Wendy Weir.
- The Year of Living Dangerously*, 1982. Wayang Productions/MGM, Director: Peter Weir; Producers: Hal McElroy, Jim McElroy; Screenplay: David Williamson, Peter Weir, C. J. Koch, from the novel by C. J. Koch; Director of

- Photography: John Seale; Cameraman: Russell Boyd; Editor: William Anderson; Musical Score: Maurice Jarre.
- Witness*, 1985. Paramount Pictures. Director: Peter Weir; Producer: Edward Feldman; Screenplay: Earl Wallace, William Kelley, Director of Photography: John Seale; Cameraman: John Seale; Editor: Thom Noble; Musical Score: Maurice Jarre.
- The Mosquito Coast*, 1986. The Saul Zaentz Company. Director: Peter Weir; Producer: Jerome Hellman; Screenplay: Paul Schrader from a book by Paul Theroux; Director of Photography: John Seale; Cameraman: John Seale; Editor: Thom Noble; Musical Score: Maurice Jarre.
- Dead Poets Society*, 1989. Touchstone Pictures, Director: Peter Weir; Producers: Steven Haft, Paul Junger Witt, Tony Thomas; Screenplay: Tom Schulman; Director of Photography: John Seale; Editor: William Anderson; Musical Score: Maurice Jarre; Production Design: Wendy Stites.
- Green Card*, 1991. Touchstone Pictures. Director: Peter Weir; Producers: Peter Weir, Jean Gontier; Screenplay: Peter Weir, Director of Photography: Geoffrey Simpson; Editor: William Anderson; Musical Score: Hans Zimmer; Production Design: Wendy Stites.
- Fearless*, 1994. Warner Brothers. Director: Peter Weir; Producers: Paula Weinstein, Mark Rosenberg, Screenplay: Rafael Yglesias; Director of Photography: Allen Daviau; Editor: William Anderson; Musical Score: Maurice Jarre; Production Design: Wendy Stites.
- The Truman Show*, 1998. Paramount Pictures. Director: Peter Weir; Producers: Scott Rudin, Andrew Nicol; Screenplay: Andrew Nicol; Director of Photography: Peter Biziou; Editors: William Anderson, Lee Smith; Musical Score: Burkhard Dallwitz; Special Design Consultant: Wendy Stites.
- Master and Commander: The Far Side of the World*, 2003. 20th Century Fox. Director: Peter Weir; Producers: Samuel Goldwyn, Samuel Goldwyn Jnr., Duncan Henderson, John Manulis, Peter Weir, Screenplay: John Collee, John Ferguson, Peter Weir; Director of Photography: Russell Boyd; Editor: Lee Smith.

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